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THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL
COMMUNICATION FOR INDUSTRY, EDUCATION AND TELEVISION

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THE ANNUAL SURVEY OF FILM PRODUCTION RESOURCES

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PLUS: THE NATIONAL DIRECTORY OF VISUAL DEALERS

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the creative viewpoint

The annual preface to these Production Review issues are those brief but pertinent expressions contributed by leading executives among the studios producing business and television films.

This year's contributors include C. H. Bradfield, Jr., president of Wilding Picture Productions, Inc.; Frank K. Speidel, head of Audio Productions; Warren Sturgis of Sturgis-Grant; Charles "Cap" Palmer of Parthenon Pictures; and Howard Lesser of Knickerbocker Productions. Their comments appear on page six.

Harry Lange, executive vice-president of Kling Film Productions, and John Hans, board chairman of Depicto Films, express views on page eight. Ted Cate, prexy of Cate & McClone; Morton Read, Bay State Film Productions' head; Lawrence Nominee, chief at Atlas Film Corporation; Clifford Potts, head of Forder Films; Brad Whitney of Condor Films; and Konstantin Kalsen, Marathon TV Newsreel exec, are Review viewpointers on page 14.

Veterans Bill Ganz (page 36); Henry Strauss (page 28); Thomas J. Barbre (page 46); Walter Lowendahl (page 60); Francis Carter Wood, Jr. (page 55); and Walter Colmes (page 74) round out these interesting pages. We're indebted to producer association heads from New York and Chicago for their pieces on pages 48 and 50.
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THE CREATIVE VIEWPOINT

How Leading Producers of Films for Business Define Their Role in Helping Industry Achieve Its Important Objectives for 1958

What Is a Producer?

HERE IS A QUESTION which has been asked many times, and answered in as many ways. And yet, it continues to be a timely topic, and the answers continue to reflect the changing trends in our business.

A Producer should be, first of all, a well-integrated organization, serving its clients as a specialist in Communications for Business. It must offer creative services in depth and have the ability to serve far beyond production alone.

It should be staffed and equipped to research and analyze the customer's business needs and opportunities requiring action; to assist the customer in planning effective action that will lead to greater goodwill and profits for the customer's organization; to produce the necessary communications tools; and to follow up their use in a manner that will tend to assure the results the customer expects and requires.

The producer's organization must be able to move into action for the customer in any one or all of these five areas of service.

Experienced people in our business are like the family doctor—to be consulted regularly, not just when the patient is seriously ill, and with sufficient experience in the patient's needs to guide and guard him to a healthy future.

—by C. H. Bradfield, Jr.

A Time to Re-Affirm Honest Goals and to Serve the Client

WHEN SPEAKERS are called upon to speak at various occasions, many of them first say the occasion reminds them of a story; then they tell a story which seldom has anything to do with the occasion. Eventually, they get on with the spiel.

In somewhat the same way, the opportunity to do a short piece for BUSINESS SCREEN reminds me of a story.

Two producers and six martinis were talking about this business. One of them said, "My company makes the highest priced films in this field." The other producer said, "We do the biggest volume in the industry." The martinis said nothing, having already spoken.

Somewhere between the highest priced and the biggest volume, most of us in the business of producing sponsored motion pictures make our living. We do so by becoming as nearly as possible, or permitted, a part of each client's organization. We spend a client's money as if it were our own money. We seek extra values for each expenditure as if those extra values would enrich us beyond payment for the production. We treat each picture as if it were the only picture in the shop. We base our futures squarely and solidly on repeat business. We hope and we pray, of course, but we think and we work so as to make the task of helping us a bit easier for Providence.

In making the above statement, I speak only for myself. I do not imply that others in the industry hold a different view. I merely mean that no other viewpoint is either discussed or considered. Those attitudes toward each assignment come naturally, regardless of price or volume, to all members of all good companies which have had a continuous operation for years and who look to the future like the man who said, "I am not worried about tomorrow because I have seen yesterday and I love today."

—by Frank K. Speidell

Our Screen Objective Is to Make Films Believable . . .

THE THEATRICAL FILM Producer's job is to attract people—to the ticket offices of the theaters.

But the job of the business-film Producer is to sway people—to cause them to learn something, decide something, or feel something—about his client's product, operation, or corporate image. Since the desired new "attitude" must endure, his vehicle is not entertainment per se but interest; his goal is not applause, but belief. His medium could be print or speech or art; it happens to be film.

True, the film medium has certain unique advantages and the Producer must know how to manipulate its intricate mechanisms to best effect; he must be able to procure the several components (script, cast, photography, edit, score, etc.) and shape them into an effective film tool at a feasible cost. But this part of his job is gear-shifting and throttle-pushing; the business-film Producer's essential function, whether he performs it himself or guides a writer, is to nail down the client's objective and figure out how to fulfill it.

So he is first an Analyst, then a Merchantizer—of skills, products, ideas, concepts, and attitudes—and finally, a Persuader. A Swayer—on film.

—by Charles Palmer

A Man of Many Burdens—Producer Is Also a Missionary

USUALLY THE QUESTION, "What is a Pro-ducer?", is asked with a leer, a sneer, and total damnation in the line reading of the last word.

In this day of total communication, everyone knows the functions of an atomic scientist and the aspirations of a space physicist. But no one knows what a producer is.

A producer, another producer once told me, is a man who refutes the dictum concerning the last straw. Beautiful in his smiling serenity, he carries burdens that would have the average strong man whimpering in the showers.

A producer is the buffer state between the sponsor and all the rest of the film industry. Without him, the fight for the view-finder would out-blood the greatest battles in history.

A producer is also a missionary howling in the wilderness. With his sermons he must persuade business men to become patrons of an art. With those same sermons, he must keep his artists from becoming business men. This is called balancing the budget.

It was easier in olden times. All a producer wanted was a comfortable seat in the amphitheatre. The arena was reserved exclusively for the gladiators—and the lions.

—by Howard Lesser
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A Film Producer is to a client what a family physician is to a family unit. Given the client's full confidence and trust, a film producer is in a position to make concrete suggestions which will do a better job in satisfying the client's needs.

Today's film producer extends himself to be a working arm of the client's organization. Fully oriented to the problems of the industry with which he is working, the producer can develop a film with utilization purposes far greater than the original thinking may have encompassed.

This in effect reduces the per viewer cost and makes the film a more effective film as well.

Today's film producer is a businessman with an investment and a reputation to protect. With television in even the remotest areas of America, the level of acceptability has risen greatly. Quality of writing and production cannot be tolerated at an unprofessional level, and so the producer must continually upgrade this personnel and equipment. He must keep up-to-date on new techniques as they develop, and find new ways to cut costs even as he improves quality.

Today's film producer is a combination of Cecil B. DeMille and Harlow Curtice. He

VIEWPOINT

Today's Film Producer: an Arm of His Client's Organization

must be a showman and a hard headed business executive... yet he is a friend in need to the client... in the best tradition, a friend who can be trusted with the most intimate "family" secrets. He is a friend who will utilize this information to supply sound, concrete advice.

A client needs this kind of friend when he invests large sums of money for the production of films. I am proud that there are so many fellow, family style "film" doctors in my profession.

—by Harry W. Lange

Acceptance of the Film Medium—A Goal Achieved and to Maintain

We PRODUCERS—who are among the pioneers of the industrial and educational film business—who can look back over many years of gradual development—keenly appreciate the open acceptance with which our powerful medium is being received by so many enthusiastic sponsors today.

Those who can best profit from the adoption of this powerful medium have come to recognize its dramatic, challenging and vigorous potentialities for the presentation of new ideas, new techniques, new developments, for the initiation of new training programs, and the introduction of new products.

We have come to see the artisans, the engineers, the researchers, the fighting men, the students, the doctors, the hard-hitting salesmen—yes, even the "top brass"—take greater pride in the performance of their daily tasks, produce better results for their organizations—because they have come to "see" themselves closely identified with the purposes and ideals of top management—and all this through the medium of the sponsored motion picture.

And, since "the thoughts of men are widened by the process of the suns," we, the motion picture producers, will continue to dedicate our efforts and channel all our talents and facilities toward the betterment of our industry, that we in turn may better serve the needs of the film sponsor—to help him achieve the fulfillment of his aims through a medium that surpasses all others in its proven ability to promote good will, good fellowship—and good business.

—by John Hans

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Sid Solow, Vice President and General Manager of CFI Hollywood, shows how the new method of labeling leaders makes immediate identification of release prints easier and more accurate.
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The News of Business Pictures

New FPA President Began as an Engineer

☆ Nathan Zucker, new president of the Film Producers Association of New York, progressed to the motion picture industry through the helpful passageways of engineering and commerce.


After receiving his Bachelor of Arts Degree from Yale University in 1935, Zucker completed requirements for an engineering degree at Columbia University. Subsequently, he became a securities analyst in Wall Street, later joining Neheimiah Gitelson & Sons, international traders affiliated with Gartside, Ltd., of London.

In 1941, Zucker co-founded Sono-Chrome Productions, which was formed to explore and develop audio-visual techniques and methods for communication and training. Since that time, he has produced and directed theatrical and television films on both coasts.

He was one of the first producers to successfully apply audio tape to commercial film production. He produced the color film used in the F.C.C. hearings on the RCA and CBS color systems several years ago, and he produced the first color film to be shown simultaneously in color and in black and white on network television.

Occupying the office with Hempel and his staff is Elliott Abrams, representing Sterling Television Co., Inc., parent company of Sterling-Movies U. S. A.

'T' is FOR Telic

The objective determines the approach... the approach limits the means.

WRITERS
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& PRODUCERS
OF
INFORMATION
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PICTURES

Sterling-Movies U.S.A.
Opens Office in Chicago

Sterling-Movies U.S.A., distributor of sponsored motion pictures for television, has opened an office in Chicago. Announcement of the new midwestern branch was made by Gordon Hempel, manager of the office, which is located in room 910 at 100 West Monroe St., Chicago 3.
THE CREATIVE VIEWPOINT

How Leading Producers of Films for Business Define Their Role in Helping Industry Achieve Its Important Objectives for 1958

Experience and Sound Finance Remain Basic Producer Assets

A film producer is more than an organization capable of making films. He is a professional showman and stable (financially) economic unit that must function successfully to serve both his customer and his own industry.

For the client, the producer should supply sufficient experience to guide the client in making the wisest and/or most expedient application of film to his problem, assuring him the maximum dollar value. This is where "film-atury," based on many years of successful production experience, plays a vital role.

For the Film Industry the producer should operate on a sound financial basis, securing a fair profit and inspiring the confidence of both the client and the producer organization.

A producer should contribute to raising the standards of the film art and science, and conduct business and client relations in a fair and competitive manner which will gain the esteem of other producers.

—by Ted Cate

We Have Much in Common With Obstetrics in "Delivering" Ideas

If I May Make a comparison—a producer's opposite number in the medical world would be an obstetrician. He is faced with all the fears, uncertainties and whimsies of his client during a creative process which seldom seems to make rhyme or reason.

His job is to be sympathetic when necessary, firm when firmness is called for, and above all, willing to listen, evaluate and provide realistic, yet acceptable answers and procedures during the entire film gestation and birth period.

Just as the world of births is peopled by the scrupulous and the unscrupulous of the medical profession, so is the world of producers peopled by all types of the breed. In general, however, in films as in medicine, the house is relatively clean; the client can depend upon his producer even though there are times when it may seem that such dependence is blind faith.

And if the producer finds, as does the doctor, that at times it is necessary to deny the client what amounts to a diet of pickles and whipped cream, the client may take heart from the knowledge that films are being born every day, and seldom, if ever, has the client been lost.

—by Morton Real

Specific Goals for Pictures Dictate the Specialist's Role

The sponsored film producer makes motion pictures to satisfy specific needs and to present specific points of view. The only reason for the production of the films is to present these points of view, and whether the producer agrees with them, or whether he thinks the public agrees with them, makes little difference. As a matter of fact, if the public already agreed, there would be little need to make the pictures.

Thus, we find the sponsored film producer is really one who renders service—like an architect, a doctor, or a lawyer. The producer is retained by a sponsor to produce a film which will influence audiences according to the needs of that sponsor. The filmic methods of influencing the audience are left to the producer just as legal means are left to the lawyer.

The industrial film producer, then, is one who renders service—a very specialized service—the creation of motion pictures designed to satisfy specific needs.

—by Clifford Potts

Films Are Basic in Hard-Sell—Have Earned Budget Status

Our industry is entering a new era where business, faced with declining sales for the first time in a decade, is "cutting the frosting off the cake," especially where advertising and promotional budgets are concerned. The recognized value of our medium is now paying off when budget-time rolls around. Film programs are not a dispensable luxury to be cut off, but are considered a basic part of the new "hard sell" conditions.

This means that films made to achieve definite and practical purposes for specific audiences, as opposed to general institutional films, are now more successfully used and needed by our clients.

We are continually discovering new places where such films can do a specific job better for the money spent by the client than other media previously used. Best of all, it proves that films are accepted as essential tools in the successful operation of business as it must be performed in early 1958... when results alone count.

—by Bradford Whitney

Informed in Client Affairs and Expert in His Own Field

Now That We here at Marathon have reached the ripe old age of ten years, I guess it is as good a time as ever to sort things out a bit and ask ourselves, on behalf of our clients, "What is a producer?" or "What should he be?"

Most of all, I would think he should be a trusted member of the official family. And trust must be earned—even if it is proffered right at the start of an association. He must, in spite of his own obvious need to make a profit, be concerned primarily with the client's need and well-being. We found that happily there is no paradox here. Serving the client and acting in his interest—even if it means turning down some easy revenue at times—makes for long association and, eventually, for a steady, profitable business relationship.

Having earned this trust, and a place at the family council, makes it possible to advise the client from the very beginning on what to stress and how to go about telling the story that he needs to have published. Thus the producer must be very well informed in the affairs of the client as well as be expert in his own field. There are so many ways in which a given amount of footage can be used: as a public service feature to be distributed to TV, as a news story to be syndicated; or even as stock footage to be used by other firms and producers in their films, thus getting extra mileage in someone else's vehicle. It is the producer's job to consider these opportunities on behalf of the client.

So, aside from creativeness and the craftsmanship necessary to produce a film with which the client can proudly associate himself, the producer needs that element of character, of reliability and trustworthiness, in order to be listed in the column of those who are here to stay.

—by Konstantin Kalser
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Nathan Zucker, president

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Along the Business Newsfronts

Paul Hance, N. Y. Producer, Dies After Auto Accident
☆ Paul D. Hance, Jr., president of Paul Hance Productions, Inc., New York City, died December 20 in Binghamton City Hospital, after an automobile accident near Binghamton, New York, December 11. Mr. Hance, who was 56 years old, lived in Morris Plains, N. J.

In the film field since the 1920's Mr. Hance was active in the development of several improvements in photographic processes. Cooperating with Eastman Kodak chemists and Precision Film Laborato ries personnel, he developed a practical system of making "opticals" on Kodachrome prints through the use of chemical dyes.

He also helped build one of the first Kodachrome printers and pioneered the "A" and "B" system of printing, which eventually facilitated invisible splices on the print.

After graduating from the University of Illinois in 1925 as an electrical engineer, Mr. Hance did research work in sound at Bell Telephone Laboratories in New York. In 1929, he went to Australia to establish the sound film department of Fox-Movietone News.

From 1932 to 1935, Mr. Hance was associated with the DeVry Corporation, where he worked on a variety of technical applications of 16mm film. Subsequently, Mr. Hance joined International Business Machines Corporation to organize an experimental 16mm motion picture department. He returned to newsreel work for a time when Newsreel Theatres, Inc., was considering a change from 35mm to 16mm film.

In 1939, Mr. Hance formed his own company to engage in the production of informational motion pictures.

Wilding Picture Productions Moves Offices in New York
☆ Wilding Picture Productions, Inc., has moved its New York offices to larger space in a new building at 405 Park Avenue. The move is part of Wilding's long-range expansion program.

Sales and service for merchandising, sales training and promotion programs, industrial films, business shows and television will be centralized at the new location. Projection facilities will include equipment for showing almost every type of motion picture and slidefilm including anamorphic, both 35mm and 16mm interlock, and a variety of wide-screen proportions.

Wilding Manhattan production facilities remain at 69th and Lexington Streets.

Du-Art Acquires Assets of Associated Screen News Ltd.
☆ Du-Art Film Laboratories, Inc., through its subsidiary, Associated Screen Industries Ltd., of Montreal, Canada, has acquired the physical assets of Associated Screen News Ltd. of Canada, announces Al Young, Du-Art president.

Associated Screen News, founded in 1920, specializes in theatrical release printing for most of the major American producers, and in industrial and tv work for Canadian and American producers. Young says.

Young will be president of the new company, to be known as Associated Screen Industries Ltd. Other officers are: Irwin Young, vice president; Murray Briskin, secretary; and Jack Fellers, treasurer.

Briskin, formerly executive assistant to the president of Associated Screen News, will be executive director of the company.

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CATEGORIES: Consideration is given to all films produced or released during 1958, which are aimed at building a better understanding of the American Way of Life.
AWARDS: A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington Honor Medal recognition. Awards will be announced at Valley Forge on February 22, 1959.
To NOMINATE: Nomination forms are available from Freedoms Foundation, Inc., at Valley Forge, Pennsylvania, attn: Dr. Kenneth Wells or W. C. (Tom) Sawyer.

16TH ANNUAL SAFETY FILM CONTEST
Sponsored by The National Committee on Films For Safety
(Entries Close February, 1959)
ELIGIBLE FILMS: All motion pictures and sound slideshows produced or released during 1958 whose primary objectives are safety or which have important accident prevention sequences.
CATEGORIES: Motion pictures, theatrical and non-theatrical (16mm) in each of four fields:
AWARDS: Bronze Plaques will be awarded to top winners in each of the four fields and to top sound slideshows. Award of Merit Certificates will be given to other films for special reasons of subject treatment, production excellence and/or unusual contribution to safety. At the discretion of the judges, awards may be given separately for "Instruction-teaching" and for "Inspirational" purpose films.
PRESENTATION: Films winning the Bronze Plaque will be shown in October during the National Safety Congress and Exposition in Chicago, III. Plaques will be presented at that time to representatives of sponsors and/or producers of these films by the Committee's chairman. Certificate of Merit winners will receive their awards immediately after the final judging which is in March. All winners will be notified immediately after the final judging.
SPECIAL AWARD: The David S. Beyer Trophy, sponsored by the Liberty Mutual Insurance Company, is awarded annually in special recognition of the best theatrical production on highway traffic safety.
INFORMATION ON AWARDS PROGRAM: Write to William Engleman, Secretary, National Committee on Films for Safety, 425 North Michigan Ave., Chicago 11, Ill.

Sixth Annual Award Competition for the Best Visuals in Selling and Sales Training Combined with Fourth Annual Day of Visual Presentation
Sponsored by the National Visual Presentation Association, Inc., the 1958 Awards and Presentation events are in preparation, though the date and location have not been announced. Entries probably will be accepted through March. Hereafter the competition has been conducted on the following basis:
SCOPE: Full day of talks and seminars on the production and use of visual presentations, combined with a showing of prize winners in the current competition.
CLASSIFICATIONS: (1) Motion Pictures; (2) Films and Slides, excluding motion pictures; (3) Visual Presentations other than films (binders, flip charts, funnel boards, etc.).
AWARDS: First and second place winner in each classification and category. First place winners are invited to make their presentations at a meeting held by the sponsoring or co-sponsoring organization (last year the co-sponsor, the New York Sales Executives Club, held the presentation meeting).
ENTER: For entrance information contact C. C. Sheppard, Committee chairman, Day of Visual Presentation, at the National Visual Presentation Association, Inc., P. O. Box 11, Old Chelsea Station, New York 11, N.Y.

EDINBURGH FILM FESTIVAL
Sponsored by the Film Festival Council
Edinburgh, Scotland
August 24 to September 14, 1958
(Entries close on May 31, 1958)
CATEGORIES: Features, Documentaries, Cultural, Art, Experimental, Cartoon, Children's Films, Television Films.
AWARDS: All films chosen for showing during the Festival Season are presented with a Certificate of Participation.
ENTRY DATA: Send detailed data on films to Harold Wigren, Coordinator for Advisory Committee, Council on Non-Theatrical Events, 1201-1901 16th St., N.W., Washington 6, D.C.
See page 197.

FIFTH ANNUAL INTERNATIONAL ADVERTISING FILM FESTIVAL
Sponsored Jointly by the International Screen Advertising Services and the International Screen Publicity Association
The Lido, Venice, Italy
Saturday through Thursday September 20th to 25th, 1958
Management Committee: A Joint Executive Committee has full responsibility for all policy matters in relation to the festival. Categories and awards will be planned by these representatives of both sponsoring organizations.
ENTRY DATA AND DEADLINES: Write the Festival Director in London. An important restriction on entries is that no advertising film will be accepted for the Festival which has been previously shown at any national festival or similar function run on competitive lines. Films entered in the Festival can, however, be entered in any other festivals or award competitions after they have been shown at the International Advertising Film Festival.
CATEGORIES: Details on important changes affecting the number of entries per category, plus categories themselves, will be announced.
JURY: An International Jury will be selected to judge motion pictures entered. Members of the various international and national advertising associations and federations will compose this judging group.

Third Film Festival of the Seattle Film Associates
Eagleson Hall, 1417 East 42nd Street, Seattle, Washington
April 18, 1958
As in last year's festival, films from national sources will be included in the program. Films will be shown in four rooms simultaneously from 2:30 to 5:00 p.m. and from 7:30 p.m. to 10:00 p.m. Categories: Films and People; Art, Music, Literature and Experimental; Community Problems, and Business and Industry.
NO AWARDS: No attempt will be made to judge films; no awards will be given.
FILM FESTIVAL COMMITTEE: Jessie Wilson (Film Center, University of Washington), general chairman; Jennie R. King (Pacific Telephone & Telegraph Company), program chairman; George Shields (Pacific Telephone and Telegraph Company), chairman-finance committee; George Gudberry (Film Center, University of Washington), chairman-metropolitan committee; Richard Fisher (Encyclopedia Britannica Films Representative), chairman-publicity committee.
ENTRY INFORMATION: Write Mrs. Jennie King, Program Chairman, c/o Pacific Telephone & Telegraph Company, 820 Fairview North, Seattle, Washington.

BUSINESS SCREEN MAGAZINE
Educational pictures (that is, teaching films) need not be preaching films. When they seem to be, they seem to miss the mark. On the other hand, a good many, good educational films turn over the soil, plant the seeds, cultivate the crop and enable educators to reap a harvest. You can bring a lot out of the good earth. You can bring a lot out of eager minds. The methods are identical. There is excitement in learning when it’s learning, and not being taught.

Among our clients:

American Telephone & Telegraph Co.
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E. I. du Pont de Nemours & Company
Ethyl Corporation
Ford Motor Company
General Motors Corp.
McGraw-Hill Book Co.
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Pennsylvania Railroad
Sharp & Dohme
E. R. Squibb & Sons
The Texas Company
Union Carbide & Carbon Corporation
U. S. Navy
Virginia-Carolina Chemical Corp.
Western Electric Co.

—and many, many others
OPTICAL PRINTER – Master Series

1. 35mm-16mm by simple interchange of sprocket and shuttle with fixed pin registration.
2. Automatic dissolve, stop motion or continuous movement, from 8 frames to 8 feet.
3. Automatic follow-focus — 4 to 1 blow-up, 4 to 1 reduction.
4. Variable speed motors with high speed re winds.
5. Delivers 22,000 foot candles from 500 watt lamps; will also handle up to 1,000 watt lamps.
7. Camera on cradled platform with dial indicators for correcting scene alignments.
8. Automatic and “Touch-key” skip-f raming.
9. Aerial image projector permitting moving aerial image.
10. Will handle Cinemascope and all other wide-screen lenses.
11. Projector head has dial indicator and controls for vertical and horizontal movement.
12. Projector head will hold 4-1,000 foot reels.

ANIMATION STAND – Master Series

1. 35mm-16mm by simple interchange of sprocket and shuttle with fixed pin registration.
2. Automatic dissolve, stop motion or continuous movement, from 8 frames to 8 feet.
3. Rack-over camera with automatic take-up.
4. Electric zoom with follow focus from 36 to 1 field.
5. Electric platens, 12 and 18 fields.
6. Floating pegs with counters and controls.
7. Interchangeable peg standards.
8. Underlighting.
10. No-play counter mechanism.
11. Electric controls for all movements with master interlock — remote and/or panel.
12. Rear projection for stop-motion or continuous motion images.
13. 5-speed stop motion controls with high speed rewind.

WRITE FOR NEW PRICE LIST AND SPECIFICATIONS

the animation equipment corp.

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“Stay on the money” is an old motion picture principle, as you know. It’s the producer’s ability to keep attention focused on the main subject of the film.

And that’s what Fred Niles Productions does. It stays with the all-important purpose of the film . . . the reason why you are making a picture. A Fred Niles film tells your story, or imparts your idea, in the best possible manner.

You can find this one factor—adhering to the purpose of the picture—in Fred Niles films, whether TV spots, sales training or highly technical industrial films.

These are some of well-known companies currently doing business with Fred Niles Productions: Clearing Machine Corp., McCann-Erickson, Armour & Co., Admiral Corp., John W. Shaw, York Corporation, Quaker Oats Company, Leo Burnett, Lions International, Montgomery Ward, Edward H. Weiss, Sundstrand Aviation.

FRED A. NILES Productions, Inc.
Motion pictures for theatre, television and industry
22 W. HUBBARD STREET  CHICAGO 10, ILLINOIS  SUperior 7-0760
In Hollywood: RKO Pathe Studios, Culver City
Along the Business Newsfronts

Kodak Pavilion a Feature of Brussels 1958 Exhibition

☆ In the universal language of color imagery, photography will speak for itself—and Eastman Kodak products—in the Kodak pavilion at the Brussels Universal and International Exhibition of 1958, to be held April 17 through October 19. Technical information on how to photograph effectively will be provided at the pavilion by six specialists who will answer questions in various national languages.

Expect 35 Million Visitors

Located near the Esplanade Gate to the 500-acre fair-ground in Hysel Park, Kodak’s pavilion—a 100- by 40-foot structure of glass, steel and wood, will be a neighbor to exhibit buildings maintained by Pan American World Airways, International Business Machines Corporation and Bell Telephone Company. An estimated 35 million visitors are expected at the fair.

Inside the pavilion, three 40-square-foot color transparencies will depict subjects associated with simple camera snapshotting, miniature camera photography and home movies. Large color prints will demonstrate some of the ways photography serves mankind and show Kodak’s plants and people. Kodak products will be on display but not for sale.

Overseas Firms Joint Project

The Kodak pavilion is a project of Kodak Pathe, Paris; Kodak Ltd., London; Kodak A. G., Stuttgart, and the parent company, Eastman Kodak Company, Rochester, New York. Other Kodak distributing companies around the world will send representatives to the photographic information center.

This modern pavilion will house Kodak exhibit at Brussels Fair.

Films Help U.S. Agency Tell Our Story to World

☆ Films are an important means used by U.S. Information Agency to bring the facts about the United States to the people of Europe, Latin America and the Near and Far East.

USIA employs 1200 Americans at 200 posts in 79 countries to carry out its mission of promoting a better understanding of United States policies and objectives, and to combat Communist anti-American propaganda.

142 Films Entered for Canadian Film Awards

☆ A total of 142 motion pictures have been submitted for the 10th annual competition of the Canadian Film Awards. This year’s entry total is more than twice the number entered in the last competition.

The films will be judged in Ottawa, Montreal and Toronto. It is expected that the presentations will take place in May. The Canadian Film Awards is jointly sponsored by the Canadian Association for Adult Education, the Canada Foundation and the Canadian Film Institute.

A record total of 88 non-theatrical and theatrical films are competing in this year’s program and a new Television Commercial category has 55 entries.

Total entries for the various classes and categories of films are:


Partenon Pictures

Hollywood

A FILM PROGRAM FOR THE BORDEN COMPANY

“HAIL THE HEARTY”—Enough of the right foods for everybody—a century of progress in mass nutrition. (Sterling-Movies, U.S.A.)

“ELSIE & CO.”—An I. R. film to bring scattered employees into unity by showing them the whole company. 40 min. Color.

“GREAT BIG BIRTHDAY”—A special-occasion film for the employees’ parties inaugurating The Centennial Year, featuring Elsie in the boardroom. 15 minutes.

“THE SECOND AMERICAN REVOLUTION”—A one-occasion tool, quickly and cheaply produced to stand in for an officer’s personal appearance at an important Convention. 18 minutes.

AND A LETTER FROM THE BORDEN COMPANY

New York, Oct. 14, 1957

TO:
Parthenon Pictures, Hollywood

Dear Cap:

Here’s a long overdue letter to set on the record some observations on our recent experiences in the film-making business. It is overdue because three films in a year—with no prior experience in this activity—is quite an experience, and it takes time for recovery. In addition, the new job has kept me hopping.

First, let me say that we are happy—all of us. Everyone likes all three pictures. That’s quite an accomplishment in a complicated company like this . . .

Second, we all liked doing business with you. This is due partly, I believe, to the initial policy of knowing what we wanted but giving you a pretty free hand in developing the fact that we now have what we wanted is largely because you have a sound grasp on what a business should spend money for, and can develop it without violating the integrity of a picture.

Finally, we liked working with you and your group, and there’s a fine difference between doing business with someone and working with him. I shall miss these script conferences, and the lively encounters with all of you—Palmer, Stone, Meakin, Millington and the sundry Hollywood characters who brightened our days. So will my colleagues in the Executive Suite, as well as those in this Department.

The miracle of it, my friend, is that we spent so much time and so much money without any blow-ups or anyone going home mad. Quite an accomplishment! Should you need testimonials at any time, steer your prospects our way and we shall testify cheerfully and without fee.

Sincerely,

Milton Fairman

(Ast., V.P.—Adv. & P.R.)

Partenon Pictures

Cap Palmer Unit

Documentary Films for Business

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- "Blow-ups" from 16mm Kodachrome to 35mm Eastman color negative

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Sometimes We Overlook The Obvious!

The nationally recognized quality built into Calvin production work is available to you — as a Calvin services customer. Our standard of quality in 16mm film* is a PLUS value — a producer's understanding of other producers' needs. Just one reason why we are working in partnership with hundreds of other producers today!

✓ Complete Productions
✓ All Production Services
✓ B/W or Color Printing and Processing
✓ Projection Equipment

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*Since 1931!
Everything under the Sun
to translate SCRIPTS into Film

As every Pro knows, CECO carries just about every quality product under the photographic sun.

But you need more than cameras, tripods, dollies and recorders—you need more than lenses, viewers, blimps, generators and lights.

You need answers to important questions—how successfully translate scripts into film. No one man knows all the answers. That's why CECO employs a staff of experts in every category of film-making—cameras, recording, lighting and editing. Collectively we have all the answers to help make you an outstanding producer, director or cameraman.

You owe it to your career to use CECO service for Sales, Rentals, Repairs . . . and advice.

CECO Small Gyro Tripod
Features "controlled action" with slow and fast speeds for both panning and tilting. Weighs only 19 lbs. Ideal for 16mm Maurer, Mitchell, B & H Eyemo and similar cameras.

$650.00

R-15 FILMLINE Developer
Develops reversal and negative-positive film at 1200 ft. per hour. Has variable speed drive. Permits complete daylight operation. Exclusive overdrive eliminates film breakage.

$2,995.00

Auricon Cine—Voice Conversion
Cine—Voice Camera modified to accept 1200-ft, 600-ft, and 400-ft. magazines; has torque motor for take-up. Also includes Veeders footage counter and 3-lens turret. Conversion only—$450.00 less magazine.

GROVER Grip
Holds a light wherever space is tight. No springs, no slip. Has 8" spread. Both ends padded against marring. Weighs less than 2 lbs. $6.85

TEWE Directors View Finder Model C
For academy aperture, wide screen, cinemacope, vistavision and 10 TV cameras. Zoom type with chain & leather case $100.00.

ADDITIONAL PRODUCTS
Camera Equipment Company offers the world's largest and most comprehensive line of professional cameras, accessories, lighting and editing equipment. The quality product isn't made that we don't carry. See our Splicers, exposure meters— projectors—screens—marking pencils and pens—editors gloves—editing machines, racks, barrels, and tables—stop watches.
Communication: a Way to Win

by Henry Strauss*

In our field the proportion of “Unfinished Business” is far greater than any amount that can be considered “finished.” This would have to be so in any field that deals as much with the unknown composition of the human mind and emotions as ours does.

I'd like to touch on one area that is not only unfinished but hasn't yet even become clarified—an area that can well be a life or death struggle for our society and industry as a part of that society.

Sputnik has provided a glimpse of a war worthy of mankind, one that will be a war of competition requiring the finest statesmanship; the highest developed individual creativity in our population; the greatest intelligent deduction, and the most dynamic, effective individual productive drive.

Success will require a well informed, flexible public, capable of accepting rapid change. It will demand the greatest number of individuals and industries with initiative and drive, capable of breaking through conformity and the safety of meaningless routine. It will get its strength and momentum from the developed attitudes of industrialists, educators, workers, and all who make up this country.

This job, in the short days ahead, will be dependent upon well developed communication channels here and abroad, and the most powerful internal and external communications media.

Somewhere in this picture lies our own—the film media. It will depend on us as producers, working with our clients, to constantly experiment, test, and determine how important the film medium can be in increasing initiative, productivity with the least waste of natural and human resources, and understanding of our common needs and goals.

*Hank Strauss is head of his own company, Henry Strauss & Co., Inc. of New York City. A world traveler on projects for his many clients, he brings a fresh, vigorous point of view to the vital tasks of attitude-building films and other media created within recent years. This piece was jotted on airline stationery as he was enroute from Rome to New Zealand via San Francisco.
The tradition of the New England Yankee is to give, and receive, a quality dollar value for a dollar. We have never seen fit to depart from this principle in the film business. Perhaps this is why a list of our distinguished clients looks like this:

American Brass Company
American Optical Company
Commonwealth of Massachusetts, Division of Employment Security
DATamatic Division, Minneapolis-Honeywell Regulator Co.
Deico-Remy Division, General Motors Corporation
Electric Companies of the Connecticut Valley
Emhart Manufacturing Company
The Fuller Brush Company
General Electric Company
Jones & Lamson Machine Company
Kaman Aircraft Corporation
Massachusetts Department of Commerce
Monsanto Chemical Company
New Departure Division, General Motors Corporation
New England Mutual Life Insurance Co.
State of New York, Division of Employment
Pratt & Whitney Company, Inc.
Raybestos-Manhattan, Inc.
Rust Craft Publishers
Simplex Time Recorder Company
Sylvania Electric Products, Inc.
Vermont State Development Commission
United States Marine Corps

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

30 Million Saw Ford Pix in 1957, Company Reports
☆ Upwards of 30 million persons saw Ford Motor Company motion pictures during 1957. The Ford films were shown more than 412,000 times to audiences in the United States last year.

More than 22,000 other showings were made outside the U.S. Additionally, millions of persons viewed the films on network and local television.

A reported audience of approximately 120 million persons have seen Ford films in the last five years. An accurate estimate cannot be made of the television audience during the five-year period but the nearly 13,000 screenings of Ford films probably drew viewers in excess of the reported audience, the sponsor notes.

Safety Films Popular
Driver education and highway safety were the most popular subjects among the variety of subjects treated in Ford pictures shown in 1957. The Ford films' content ranges from auto styling to sport lessons. The driving and safety films accounted for more than 8,500,000 of the total reported audience and, in addition, these films had more than 200 public service tv showings.

43 Films Are Available
The Ford Film catalog is currently accommodating film users with a listing of 43 subjects, including three new 1958 vacation film releases. The new films are: West to the Tetons—depicting the grandeur of Wyoming's Grand Teton National Park; Okefenokee Interlude—a pictorial boat trip through Okefenokee Swamp, and What a Vacation!—which highlights the tourist attractions of New York City. Since 1950, Ford films have received 34 awards for excellence in American and European film festivals.

One of the oldest documentary sponsors in the nation, Ford Company started its motion picture program in 1914, producing 35mm films. Ford now offers 16mm color and black/white films on free loan to schools, churches, farm and youth groups, civic organizations and company dealers.

Ford films are distributed through company libraries in Dearborn, Michigan, New York City and Oakland, California.

NAVA Convention, Exhibits Set for Chicago, July 26-29
☆ Six audio-visual organizations plan to meet concurrently during the 1958 National Audio-Visual Convention and Exhibit, to be held in Chicago, July 26-29, at the Morrison Hotel. An announcement of the NAVA Convention was made by P. J. Jaffarian, convention chairman for the National Audio-Visual Association, chief sponsor of the event.

Groups which have announced plans to participate in the NAVA Convention are: the Educational Film Library Association, with Dr. Fritz White, Bureau of A-V Instruction, University of Wisconsin, as chairman; the Audio-Visual Conference of Medical and Allied Sciences, with Daryl I. Miller, of the American Medical Association, in charge; the Agricultural A-V Workshop, under the direction of Gordon Berg, editor of "County Agent and Vo-Ag Teacher" magazine; the Religious Audio-Visual Workshop, with Mrs. Mae Bahr, Religious Film Libraries, Chicago, as chairman; and the Workshop for Industrial Training Directors, headed by Richard Crook of Abbott Laboratories, Chicago.

Members of the six groups participating in the NAVA Convention will be able to attend meetings and specialized workshops which will explore practical solutions to a-v problems. Leaders in a wide variety of a-v areas will be presented in group meetings and the general sessions.

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Firestone's biography of a missile, "THE CORPORAL STORY," is off the ground and climbing fast... with 1,258 telecasts and community showings racked up during the past eight months, to an audience exceeding 11,000,000 viewers!

For 25 years, The Firestone Tire and Rubber Company has used the services of Association Films to reach school, community and (for the past 11 years) TV audiences... today, there are 16 different Firestone subjects in active release, several of which are in the "Golden Circle" of most-widely-seen sponsored films ever made!

Fresh, imaginative promotion and a network of distribution extending from coast-to-coast (virtually an imprint of U.S. population patterns) helps companies such as Firestone (and some 150 others) get the best coverage and most mileage from their public relations films—and at surprisingly low cost, per-viewer, per-exposure!

Send for your personal copy of "The Viewing Millions," the story of Association Films' services to sponsors, and receive each month, an interesting informal film newsletter, "Audiences." Just write Dept. NY.
the wealth of mature film sense, skilled judgment achieved only through many years of actual production experience

now starting our 45th year of applying Filmaturity in producing better films which produce better for clients.

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Offices in Chicago, Washington, D. C., and Hollywood
PRODUCER-LABORATORY TRADE ASSOCIATIONS

AMERICAN ASSOCIATION OF FILM PRODUCERS, INC
OFFICE: 7064 Sheridan Road, Chicago 26, Illinois.
Address: Executive Secretary.
OFFICERS: Mercer Francisco (Francisco Films), president; James Kellock (Wilding Picture Productions, Inc.), vice-president; Harry Lange (Kling Film Productions), secretary; Mervin LaRue (Mervin LaRue, Inc.), treasurer. Lawrence Moomique (Atlas Film Corporation); Frank Balkin (Reid H. Ray Film Industries); Charles Beeland (Charles Beeland Films), directors-at-large.
PURPOSE: By mutual cooperation to educate business, government and institutional groups to the advantages and values of films and related audio-visual aids; to foster and promote continued ethical relationships in all matters between producers and clients; to advance the creative and technical arts and crafts of this specialized industry in which member companies serve.

PUBLICATIONS: A news-letter for all member companies is being initiated as part of a re-activated 1958 program; cooperation with civic groups under way; a Code of Ethics adopted by the organization is universally recognized as setting high standards within the industry and among its clientele.

MEMBER COMPANIES: Atlas Film Corporation; Beeland Films; Cinecraft Productions; Con- dor Films; Francisco Films; Kling Film Productions; Mervin W. LaRue, Inc.; Producers Film Studios; Reid H. Ray Film Industries; Sarra, Inc.; Wilding Picture Productions.

MEETINGS: Monthly meetings are planned during 1958.

INTERNATIONAL SCREEN PUBLICITY ASSOCIATION
CONTACT: Lionel Gale, general secretary.
OFFICERS: Jean Mineur (France), president; Friedrich-Georg Amberg (Germany), Gerhard Holdsworth (Great Britain), Massimo Monigl- liano (Italy), vice-presidents.
MEMBERS: Chas. E. Blanks Pty. Ltd. (Australia); Belgique Cine Publicite (Belgium); Jean Mineur Publicite (France); Deutsche ISPA (Germany); Rank Screen Services Ltd. (Great Britain); Cefima-Film (Holland); United Film Makers (India); O. Pu. S., S.P.A. (Italy); Norsk Filmmakre (Norway); Cyrenica Cinema Co., (Lybia); Central-Film (Switzerland); Filmlets (S.A.) Ltd. (Union of South Africa).
PURPOSE: To develop members' business in foreign countries and in their own countries, and to exchange information, ideas, film scripts, publications and all other matters of interest to members. To represent and promote interest and advancement of members both in their own countries and abroad.

MEETINGS: Executive Committee meetings held quarterly. All-Member meeting in end of May to coincide with the Brussels World Fair in Brussels, Belgium.

National & International Organizations Serving Film Producers & Laboratories

FILM PRODUCERS ASSOCIATION OF NEW YORK, INC.
OFFICE: 39 Broadway, New York 6, N.Y. (Whitehall 3-7376).

OFFICERS: Nathan Zucker (Dynamic Films, Inc.), president; Lee Blair (Film Graphics, Inc.), vice-president; Mrs. Maxine Culhane (Shamus Culhane Productions, Inc.), secretary; Edward J. Lamm (Pathoscope Company of America, Inc.), treasurer.

DIRECTORS: Above officers and officers.


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

ASSOCIATES: In February, 1958, the organization voted to open its ranks to Associate Members from other segments of the motion picture industry with whom the future of film production is identified, reserving the privilege of a vote on matters pertinent to producers alone.

1958 ACTIVITIES: Events ahead are to include a Showcase of TV Commercials and Techniques for advertising agencies and their clients; a speakers bureau; screenings for members and clients of outstanding film productions, both theatrical and non-theatrical; open meetings on important film developments; stabilization of industry-wide labor relations through a permanent labor relations committee; and a campaign for the authentic recognition of achievements in the industrial film and television film field.

ASSOCIATION OF CINEMA LABORATORIES, INC.
OFFICE: 1905 Fairview Ave., N.E., Washington, D.C.
OFFICERS: Reid H. Ray (Reid H. Ray Film Industries, Inc.), president; Leon C. Shelly (Shelly Films Limited), vice-president; George W. Colburn (George Colburn Laboratory), secretary; Kern Moyse (Peerless Film Processing Corp.), treasurer.

BOARD OF DIRECTORS: Don M. Alexander (Alexander Film Co.); 2 year terms: Spence W. Caldwell (Caldwell Films Limited); Louis Feldman (Du Art Film Laboratories); Kern Moyse; Byron Roudabush (Byron, Inc.); Sidney Solow (Consolidated Film Industries); and Reid H. Ray.

MEETINGS: Next meeting to be held April 21st during Society of Motion Picture & Television Engineers' convention in Los Angeles.

ACTIVITIES: A recent publication defining film laboratory standards is available on letterhead request from the Association office. Nine definitions of nomenclature for terms were adopted at recent annual meeting in New York City.

CONTINUED ON THE FOLLOWING PAGE
PRODUCER-LABORATORY TRADE ASSOCIATIONS

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

OFFICE of the President: 21 Grenville St., Toronto 5, Ontario.

OFFICE of the Secretary-Treasurer: 2121 Knightbridge Rd., Ottawa 3, Ontario.

OFFICERS: Arthur Chetwynd (Chetwynd Films Ltd., Toronto), president; Graeme Fraser (Crawley Films Ltd., Ottawa), past-president; Speaker Caldwell (S. W. Caldwell Ltd., Toronto), first vice-president; Gerald S. Keedy (Motion Picture Centre, Toronto), second vice-president; D. M. McClymont (2121 Knightbridge Rd., Ottawa), secretary-treasurer.

BOARD OF DIRECTORS: Henry Michaud (Omega Productions, Inc., Montreal); Lew Parry (Parry Films Ltd., Vancouver, B.C.); Gordon Fraser (Shelly Films, Toronto, Ont.); Rev. Anson Moorhouse (Berkeley Studios, United Church of Canada, Toronto, Ont.); Two more Directors to be appointed.

MEMBERSHIP: Canadian firms, partnerships, and corporations engaged in motion picture production or laboratory work. Membership $5.

PURPOSE: To promote and conserve the common interests of those engaged in the motion picture industry in Canada by maintaining the highest possible standards in the production of motion pictures for commercial, theatrical or television release and in laboratory processing; to correct abuses; secure freedom from unjust and unlawful excisions; encourage cooperation in the industry and with other associations.

1958 ACTIVITIES: 1. Continuation and expansion of functions of the Association. 2. To sustain industry, advertising agencies, television networks and other potential sponsors with the work of Canadian film producers. 3. Make a Constitutional change whereby the Executive structure will have two vice presidents and six directors. 4. Form a new committee to study all phases of the film industry in Canada. 5. Investigate a proposed move of the HeadOffice to Toronto and appoint a secretary-treasurer. 6. Continue the distribution of the booklet "The Motion Picture in Business" which is directed to executives in all types of Canadian business.

INTERNATIONAL SCREEN ADVERTISING SERVICES

Founded, 1935


OFFICERS: Ernest Pearl (Pearl & Dean Overseas Ltd., Great Britain), president; Jacques Zadok (Cinéma et Publicité, France), vice-president; Dr. E. Martini Mauri (SIPRA S.p.A., Italy), secretary; Peter Taylor (IASA), treasurer.

PURPOSE: The promotion and development of cinema screen advertising internationally and the promotion of interests of screen advertising contractors on an international level. The organization also provides a central information service for its members, and promotes trade among them by pooling distribution facilities.

MEMBERS: Lowe Argentina S.A.C. (Argentina); Filmada Proprietaria Ltd. (Australia); Kino-Reklame GmbH (Austria); Publicitè Bélgique (Belgium); Theatre Advertising Ltd. (Canada); Emelco Chilena (Chile); Corafilm (Colombia); Gutenberghus Reklame Film (Denmark); Société de Publicité S.A.E. (Egypt); Finlandia Kuyt Oy (Finland); Cinema et Publicité (France); Deutsches Commerziale Filmmwerbung GmbH (Germany); Pearl & Dean (Overseas), Ltd. (Great Britain); Bureau für Theatre Reklame (Holland); Blaze Advertising Service (India & Ceylon); SIPRA S.p.A. (Italy); Screens Advertising Ltd. (New Zealand); Sverdruup Dalh A S (Norway); Belarte (Portugal); Alexander Films (S.A.) (PTY) Ltd. (South Africa); Movierecord S.p.A. (Spain); Associazione di Theatre Screen Advertising Companies (United States of America).

1958 ACTIVITIES: The 5th International Advertising Film Festival, September 20-25, the Lido, Venice, Italy. Regular meetings dealing with problems of international screen advertising particularly in the light of the establishment of the European Common Market and subsequently operation of the Free Trade Area.

B:OLOGICAL PHOTOGRAPHIC ASSOCIATION, INC.

HEADQUARTERS: Box 1668, Grand Central Post Office, New York 17, N.Y. (Office of the Secretary).

OFFICERS: Leo C. Massopust, Sr. (School of Medicine, Marquette University), president; Verlin Y. Yamamoto (Medical Instruction Service, V.A. Administration Center, Des Moines, Iowa), vice-president; Jane H. Waters (Biological Photographic Association, Inc.), secretary; Albert Levin (University of Pittsburgh, Audio-Visual Laboratory), treasurer.

EX OFFICIO: Leo C. Massopust, Sr. (School of Medicine, Marquette University), editor of Journal; Laurence B. Brown (Harvard School of Dental Medicine), chairman, Chapters Committee; H. Lou Gibson (Eastman Kodak Company), past-president: 1956-57; Warren Sturgis (Sturgis-Grant Productions, Inc.), past-president: 1954-55; C. Graham Eddy (Medical Illustration Div., Veterans Administration, Washington, D.C.), past-president: 1952-53.

DIRECTORS: Harold C. Caltz (Medical Illustration Service, V.A. Hospital, Buffalo, N.Y.); Capt. Stephen P. Dittmann (Medical Audio Visual Dept., Walter Reed Army Institute of Research); John A. Gaughan (Dept. of Medical Photography, University of Rochester Medical Center); Robert A. Kohvoord (M. D. Hospital and Tumor Institute, University of Texas); David Lubin (Medical Illustration Lab., V. A. Hospital, Bronx, N.Y.); Thomas S. Masterson (UCLA School of Medicine, Visual Aids Dept.); Howard E. Trive (Div. of Medical Illustration, University of Utah College of Medicine); Lloyd E. Varden (A-1105, 200 E. 66th St., New York, N.Y.).

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

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

CONVENTION: The 28th Annual Convention will be held August 18-23, 1958, at the Shoreham Hotel in Washington, D.C.


UNIVERSITY FILM PRODUCERS ASSOCIATION

OFFICE: Of the Secretary, Daisy B. Sickles, c/o Department of Photography, Ohio State University, Columbus 10, Ohio.

OFFICERS: O. S. Knudsen (Iowa State College), president; Charles N. Hockman (University of Oklahoma), vice-president; Daisy B. Sickles (Ohio State University), secretary; Oscar E. Patterson (University of California at Los Angeles), treasurer.

COMMITTEES: Sherman A. Wilson, Curriculum: Stanley E. Nelson, Nomenclature; Charles N. Hockman, Public Relations; Floyd G. Walters, Equipment; J. W. Watson, Jr., Personnel; James Duderstadt, Television; Frank R. Paine, Membership; Robert W. Wagner, Publications; Don G. Williams, International Relations; Frank Neusham, Festivals and Contests; Hugh M. Dix, Distribution; J. Edward Oglesby and Woodrow Wentz, Twelfth Annual Conference.

PUBLICATIONS: The quarterly Journal of the University Film Producers Association (subscription to non-members $2.00 per year). Other special reports and papers published at intervals for member guidance, including a recent International Calendar of Film Festivals. The Association is represented annually at Film Festival and at the International Schools of Cinema Meetings.

ANNUAL CONFERENCE: Twelfth Annual Conference to be held September 1-5, 1958 at College Station, South Dakota, with South Dakota State College as host.
Missiles...?

Missiles can span oceans and continents. But ideas—good or bad—can travel as far... as fast... and with equally decisive impact.

The greatest need of a free society is to produce within its ranks men and women who can think boldly... creatively... and constructively.

In this way, as well as through building our material productive capacity, America can most effectively strengthen its arsenal for peace.
FILM ECONOMY

Pictures That Do Their Job
Remain Industry's "Best Buy"

by William J. Ganz*

E CONOMY! THAT'S THE KEYNOTE for 1958. This year, industry will be specially pressured to keep down costs.

But what is economy? For the purchaser of a business film it means a picture that does the job for which it is designed.

Frequently, we in the business film industry read articles in the trade press describing "How we made our own business film—and saved!" Track down these stories to their unhappy endings, however, and you'll find that all too often "home-made" films are highly thought of by the amateurs who create them, but poorly received by the audience for which presumably they are intended.

Companies experienced in buying films have learned to regard their producer as a practitioner as ethical and as knowledgeable about his profession as accountants, lawyers and doctors are about theirs. These firms confide in their film producer. The result is films that deliver the message effectively and give the client full value for his money.

Unfortunately, to the economy-minded company having films made for the first time, and to the prospective purchaser who has been "burned" by a poor or mediocre business film in the past, all film producers are naturally suspect.

Understandably, it is difficult to gauge a producing film-maker's ability before he has done a job for the prospective purchaser.

That is why your Buyer's Guide to Qualified Film Producers is a valuable aid to prospective purchasers of business films. The listed records are a good gauge of the quality of producers under consideration. Prospective film buyers can be sure that the film-producing firms named in your publication are outfits with records for delivering films that pay their way—the kind that are a TRUE economy in 1958 or any time.

* Bill Ganz has headed his own New York studio for the past 39 years, is one of this industry's experienced vets.

PARTHENON PICTURES

A FILM PROGRAM FOR
CONN. GENERAL LIFE
INSURANCE CO.

"OUTSIDE THAT ENVELOPE"—(Golden Reel '57)—for the employees who won't read those booklets; the several benefits of Group Insurance and Retirement dramatized in Case Histories, in an interesting story frame. To create that "Better Employee Understanding," Color, 39 minutes. (Modern TPS) * * *

"THE LIFETIME LOOK"— the same Case Histories, but an entirely new story frame, to show the employer how his business can profit from that "Better Employee Understanding," An agent's selling tool. Color, 44 minutes. (Modern TPS) * * *

IN PROCESS— Individualized adaptations of "Envelope" for C. G. clients.

* * *

AND A LETTER FROM
CONNECTICUT GENERAL

TO:
Parthenon Pictures,
Hollywood.

Dear Cap:

We sat through the first of the working showings of OUTSIDE THAT ENVELOPE today. In the next few days the entire company will see it as part of the Home Office BEU.

It was just like the first time for me—a tremendously impressive job. The audience I was with was probably the most sophisticated, since it consisted of officers and supervisors. To the laughs were all in the right places, the attention was close and the understanding was high. The new-building replacement sections looked marvelous and I think everyone who was there agrees with the judge who gave it the Golden Reel.

Thanks once more for an excellent piece of work.

Sincerely,
W. K. Paynker
(Director, Adv. & P.R.)

OTHER PARTHENON CLIENTS

(PICTURES IN PROGRESS)

American Petroleum Institute
Socony Mobil Oil Company
American Tel. & Tel. Company
and others

PARTHENON PICTURES

Cap Palmer Unit
Documentary Films for Business
2625 Temple St. * Hollywood 26
international marketing organization

specializing in the film medium...

ALEXANDER FILM CO.

One organization
delivering comprehensive service—
writing, producing, distributing
and merchandising
films for any visual selling program.

- industrial film production
- public relations film production
- public relations film distribution
- TV film production
- theatre-screen commercial film production
- theatre-screen commercial film distribution
- complete color laboratory facilities
- field merchandising services

Representatives in New York, Detroit,
Cleveland, Chicago, Los Angeles,
San Francisco, Mexico City,
San Juan and 100 other cities.
SIGHT & SOUND
Bell System Premieres
"Unchained Goddess" on TV
The Unchained Goddess, the fourth in the Bell System's Science Series, had its nationwide premiere in color over NBC Television on February 12th. The last of four films produced for Bell by Academy Award winner Frank Capra, the hour-long production features Richard Carlson (who also directed the film) as "Fiction Writer" and Dr. Frank Baxter as "Dr. Research," in the story of weather.

In the cast of animated characters (supplied by Shamus Culhane Productions) are Metisora, Goddess of Weather, and her court, consisting of Thor (thunder), Boreas (wind), the Three Marutas (rain, snow, and hail), and Cirrus (clouds).

Tells Story of Weather
Following the pattern of Bell's three previous science films, Our Mr. Sun, Hero the Magnificent, and The Strange Case of the Cosmic Rays, the story of weather is told in terms of its effect on mankind, the scientific knowledge gained by research and observation, its action and causes, methods of prediction, and the progress being made in attempts to control it. Animation is used to simplify complicated scientific concepts and humanize abstract terms and ideas. Dramatic concept is supplied by Fiction Writer and Dr. Research deals with the scientific knowledge and data.

The action of wind and its formation, clouds and rain, snow and hail, lightning and thunder, are all pictured and discussed. How weather scientists collect data, analyze and study it for accurate predictions, track tornados and hurricanes, and attempt to control the actions of all factors making up bad weather, lack of rain, heavy snows, etc., are amply featured.

How to Borrow This Film
Immediately after its TV presentation, 16mm prints were deposited in local Bell Telephone Company business offices for use by schools and other organizations on a free loan basis. Requests for prints should be directed to the attention of the local Manager or Director of Public Relations. * * *

Index of Sponsored Films
A complete listing of all films featured in BUSINESS SCREEN during 1957 will appear in the next issue, No. 2, 1958.

For Producers of Visual Selling in Motion Pictures Slide Films TV Commercials
f. hillsberg inc. offers a complete production service

- animation
- slide films
- titles
- telops
- flip cards
- lettering
- layout
- maps
- backgrounds
- retouching
- color correction of packaged products
- a wide assortment of type for hot press titles
- type catalogue on request

421 West 54th Street, New York 19, N. Y. Plaza 7-1625
And THE COMBINATION

Packaged programs for SALES and TRAINING...combining film production and film utilization, using the new 8mm Repeater Projector, with exclusive "lift off" magazine!

165 WEST 46TH STREET, N.Y. 36, N.Y. PLAZA 7-6600
PROFESSIONAL FILM AND TELEVISION GROUPS

(also see pages 33, 34, 86, 88, 90)

INGHAM, D.C.—James A. Barker (Capitol Film Laboratories), 1905 Fairview Ave., N.E., Washington, D.C.

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

CONVENTIONS: 83rd Semi-Annual Convention, April 21-26, Ambassador Hotel, Los Angeles, Calif.; 84th Semi-Annual Convention, Oct. 20-21, Sheraton-Cadillac Hotel, Detroit, Mich.

INDUSTRY FILM PRODUCERS ASSOCIATION

OFFICE: Membership Committee Chairman, Eugene Burson, Jr., Hughes Aircraft Co., Supervisor, Systems Film Group, Room 1119, Bldg. 12, Hughes Aircraft Co., Culver City, California.

OFFICERS: Daniel D. Downer (Aerojet General Corp.), president; Jay E. Gordon (Autonetics, Div. of North American Aviation), vice-president; Robert J. Gunther (North American Aviation), secretary; Julian D. Ely (Lockheed Aircraft Corp.), treasurer.

COMMITTEES: Program—Rudolph Carlson (Northrop Aircraft, Inc.); Standards—John D. Rogers (Autonetics); Publicity—Betty J. Williams (Lockheed Aircraft Corp.).

WEBSTER’S DICTIONARY—"COMPREHENSIVE: LARGE IN SCOPE AND HAVING THE POWER OF FULL UNDERSTANDING."

"Comprehensive Service" is devoted to the Full Understanding of our customers' needs and problems.

"27TH YEAR OF SERVICE TO THE USER OF MOTION PICTURES"

REELS • CANS • SHIPPING CASES

MOTION PICTURE EQUIPMENT ACCESSORIES

DISTRIBUTOR OF GOLDBERG BROS. PRODUCTS

COMPREHENSIVE FILMTREAT: REJUVENATION OF 16MM & 35MM FILM

COMPREHENSIVE SERVICE CORPORATION

CALIFORNIA BRANCH
6674 SANTA MONICA BLVD.
LOS ANGELES 38

245 WEST 55TH STREET
NEW YORK 19, N. Y.
PICTURES AIMED TO GET RESULTS

Aiming pictures to get results for clients * is a business in itself, requiring specialized personnel, complete facilities and all of the more than 25 years of experience we offer for your next assignment.

Every sponsored motion picture, to be successful, must be custom-made for the exact purpose intended. Whether in the vital business of today’s selling needs, or to create a better climate for management, to help develop inspired interest of young people in the opportunities of tomorrow . . . YOUR next picture is OUR most important.


P.S. Write today on your letterhead for a preview print of "COMING ATTR ACTIONS" OUR story on 16mm sound film.

Raphael & Wolfe
STUDIOS, INC.

5631 Hollywood Blvd., Hollywood 28, Calif. Phone: HOLlywood 7-6126
CHICAGO: 2103 Orrington Ave., Evanston. Phone: DA 8-7236
NATIONAL ORGANIZATIONS IN THE AUDIO-VISUAL FIELD

(Also see pages 33, 34, 40, 86 and 88)

Squibb & Sons Division, Olin Mathieson Chemical Corporation; Virgil Simpson (E. I. du Pont de Nemours & Co., Inc.); Stanley F. Withe (Actea Casualty & Surety Company).

Purpose: The Committee initiates and executes projects which will provide the 612 Audio-Visual Group members with cost, technical, distribution and other information about audio-visual materials.

The Committee has recently completed and distributed a report entitled “Responsibilities of the Film Producer and Sponsor.” This report, which presents a comprehensive analysis of sponsor and producer responsibilities in the planning and production of non-theatrical films, has been published. Other reports are now being prepared.

Current projects of the Committee include the preparation of an A.N.A. Audio-Visual Handbook, a report on the use of Business Films on Television, and the establishment of an A.N.A. Audio-Visual Clinic to review member films and advise on production and distribution problems.

AUDIO-VISUAL CONERENCE OF MEDICAL AND ALLIED SCIENCES

Officers: Daryl L. Miller (Assistant Director of Motion Pictures and Medical Television, American Medical Association); chairman; Dr. Donald A. Washburn (Director, Bureau of Library and Indexing Service, American Dental Association); vice-chairman pro tem; Audrey Skaffe (Administrative Assistant, Medical Audio-Visual Institute, Association of American Medical Colleges, 2550 North Ridge Avenue, Evanston, Illinois); secretary-treasurer pro tem.

Membership: Medical, dental and allied agencies.

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

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

INDUSTRIAL AUDIO-VISUAL ASSOCIATION

Founded, 1946

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

Officers: Frank S. Rollins (E. R. Squibb & Sons), President; Frank B. Greenleaf (U. S. Steel Corp., Subsidiaries), First Vice-President; John T. Hawkison (Illinois Central Railroad Company), Second Vice-President; Charles B. Gunn (New York, New Haven & Hartford Railroad), Treasurer; Alan W. Morison (Socony Mobil Oil Company, Inc.), Secretary; Raymond W. Roth (U. S. Steel Corporation), Assistant Secretary.

Principal Committees and Chairs: Membership: Stanley W. Puddiford (Michigan Bell Telephone Company), Chairman; Marshall F. Hosp (General Mills, Inc.), Program chairman—Western; Don Y. Pendas (Charles Pfizer & Company), Program chairman—Eastern; Bernard A. Bailey (Myntinger & Cassellberry), Publicity chairman; Roy McMumma (U. S. Steel Corporation), Technical chairman; W. B. Reynolds (Ohio Bell Telephone Company), Constitution chairman; James Craig (General Motors Corporation), Historian; William B. Cox (Santa Fe Railway), Past President chairman.

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

Annual National Meeting: April 29, 30 and May 1, 1958, Minneapolis, Minn. (Members only, but qualified guests from sponsoring companies may apply to the Secretary for admission).

NATIONAL VISUAL PRESENTATION ASSOCIATION, INC.

For Information: Write to Norman Bebell, secretary-treasurer, or Phil Patterson, program chairman, at: Post Office Box 14, Old Chelsea Station, New York 11, N.Y.

Officers: Jacques Megroz (Life Magazine), president; Philip E. Dodge (F. W. Dodge Corporation), vice-president (asst.); Charles Corr (Admaster Prints, Inc.), vice-president (trade); Norman L. Bebell (Bebell & Bebell Color Labs.), secretary-treasurer.

Committee Chairmen: Theodore N. Trett (Direct Advertising Associates), membership chairman; Phil Patterson (Sales Management Magazine), program chairman; C. C. Sheppard (Worthington Corp.), Day of Visual Presentation chairman.

Board of Directors: Phil Patterson (Sales Management Magazine); Dr. Robert Cantor (Ronson Corp.); Jeanne P. Conlon (Crawford, Immig & Landis); Janet R. Wilkins (National Association of Manufacturers); Theodore N. Trett (Direct Advertising Associates); Renita Johnson (Design Lab.); C. C. Sheppard (Worthington Corp.); Porter Henry (Porter Henry & Co.); Lou Kaye (Wescos Mechanical Binding Co.); Charles Belseymer (H. D. Rose & Co., Inc.).

Purpose: To encourage better selling through better methods.

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

Annual Awards Competition: Day of Visual Presentation: To be held next fall, 1958. Date and entry deadlines to be announced.
It's the picture that counts

MOTION PICTURE
(20 to 30 minutes)
currently
in production
for:

American Physical Therapy Association
Chemstrand Corporation
Eli Lilly and Company
Ford Motor Company
General Motors Corporation
Kaiser Aluminum & Chemical Corp.
Monsanto Chemical Company
New York Central Railroad
Remington Arms Company, Inc.
Reynolds Metals Co.
U. S. Air Force
U. S. Army

MPC PRODUCTIONS, INC.
15 EAST 53rd STREET
NEW YORK 22
MURRAY HILL 8-7825
Monsanto Aids Science Education

16mm Release of Televised "Conquest" Series Begins
With Three-Part Film to Motivate Young Scientists

☆ Monsanto Chemical Company, through their film distribution agency, Modern Talking Picture Service, Inc., have announced the release of the 60-minute film, Conquest No. 1, first of the company’s current Television Science Series, for general distribution to high schools and interested adult groups on a free-loan basis.

Produced by CBS Television and telecast nationally on time paid for by Monsanto as a public service, the series has been widely acclaimed by critics of such papers as the New York Herald-Tribune, the Philadelphia Inquirer, the Washington Post and Times Herald as one of the best presentations of scientific facts and data now on television. The series was planned with the advice of the American Association for the Advancement of Science, The National Academy of Sciences, and the National Research Council.

"The Edge of Life"

Complete with commercials, which are extensions of the scientific theme of the film, Conquest No. 1 is subdivided into three sequences of action. The first, The Edge of Life, pictures the world of micro and submicroorganisms through the eyes of a powerful electron microscope. Wobbly, shapeless viruses through which man discovers the secrets of life, and the frightening action of cancer cells at work are dramatically exposed.

Knowledge from Sea Floor

The second phase, The Ocean’s Bottom, takes the viewer to the floor of the sea, along the valleys and peaks of its floor. The knowledge gained from this crouching bed hints to scientists that a great ice cap could cover most of the populated earth in a few years rather than the centuries originally believed. In the last sequence, The Edge of Space, the blackness of the void and the brightness of our world in it are shown through the rocket camera’s eyes.

Eric Sevaried, Director of NBC’s News Bureau, narrates the program. In the final moments, he and two leading scientists stress the urgent need, through their discussion on the state of science in Russia and the U.S., for a generation of young scientists developed in a climate of intellectual freedom.

Prints are available from Modern Talking Picture Service, Inc., 45 Rockefeller Plaza, New York 20, N.Y. They request a month’s advance notice prior to the booking date. Prints will be scheduled by their regional exchanges nearest the user.

☆ Illinois Welfare Dept. Holds Film Conference in Chicago

☆ Featuring motion pictures on mental health, a one-day film conference for some 250 representatives of Chicago labor, management and religious groups was sponsored by the Illinois Department of Public Welfare in Chicago’s Congress Hotel, January 31.

The purpose of the conference was to acquaint group representatives with the availability of Welfare Department films for use in their own organizational programs. Because of the response from attending representatives, the Welfare Department plans to conduct conferences annually—or possibly semi-annually on a sectional basis.

Films were shown in morning and afternoon sessions at the conference. Relating to various aspects of mental health, the films included: Anger at Work, Person to Person Communication, Mr. Findley’s Feeling, Boy with a Knife, and The Family Circus. Also shown was a filmstrip on the volunteer services of the Illinois Department of Welfare. A discussion period followed each film presentation.

As Ye Sow, a film depicting the care of the mentally disturbed in Illinois State Mental Hospitals, was presented at a conference luncheon meeting addressed by Dr. Otto L. Bettag, M.D., director of the Department of Welfare.

PROFESSIONAL

TITLE Typographers
and
Hot-press Craftsmen
SINCE 1938

Write for FREE type chart

KNIGHT TITLE SERVICE
115 W. 23rd St. New York, N.Y.
PEERLESS TREATMENT
After 24 years, still the best protection for release prints...
and the most widely used.
"Peerless Treatment makes prints last longer."

PEERLESS FS
For Slidefilm

PEERLESS RECONDITIONING
Avoids unnecessary print replacements and saves irreplaceable originals.
 Scratch removal • Rehumidification • Repairs • Cleaning

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

PEERLESS LIBRARY SERVICE
To relieve Sponsors of Film Libraries of all operational burdens.
 Prints always in ready condition for next booking.

PEER-RENU
Shrunk pre-print material restored to printing tolerances and focus.

PEERLESS FOR TV SHOWS
To relieve Distributors and Syndicators of film operational burdens.
 Prints always in ready condition for next air dates... with commercials properly cut-in.
<table>
<thead>
<tr>
<th>QUESTION</th>
<th>WHY THIS IS IMPORTANT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does it have color-coded threading?</td>
<td>Makes threading and operating last and simple, even for beginners.</td>
</tr>
<tr>
<td>Does it have safety film trips?</td>
<td>Stops film movement instantly in case of film emergency. Guards against costly film damage.</td>
</tr>
<tr>
<td>Does it have Hi-Lite optical system?</td>
<td>In connection with Mark II shutter, throws 35% more light on the screen. Assures bright pictures even in hand-to-darken rooms.</td>
</tr>
<tr>
<td>Does it have stationary sound drum?</td>
<td>Assures clear, smooth sound. Has no moving parts to get out of adjustment. Seals full sound track.</td>
</tr>
<tr>
<td>Does it have visible one-speed oil system?</td>
<td>Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.</td>
</tr>
<tr>
<td>Are both reels mounted on top of projector?</td>
<td>No overhanging reels to present a &quot;traffic hazard.&quot; Projector can be set up on any level surface, even the floor.</td>
</tr>
<tr>
<td>Does it have single drive sprocket?</td>
<td>Ensures film stress, because same sprocket controls film entry and leaving projector.</td>
</tr>
<tr>
<td>Does it have compensating film shoes?</td>
<td>Automatically adjust themselves to varying film thicknesses. Guard against splices catching.</td>
</tr>
<tr>
<td>Does it have 180° swing-out bases?</td>
<td>Facilitates threading and cleaning of both aperture and film channel.</td>
</tr>
<tr>
<td>Is it adaptable for magnetic recording?</td>
<td>Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnasound.</td>
</tr>
</tbody>
</table>

Victor Assembly 10 — Lightweight projector for small audiences. Amplifier operates at 10 watts continuous output, 18 watts peak. Available with 9" speaker, top-mounted and fully baffled—or separately cased 12" speaker as shown.

The above 10 points give a quick picture of the advanced features you should expect in a modern 16 mm sound projector. Only a Victor brings you all of them. And with every Victor you also get the "standard" features of all quality sound projectors, including 2 speeds for sound and silent film, still picture, and reverse projection.

Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features—exclusive with Victor—are safety film trips, top-mounted reels, and power rewinding with no change of belts or reels.

Victor was first to develop 16 mm projectors and through the years Victor has been first to perfect improvements that assure finest pictures—finest sound—easiest operation. Victor long has been the choice of A-V experts in 73 countries.

**NEW VICTOR VIEWER**

The first professional 16 mm viewer with "frame counter" priced under $100. Large 3½" x 4½" screen is brilliantly lighted by 75-watt lamp. Equipped with 2½ trip-lever lens. All optics coated.

ONLY $92.00

---

**THE LOGIC of Film Results**

by Thomas J. Barbre*

If you have a prospective client who looks upon you, the motion picture producer, as a sort of animated portrait photographer, you'd better change his thinking or get yourself another client.

We are not still-life shutter jockeys. We are experts in the matter of knowing what keeps motion picture audiences glued to their seats and what bores them near to tears. Most of us have devoted our lives to the business.

The best of us has produced a lemon or two.

Staying out of the lemon business is, of course, our first order of business. We at Barbre Productions have a method which we think works pretty well. Certainly we are not unique.

The first thing we do is to try and sell ourselves to the client, not by any high-pressure huckstering, but by means of thoughtful, well considered logic. We establish ourselves in much the same light as the client's lawyer, his doctor, or his insurance counselor.

We try to ascertain (1) what is the story the picture is to tell, (2) what is the purpose the picture is to accomplish, and (3) to what audience or audiences the picture must appeal.

Given these facts, we submit an outline. At an outline conference, perhaps the most crucial in all negotiations, we draw out the client as to his ideas of what should be presented within the context of the three points above.

If we cannot agree with him, we tell him so, and we tell him why. We feel that a poor picture will harm us as much as it will him. We have been thanked more than once for thus guiding the course of a picture.

If the client insists on leaving in the lemon extract, we do so, ever so sadly. The client usually sees the error in time for a revision job before final recording.

---

*(Mr. Barbre is head of the Denver film organization that bears his name. Founded in 1940, Barbre Productions now occupies a modern studio building recently completed in this important, growing center of mountain states industry and agriculture.*)
what does it take to ignite a critic?

A scene from "Energetically Yours," a humorous color film about mankind and energy. A Transfilm Production, designed by Ronald Searle for Standard Oil Company (New Jersey).


"Energetically Yours" has received more critical acclaim—including a spread in LIFE—than any other sponsored motion picture this year.

What did it take to produce a film like this? The same talent and technical skill that goes into every Transfilm production.

Each job is an important job at Transfilm.

Why not consult us about your next film?

TRANSFILM INCORPORATED

PRODUCERS OF QUALITY FILMS TO FIT EVERY BUDGET

EAST: 35 WEST 45th STREET, NEW YORK 36, N.Y.

MIDWEST: THE CARLTON HOUSE, PITTSBURGH 19, PA.
from tuba toots to bassoon booms…

filmsounds for the
most complete library of
music and sound effects

Honks! Blares! Brays!
Blasts! Whizzers! Catcalls!
And all the sounds in-between! Plus an unsurpassed range of talent and technical knowhow — for scoring, editing, recording, dubbing and mixing sounds and music for TV Films, Animation, Slide Films, Documentaries, Industrial Films and Feature Productions.

Detailed rate schedule and additional information available upon request. Call ENright 9-1300 collect, or write:

filmsounds, inc.
105 East 106th Street, New York 29, N. Y.

the Producer's View
by Nathan Zucker, President
Film Producers Association of New York

O ne of the problems we continually face in our industry is that of trying to find the proper language to describe new techniques, functions and concepts.

For example, we have no words in “communications” to distinguish properly between the device, either mechanical or electronic, and the art. Television, film, tape are transmission or transcription devices. Their skillful use to inspire, instruct, or inform can be described as communication.

I qualify this last statement because here, too, we often confuse communication with propaganda.

We disregard all of our motivational and educational experience if we believe we communicate with people by telling them or persuading them. We achieve a state of communication with people when they participate in the process of exchange of ideas or emotions.

All this is by way of leading up to the fact that “producer” is a cloak of many colors that covers many functions as well as individuals and organizations. It can describe a function and a business enterprise. It can apply to both the concept of creative catalyst and the responsibility of getting a job done.

We at the Film Producers Association of New York, with a membership of thirty-five producing companies, have had to define what we mean by a producer. This doesn’t mean that we disagree with all other variations on the theme, but, as in viewing some kinds of contemporary art, one has to draw the line somewhere.

The film producer is a responsible organization whose primary business is the production of motion pictures. This organization must have been in business for at least a year and in its application for membership in the FPA must submit evidence of its creative and technical competence and of its financial responsibility. Membership involves adherence to a code of ethics.

We who are engaged in the sponsored film field have been merchandising, on the part of our clients, confidence, quality, services and responsibility. It would seem that our clients have a reasonable right to expect the same qualities from their suppliers.

This does not mean that we want to minimize the creative function of the producer in communications. But the many services related to this function must be done well and with responsibility.

Our industry is growing. Like our clients, we have a past, present, and a future.
PRODUCERS AND CAMERAMEN HAVE NAMED THE AURICON "SUPER-1200"...
"The Finest and Fastest-working 16mm Sound-Camera!"

WRITE FOR YOUR FREE COPY OF THIS NEW "SUPER-1200" CATALOG, which illustrates the many outstanding and fast-working features of this professional 16mm Sound-Camera, such as....

★ "Super-1200" Camera is "self-blimped" for whisper-quiet studio use.
★ Precision, jewel-hard Sapphire Film-Gate.
★ Studio and Telephoto Finder Systems, plus Reflex Ground-Glass Focusing.
★ "Rock-steady" picture synchronizes with "Double-System" Sound-Recorder; or you can record High-Fidelity Optical and Filmagnetic sound-tracks "Single-System" on your picture film.
★ Sold with a 30-day money-back guarantee, you must be satisfied!

AURICON
A PRODUCT OF BERNDT-BACH, INC.
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The Auricon Hollywood Line
SOUND-ON-FILM EQUIPMENT SINCE 1931
MARKETING, PRODUCTION, ADMINISTRATION — the five and other activities present increasingly difficult problems to the Management of today's large business organization.

The toughest of all these problems is universally conceded to be those involving the human factor in business. The larger the organization, the more complex such problems are.

In its attack upon these problems, the Management of modern business has, since only World War II, given more attention to “human relations” than have all the conquerors and kings, and all the captains of industry and merchant princes, in all past history.

The Key Is Communication

The key to successful “relations” — customer, public, industrial, trade, employee, community, governmental, or what — has proved more and more to be in effective communication.

Witness the growing interest in semantics and empathy — two words that, up till a few years ago, were found only in unabridged dictionaries. Today they are bandied about in many a business conference. And the increasing use of the conference is itself, recognition of the need for communication — the need to understand and to be understood.

To achieve better communication in business, Management is turning with increasing confidence to the use of films, of one form or other, since films have proved to be the instrument without equal for disseminating information, for inducing thinking, and for influencing emotions and behavior.

Management Would Invent It

Films, particularly sound films, as an instrument of communication, meet so effectively and so efficiently the needs of today's large scale business organization that, if they did not already exist, Research and Development engineers would undoubtedly be set to work inventing them for Management's use.

If the Management of the business enterprise or other institution faced with communication problems has not made as much use of the film as its values warrant, it is because the skilled practitioners in film making have not adequately explained those values. The task of winning a place for the film is an instrument of communication equal to that enjoyed by the oral and written word, is, however, a Herculean task and one with which no single film producer can hope to cope with complete success.

Three Areas for Cooperation

He needs help! Help in the form of the collective effort of all professional film producers working in collaboration in behalf of the filmic medium rather than in hot competition for film orders. That effort should be directed along three basic lines:

First, studying the intrinsic nature of the sound film as an instrument of communication, to the end that its myriad elements may be used to increase the already extraordinary effectiveness of the medium.

Second, striving to promote harmonious relations between producer and producer as well as between producer and sponsor, to the end that the ethical standards of the industry may approach those of the professions.

Use the Medium Itself

Third, using the film itself, and all other media of communication, for promoting a better understanding of the nature and uses of the film, on the part of producers and sponsors alike, to the end that the use of films may become as standard a part of the business operation as advertising, personal selling, sales promotion, merchandising, and public relations.

Professional film producers, by working together can, without question, achieve these objectives to a far greater degree and in much less time than they have been gained to date by producers going their separate ways. In such collective effort it is definitely true that the whole is greater than the sum of its parts!

EDITOR'S NOTE: Mr. Francisco, with several decades of professional experience as senior executive of leading film companies and head of his own Chicago concern, was recently re-elected head of the American Association of Film Producers for the 1958 term.
Boston Film Festival

Edinburgh Film Festival

Golden Reel Film Festival

Harrogate Film Festival

Rome Film Festival

Scholastic Teacher Film Festival

Stamford Film Festival

Venice Film Festival

Of many awards we’ve won, this is the kind that pleases us most...

"...tangible results in sales and good will paid for the picture many times over."

the Sponsor

KNICKERBOCKER PRODUCTIONS, INCORPORATED
1600 Broadway, New York 19, N.Y.
Telephone: Circle 5-6710
YOU CAN’T POUR KNOWLEDGE
into the mind of a student like milk out of a pitcher. Learning requires motivation and participation, and educators have found that for the absorption and retention of information the silent filmstrip is an outstanding teaching tool.

Silent filmstrips, by their nature, compel the student to inquire and to think. They combine visual and intellectual stimulation with such effectiveness that today filmstrip projectors outnumber motion picture projectors almost two-to-one in American schools.

Using the filmstrip medium, your budget will reach an audience twenty times as large as the same amount of money spent on a motion picture.

With a staff of fourteen specialists, Filmfax has produced more than 1000 filmstrips. This background of experience and the best equipment in the industry is available to you if you have a message to convey to America’s youth.

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Studio
STATION PLAZA
BEDFORD HILLS, N. Y.

WORKSHOP PLANNERS (left to right) L. Paul Flory, asst. chief; C. Graham Eddy, chief, Medical Illustration Div., Veterans Administration; Neal Keelan, Calvin Co. vice-pres.; Dr. David Ruhe, audio-visual director, Kansas University Medical School.

Medical Film Workshop at Calvin Week of April 14th
The Calvin Company has announced their plans to again assist in the presentation of a special-subject motion picture Workshop in the fields of health and medicine.

The Second Annual Medical Motion Picture Production Workshop will be held during the week of April 14th in Kansas City, Missouri. Consisting of three days of small group workshop sessions, talks, and demonstrations, it will end with a Workshop banquet. The total fee for participation will be $60.00, including a banquet. Anyone interested in this subject is welcomed. Contact the Calvin Company, 1105 Truman Road, Kansas City, Missouri for complete details on the program and for registration.

Dental & X-Ray Techniques Shown Via Closed-Circuit
Dental surgery and X-Ray technique demonstrations emanating from Walter Reed Army Medical Center in Washington, D. C. were presented to medical audiences in Chicago recently via closed-circuit television.

The surgical technique demonstrations were telecast in color and shown to the Chicago sessions on big screens through the facilities of Closedcircuit Telecasting System, Inc., New York City.

On January 29, a 4-hour close-up-camera demonstration of dental surgery at Walter Reed Hospital was beamed to 850 dental students and faculty members of the Northwestern University Dental School in Chicago. A two-way audio-hook-up enabled the Northwestern audience to discuss the presentation with the participating dental surgeons at Walter Reed.

On February 8, the latest X-Ray techniques were colorcast from Walter Reed to more than 400 radiologists attending the three-day convention of The American College of Radiology in Chicago’s Drake Hotel.

The Washington - Chicago closed circuit visualizations followed the linking of Washington and New York City for a medical demonstration on December 12, 1957. In this instance, CTS televised a demonstration of mouth surgery and tooth repair at Walter Reed Hospital to an audience of 1,700 dentists at the Greater New York Dental Meeting in the Statler Hotel.
We Salute

THE FILM PRODUCERS

who have so effectively produced more
than 1,000 motion pictures, slide films, and
meeting programs planned and written by our
creative staff in the 11 years we’ve been in business

American Film Producers
Atlas Film Corporation
Audio Productions, Inc.
Barlen, Inc.
Bray Studios, Inc.
Byron, Inc.
Capital Film Studios
Cineffects, Inc.
Cinevision, Inc.
Condor Films, Inc.
Dallas Jones Productions, Inc.
DeFrenes Company
Depicto Films, Inc.
Empire Photosound, Inc.
Farrell & Gage Films, Inc.
Fletcher Smith Studios, Inc.
Fordel Films, Inc.
Gallbreath Picture Productions, Inc.
General Motors Photographic
Gulf Coast Films, Inc.
Herbert Kerkow, Inc.
The Jam Handy Organization, Inc.
John Bransby Productions
Leslie Roush Productions, Inc.
Loucks & Norling Studios, Inc.
McLarty Picture Productions
Meridian Films Corporation
Mervin W. La Rue, Inc.
Mode-Art Pictures, Inc.
Paul Hance Productions, Inc.
The Princeton Film Center, Inc.

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Hollywood
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Richmond, Va.
Houston
New York
Washington
Washington
New York

Fordel Films, Inc.
Gallbreath Picture Productions, Inc.
General Motors Photographic
Gulf Coast Films, Inc.
Herbert Kerkow, Inc.
The Jam Handy Organization, Inc.
John Bransby Productions
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Loucks & Norling Studios, Inc.
McLarty Picture Productions
Meridian Films Corporation
Mervin W. La Rue, Inc.
Mode-Art Pictures, Inc.
Paul Hance Productions, Inc.
The Princeton Film Center, Inc.

Reid H. Ray
Film Industries, Inc.
Robert Yarmall Richie Productions, Inc.
Roland Reed Productions, Inc.
Sound Masters, Inc.
Tantamount Pictures, Inc.
Texas Industrial Film Company
Unifilms, Inc.
U. S. Department of Agriculture
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Universal International Studios
Wilding Picture Productions, Inc.
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Oveste Granducci
CREATIVE PLANNING FOR VISUAL PRESENTATIONS
3400 WISCONSIN AVENUE, N.W. • WASHINGTON 16, D. C. • EMERSON 2-8200
When you produce your next slide film, remember... RCA Victor sound makes the picture complete!

Byers Film on Wrought Iron
Going Strong After 12 Years

Wrought iron was what the management of A. M. Byers Company of Pittsburgh, Pa., had in mind when they named their industrial motion picture Eternally Yours, 12 years ago. In choosing the title, the wrought iron manufacturers also appear to have accurately gauged the metal of the film itself. Eternally Yours recently was slated for its 10,000th showing.

In terms of durability and distribution, Eternally Yours is a noteworthy example of an informative sponsored film's long-term sales potential. Eternally Yours has increased its bookings each successive year since its release. Currently, the film is being booked an average of 100 times per month.

During its first two years, the film was exhibited exclusively to engineers and although the audience has been broadened to include vocational and college students, foremen's clubs and other groups, plus television viewers, the film still draws its initial target—designers designing and specifying engineers.

Produced by Wilding Picture Productions, Inc., Eternally Yours was planned for longevity. Historically and scientifically accurate, it became an accepted educational supplement, of value to the student engineer and the practicing graduate engineer. It has become a standard film for many schools, colleges, company and fraternal groups. Twenty prints of Eternally Yours are on permanent loan to schools and colleges.

A 31-minute black/white narrative, Eternally Yours pictorializes the discovery of wrought iron, its history, properties and uses. Recounting how, in biblical times, man learned that he could forge metal for weapons, the film scans the technological evolution which has kept iron economically important to artisans, architects and design engineers for more than 1900 years.

Portrayed are the discoveries of the Egyptians, who found that the metal would melt faster when a cruelly conceived forced-air draft was introduced to the fuel. Improvements brought about by early Asiatic smelters, by the Spanish, the English and by Americans are chronicled.

Climactically, the film depicts the development of the Astor-Story process which eliminated (continued on page 56)
Let Us Define Responsibility

by Francis Carter Wood, Jr.*

In my estimation a motion picture producer is a man with a dual responsibility. He has a responsibility to his client and a responsibility to the motion picture industry. To the extent that he meets these responsibilities to his fullest capacity, he may be considered a conscientious and ethical producer.

The established producer has a heavy investment in experience, equipment and overhead. He is in constant competition with individuals who would like to achieve the same position in the industry. In his relations with his client the producer is to a great extent dealing in intangibles—ideas. It is in the execution of these ideas that the motion picture is born. It is a rare client who knows enough about motion pictures to evaluate what he is going to get for what he is willing to spend.

For this reason the prospective client is often beguiled by the individual who promises more than he is able to deliver. Such a producer serves neither his client nor the motion picture industry.

The established producer welcomes competition from either individuals or small organizations who give the client what he wants and needs. A satisfied clientele enlarges the use of the medium on which we all depend for our livelihood. The unethical producer serves neither himself, his client nor the industry. Opportunism has no place in our business and gains no lasting rewards for its practitioners.

*Mr. Wood is president of Sound Masters, Inc., New York film producers and an experienced creator of pictures in his own right. SM is now in its eleventh year.

FilMagic Pylon

Automatic
Silicone Lubrication

Clean and
Lubricate Your Tapes and Films
While They Play!

Guaranteed Better, Cleaner, Cooler Reproduction on any equipment. Complete Pylon Kit (specify suction-cup or permanent flange-type mounting) with re-loader bottle and six FilMagic Cloths $2.95 from your dealer or THE DISTRIBUTOR'S GROUP, Inc., 204 14th St., N.W., Atlanta 13, Ga.
hand-puddling, a back-breaking, dangerous job. Then the film explains the many uses to which wrought iron is put by industry today.

Educational content, subtlé-sell and an accent on selective distribution are regarded by the sponsor as the factors which have established a wrought iron record for *Eternally Yours*. In recent years, television coverage has grown as something of a bonus for A. M. Byers Company. *Eternally Yours* has been telecast in a number of cities and one print, cut to 271/2 minutes, is on file with a major network.

**Asbestos-Cement Siding Use Shown in “Man from Missouri”**

How leading builders throughout the United States are using Asbestos-Cement siding to increase the sales of medium and higher priced homes is shown in *The Man from Missouri*, a new 18-minute color motion picture sponsored by Asbestos-Cement Products Association.


*The Man from Missouri* was produced by Hartley Productions, Inc., New York City, from a script by Newton Meltzer, whose credits include several industrial and television productions. The film is being distributed on a free loan basis from the Asbestos-Cement Products Association, 509 Madison Avenue, New York 22, N. Y.

**Fisher Co. Names Advertising Mgr.**

Walter K. von Schonfeld has been appointed advertising manager and public relations director of Oscar Fisher Company, Newburgh, N. Y., manufacturers of automatic photographic processing equipment.

Von Schonfeld has many years of experience, was associated with General Electric and Indian Motorcycle in the U. S.
Vidicam pictures corp.

motion picture producers

210 EAST 5th STREET, NEW YORK 3, N. Y.

TELEPHONE Algonquin 4-7102
Five Exec Appointments Announced at Wilding Studio

* Five executive promotions at Wilding Picture Productions, Inc., have been announced by C. H. Bradfield, Jr., the company's president.

C. B. Hatcher, formerly secretary-treasurer, now is vice-president in charge of finance. F. F. Pelac has been appointed treasurer and L. A. Buckey is secretary. W. H. Tinkham has been named vice-president in charge of production and J. M. Constable has been made vice-president and executive producer.

* * *

Rinker Appointed Vice-Pres.
at Kling Film Productions

* Edward W. Rinker has been promoted to the position of vice-president at Kling Film Productions, Chicago. He previously was a Kling account executive.

Rinker, who has over 20 years in the graphic arts field, moved into the motion picture industry from a career as a magazine photo illustrator. After serving as director of photography for an educational film producer, he entered the film sales field as an account executive for a commercial studio.

Promotion of the theatre screen advertising medium is discussed by (l to r) Reid H. Ray, Ted Caugier, Gordon Winkler and Frank Havlicek at recent meeting in Minneapolis (see below)

Theatre-Screen Ad Bureau Will Promote This Media

* Formation of Theatre-screen Advertising Bureau, to make available facts on theatre screen advertising as a major advertising media, has been announced by Gordon Winkler, information director for the organization. The bureau is supported by the companies engaged in production and distribution of filmed commercials designed for motion picture theatres.

Winkler, a member of the firm of Daniel J. Edelman & Associates, will head up both research activities and information for the bureau. The agency has offices in New York City and Chicago.

According to a recent research report, theatre screen advertising is used in about 94 per cent of the 19,209 theatres in the United States. Winkler said. Commercial vary from 40 to 90 seconds.

The bureau's program will include brochures, news releases, newsletters and films. A speakers' bureau also is planned.

* * *

Film on Refugee Camps Produced for Church Groups

* The Long Stride, a new 16mm sound film reporting factually on conditions in world refugee camps, has been released by the Broadcasting and Film Commission of the National Council of Churches and is available to local churches. The film was commissioned by the council's relief agency, Church World Service.

...at FILM ASSOCIATES, DAYTON, OHIO
E. Ray Arn, president of Film Associates, (with more than a decade of experience in continuous film processing) has this to say about his Filmline R-90 processor:

"Now that we have over a year of service with almost two million feet of reversal film processed, I can give you a good picture of our feeling regarding our Filmline processor. It is a pleasure to run day after day without keeping our fingers crossed. Our other self-contained processor was a continual headache, in trouble with clutches, bad rollers, and rising elevators. We have found with other processors we've owned in the past, that troubles usually begin after four to six months of service.

You are to be commended on your fine products, and you may rest assured that we are most happy with, and most heartily endorse Filmline processors."

*After 11 months of 100% performance
how the World's Largest Motion Picture Studios are
Available for the Production of Industrial Films

Under one roof, within the walls of the M-G-M studio, are all the creative resources and technical facilities that could conceivably be required for the production of industrial films. Here can be found the talent, the know-how, the showmanship to create a superlative shooting script. Here are the facilities that will glamorize a product, or present a corporate story and MGM-TV can meet the total requirements necessary to produce an interesting and informative industrial motion picture.

Sets? Anything from a castle to a Caribbean isle. Props? A warehouse with over 160,000. Costumes? About half-a-million. Music, make-up, sound-effects... there is no other studio in the world with comparable resources.

Together with the most modern camera equipment, the fastest processing in black-and-white or color, the most efficient, creative and experienced personnel in every department—MGM-TV is in the ideal position to produce an outstanding industrial film for your company or client.

A partial list of clients of MGM-TV
RCA • Eastman Kodak • Helene Curtis • Knickerbocker Beer • Maybelline
Pure Oil Company • Schlitz Beer • Standard Oil of Indiana
Houbigant Perfumes • Bell & Howell • Richard Hudnut • Pillsbury

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701 7th Ave., New York 36, N. Y.
JUdson 2-0900

Richard Lewis
360 N. Michigan, Chicago, Ill.
RAndolph 6-1911

Virgil “Buzz” Ellsworth
M-G-M Studios, Culver City, Calif.
TExas 0-3311

MGM-TV
Commercial & Industrial Division
A Service of Loew's Incorporated
Our Most Neglected Weapon
Why Don’t Our Film Exports Tell America’s True Story?
by Walter Lowendahl, President, Transfilm, Inc.

What has the United States, with the world’s greatest film industry at its command, done to utilize the tremendous potentials of the film? Very little.

Each year hundreds of Hollywood films are sent abroad by individual film distributors. We may well ask what these pictures are saying about America.

Here are a few examples from popular American films.

Delightful as it appeared to us, Oklahoma! struck the French as unbelievably naive. Judged with a clear eye, it will be seen that the film really does not represent anything but a sentimental, stylized and imaginary America. Marty is closer to truth because it neither falsely praises nor denigrates the average urban American. But, in reality, how many American Marty’s are there?

We are sending The Glass Menagerie to the Brussels World’s Fair—but, like most of Tennessee Williams’ views of life, this one is singular and neurotic. It certainly cannot be considered representative of American family life.

All Pictures are Propaganda

When Blackboard Jungle was shown overseas, it made a deep— and damaging—impression upon the wife of an important Asian government official. Shortly afterward, when her husband was assigned to Washington, she dreaded to accompany him. Later she confided apologetically to American friends that she had been afraid to send her children to an American school.

This woman, remember, is educated. If she failed to comprehend that Blackboard Jungle depicted only a very small segment of our schools, what can be expected of less educated audiences in other parts of the world?

The fact is, like it or not, all pictures and plays that go abroad propagandize America. It is not the policy of our government to scrutinize entertainment for subliminal messages; nevertheless, unnoticed and sometimes unintended messages are embedded in every film. Intentionally or not, they all say something about American life. Obviously, in allowing pictures to go abroad that show us to be a nation of teen-age werewolves, wealthy gangsters, dope addicts and neurotic women, we are doing ourselves a disservice. These films propagandize against our own interests.

People of other nations, moreover, can scarcely believe that any government would permit such films to be exported if they were not true. Therein lies the danger. We should not assume that foreigners understand our customs, either governmental or popular. Our only recourse is to show the other side of the story.

The Other Side of the Story

What is the other side? Merely what we Americans have been taking for granted for years... industrial America, labor unions and labor laws, factory working conditions, the factories themselves, the astounding variety of products; Americans helping one another, Red Cross volunteers, welfare organizations, safety and health; American farms—land, equipment and methods; Americans at play in its oceans, mountains, lakes and parks; America’s traditions, its heritage, its culture; American schools and varied education; America’s religions living in harmony... Hollywood rarely gives any of these subjects the passionate film treatment. If they are mentioned, they are used in connection with characterization or plot and made to serve a purpose... humorous, glamorous, villainous, dull... always guided specifically by the boxoffice.

Yet, on all these subjects depicting the true America, there already exists a vast library of films in which the approach is documentary, honest and sincere. These are the industrial, commercial, organizational and public service films... films which have been made to show to other Americans, films that dare not embody overstatement and flamboyance lest they antagonize the sensitivities of increasingly discriminate American viewers.

These are the films we ought to export as counter-propaganda not only to some of our own Hollywood products but to what is in— (continued on page 62)
YOU DON'T HAVE TO BE A VISIONARY TO BE FAR-SIGHTED THESE DAYS . . .

GENERAL FILM LABORATORIES ACHIEVES A DEGREE OF PERFECTION DESIGNED TO SATISFY THE FAR-SIGHTED YOUNG FILM PRODUCER WITH AN UNERRING EYE. ONLY GENERAL CAN CONSISTENTLY PASS THE TEST OF HIS PROFESSIONAL SCRUTINY. THEREFORE, A WORD TO THE DISCERNING: FOR COMPLETE 16mm AND 35mm SERVICES, INCLUDING THE FINEST 16mm COLOR PRINTING, CONTACT GENERAL FILM LABORATORIES

General Film Laboratories Corp. • 1546 No. Argyle, Hollywood 28, Calif. • HO 2-6171

NUMBER 1 • VOLUME 19 • 1958
...finitely more dangerous—the carefully selected propaganda films of our political antagonists.

Why Don't We Do So?

The reason we are not doing so seems to be lack of encouragement and facility. Free sponsored films require the same innumerable forms, the same duties, the same rigamarole as Hollywood productions, all of which militates against sending these films overseas. The death stroke is the sponsor's awareness that his film was not designed expressly for these markets and these people. Certainly, very few of such films get overseas. Even to enter them in international festivals, where there is often no reimbursement at all, the expense greatly outweighs the honors.

Yet this vast library of pictures could be invaluable to America. Without too much strain, it may be said that it could tilt the balance in the propaganda war for men's minds in the neutral world.

To counter the Hollywood image of ourselves as self-satisfied cigar-smoking moguls in penthouses, we can present the picture of the average American man in his three-room apartment or low-cost Levittown house. Against the whooppee musicals about American colleges, we can show countless serious students at work in classrooms and laboratories.

Let's Show America As It Is

Against the picture of the exploited workman, we can show laborers at home with refrigerators, tv sets, washing machines or driving to work in their own automobiles. By all means, let us show the commonplace supermarket which so intrigued the Queen of England during her recent visit here.

As producers of these films, we should have a strong desire to see them serve the purposes of good government and good international public relations. What better way than this to preserve the American way of life which has given us the opportunity to make these films?

We can do this by simply showing America as it is.

Recently the United States Information Agency has been considering the value of facilitating the export of such films through a committee formed expressly for this purpose. Let's hope that little more time is wasted in putting to use this powerful but most-neglected weapon for America today...the sponsored film.
PATHESCOPE PRODUCTIONS

The Pathoscope Company of America, Inc.

You are cordially invited to visit our studios and our brand new offices. We are very proud of them.

But we are even more proud of our people. We would like very much to introduce them to you.

Office:
10 Columbus Circle
New York 19, New York

Studio:
21-29 45th Road
Long Island City, New York

All Telephones: PLaza 7-5200
New Product Development Outlined in AMA Film Kit

An exploratory outline to aid companies in the successful development of new products is visualized in a Product Pioneering Slidefilm Kit produced by the Research and Development Division of the American Management Association.

The training package’s slidefilm was given a premiere showing at New York’s Roosevelt Hotel during the AMA new product conference, January 13.

Supplementing the 92-frame sound slidefilm are two copies of the basic script—provided for the narrator and projectionist, a detailed narration script for the discussion leader, entitled “What Management Wants to Know,” and 25 copies of a handbook, “Finding, Screening and Appraising New Products.”

Based on the recent experience of more than 100 companies, the AMA slidefilm, running about 20 minutes, presents questions which should be asked by research, engineering, manufacturing and sales executives about the product a company intends to develop. Questions applicable to all companies are emphasized, the material being arranged in the most probable sequence for the majority of organizations.

The Product Pioneering kit is designed as a lead-in device for a discussion of and training in new product development. The slidefilm can be shown with the recorded (33 1/3 LP) narration by Tex Antoine, radio and television commentator, or the discussion leader may narrate personally, using the “What Management Wants to Know” script. This script contains additional information on each part of the slidefilm and offers points which can be used for discussion.

The handbook, “Finding, Screening and Appraising New Products,” supports the slidefilm motivation with selected articles intended to increase the audience’s understanding of the problems involved in product development.

The complete Product Pioneering Slidefilm Kit is available to AMA members for $95.00; to nonmembers for $135.00. Additional copies of the handbook may be obtained. Companies interested in the Product Pioneering kit may contact the Visual Education Department, American Management Association, 1515 Broadway, Times Square, New York 36.
American Sheep Producers Council Joins
UNITED WORLD's "Blue Chip" Sponsor Group
With a Brand New Film Package...

"Let's Have Lamb"

The American Sheep Producers Council, dedicated to expanding the demand
for lamb and wool, made this delightful film adventure about new and different lamb
dishes that offer taste, nutrition and economy.

Then they selected United World Films to step
into the distribution picture. A wise move... because
United has years of successful experience in reaching all markets
efficiently, consistently, at very low cost.
"Let's Have Lamb" is now available for all schools, clubs,
churches, organizations and television stations.

COLOR... 14 Minutes

SPECIAL LAMB FEATUREtte
PROGRAM FOR TELEVISION ONLY!

Our personal station contact representa-
tives are already at work scheduling this TV
package aimed at established network and
For United's Clients:
• Using The Leg Of Lamb
• Lambs Taste Adventures
• The Versatile Shoulder
Of Lamb

The Most Complete Television
Coverage In The Field
For a Sponsored Film Message

IT IS IMPORTANT for sponsors such as the
American Sheep Producers Council to
know not only how a film is performing, but
what users think of the film and how
audiences are reacting to it. United's unique
reporting system offers each sponsor an
Audience Reaction Card... a record of
every exhibition complete with honest,
unbiased comments and suggestions written
by the individual exhibitor. This is just
another one of the many exclusive features
calculated to make United's clients the
best-serviced, best-informed sponsors in the
field. United's clients have the added
assurance, too, that no billing is made for
any showing unless it is supported by
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ONumber 1 • Volume 19 • 1958
Why So Many Price Tags?

A producer discusses the baffling question of film costs and explains why bids vary; how those "bargains" are born.

Every buyer of motion pictures has run into the necessity for selecting a producer on the basis of widely varying bids—all made, apparently, on the same carefully detailed job, or script. It's a little confusing.

And every producer of motion pictures has had one of these reactions to his price quotation:

"What? How can you justify such a price? Why, I can buy that stuff myself for $10 a roll—a three minute roll!"

or

"Mm-hm...I see. Well, you're a little high, Mr. Jones. This other firm's price is just half yours."

or

"That's rather a surprising figure, Mr. Smith. It's so much lower than these other bids we've received. Are you-uh-sure you-uh-have included everything?"

There was the request for quotation on a government project, a few years back, with 25 producers bidding. Each bidder was provided with the complete script and full particulars regarding locations, etc. The bids ranged from $8,000 to $44,000.

Why?

There was the fine chinaware manufacturing firm that asked two producers to quote on a 15 minute film to show table settings, with the manufacturer's staff demonstrator as the sync sound narrator-demonstrator. One quotation was for $12,000 and the other for $800.

How Come?

Then there was the Midwest producer who did a local and regional business, and had been operating successfully over the past 20 years—with steady repeat business. He almost went broke over a one year period, before winning back his old customers. These customers had participated in a Community Promotion Project sold by an outside film outfit, which included their own individual company films at a very low rate—about one fourth the rates these firms had been paying the local producer.

What's the Explanation?

Well, of course, there are reasons for these variations. Some of the reasons don't make very good sense, but they are reasons.

Let's comment on the three puzzlers listed above.

On the government bid request, most bids received were in the $16,000 to $22,000 bracket—in this case generally admitted to be a fair price. The high bidder didn't want the job anyhow. The low bidder got the assignment, shot the scenes, and was unable to complete the film. A year after the original request, another one went out—how much to view and edit the film, etc., etc.? Final actual cost was probably within the fair price range mentioned above.

The table setting variation was based on interpretation of the requirement. What kind of picture do you want? The high bid price was based on a color film to be shot, scene by scene, utilizing close-ups, orientation shots, careful attention to lighting, etc. The low bid was based on the assumption the producer was only to photograph the customer's usual demonstration, using multi-camera technique, in 5-minute takes. No scripting. No responsibility for direction and production. Either price was a fair price for the product in mind—depending on what the manufacturer wanted.

On the third case history, the local producer involved admits he is somewhat puzzled himself. His customers got their money's worth, in a sense, from the outside producer—who used high speed films to shoot the normal factory or..."
A Producer Is Chosen

The selection of a producer came next. Here, again, a number were shown the script and invited to submit bids just as if they were contractors who were going to build a new Nestlé plant. Price alone, however, was not the deciding factor. Nestlé wanted to have the picture made at the lowest cost consistent with fine quality—the first consideration in everything the Company buys or sells—and for this reason it chose United States Productions, a firm which has earned an excellent reputation producing top films for many of the country's biggest and best known corporations.

Once U. S. Productions took over the job the primary responsibility was theirs although Nestlé helped supervise the production of...
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Why So Many Price Tags?

(Continued from page 66)

business operations in sequence, and delivered a newsreel type of coverage. The local producer could do this too, but most assignments call for more analysis, researching, scripting, careful lighting and planning, etc., etc.—production “details” that use up time, call for special abilities, and cost more money.

In going over these three cases we've picked up some clues, haven't we?

Some Reasons Prices Vary

Even though the same script, or film project, is the basis for estimating costs, the cost may vary widely on—

1. Type of production.
2. Degree of producer responsibility.

In addition, price may vary on—

1. Efficiency in operation, or business basis of the producer.
2. Margin of profit the producer wants to operate on.
3. Method of pricing. (Cost plus or total bid.)

We saw the variation in price that was based on different types of production. In general, the multi-camera television-type filming of material that is ready for the camera should obviously cost considerably less than the planned, carefully-researched and thoughtfully-produced film which is "created" from a multiplicity of choices.

Different Types Set Costs

Similarly, the newsreel type of film production—whether exterior or interior—with high speed film or little or no extra lighting—costs less to produce than the film which requires extensive use of lighting units, careful direction, and overall production responsibility.

We're talking about differences in price, not necessarily variations in value. If the $500 film bid will do the job, and do it well, there's no point in paying a higher price. But, it's well to understand the differences before making the decision.

The comparative efficiency of different producers is a cost factor, but not a major one. Competition in time takes care of this, or, growing sophistication of the film buyers.

Margin of profit expected can be quite a factor. The man who wants to retire wealthy in ten years charges more than the man who considers himself in a lifetime business operation. But this too tends to get taken care of as film buyers become more knowledgeable. Price must be justified over and beyond personal retirement plans.

Pricing Method a Factor

The method of pricing can be a considerable factor. First, there is the cost plus basis, as opposed to the total bid. Second, there is the bid worked out on each single film project, versus the pre-pricing that is based on annual volume. The Calvin Company operates on the latter basis, with prices listed in a Production Procedure form. (Available on request, naturally!) We figure our profit on the year's total production business, and this makes it possible to price our pictures in advance.

Finally, the degree of producer responsibility is THE big factor. Price is necessarily higher in direct ratio to the degree of responsibility assigned the producer. If he contracts to shoot a day of outside photography, his responsibility is limited to delivering the desired scenes in good exposures. If he shoots a sync sound scene for newsreel use, acceptable lighting and sound are added to his responsibilities.

And so it goes, step by step, as additional responsibilities are

(Continued on page 70)

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What's New in Business Pictures

**Pix Briefs Aussie Dealers on Ford Auto Parts Sales**

*The Difference That Counts*, a 25-minute color motion picture, has been sponsored by Ford Motor Company of Australia Pty. Ltd., to help develop Ford's parts and accessories business in Australia. The film is being made available to the Ford Australia distributing organization for showings to motor men at dealer parties and sales training sessions.

Emphasizing the importance of merchandising and selling genuine Ford parts and accessories for Ford vehicles, *The Difference That Counts* enacts its message from a competitive script:

Fred Evans gets his share of Ford vehicles in for repair at his service station but he figures he's making bargains on purchases of non-genuine spare parts so he doesn't have a firm policy of using only genuine Ford parts to make his repairs. What Fred loses on customer service and goodwill he hopes to make up on his "extra profit" purchases, which in some cases turn into extra losses.

Several slip-ups occur on various repair jobs—wrong parts, incorrect service information, broken promises. Fred Evans nearly loses his good friend and regular customer through a misinterpretation of electrical parts. Finally Fred seeks the help of his local Ford dealer.

Dealer Harry Thompson advises Fred on his problems and explains the benefits available to a garage operator who adheres to a policy of using genuine Ford parts for Ford vehicles.

The quality of genuine Ford parts is shown in plant laboratory sequences and animation clarifies the comprehensive Ford parts-and-accessories supply and distribution system.

Cambridge Film & T.V. Productions Pty. Ltd., of Carlton, Australia, produced *The Difference That Counts* under the technical supervision of Claire Jeffery, parts sales training manager of Ford Motor Company. Directed by Dave Bilcock, the film utilizes Australian locales and a full-size parts and accessories department built by Ford in the Cambridge studio.

**Film Shows Progress on the Illinois Tollway**

*Tollroad*, a 15-minute color motion picture documenting the construction of the Illinois Tollway, has been released for public showings. The film's availability was announced by Charles L. Department, executive director of the state's Tollway commission.

Reporting on several phases of the 187-mile tollway, the film observes progress on a tri-level interchange near Chicago's O'Hare airfield, the building of a prestressed concrete bridge over the Fox River near Elgin, Illinois, and construction of a $7.5 million bridge over the Milwaukee road's yards at Bensenville.

The film is available on request to the Illinois State Toll Highway public relations department, 20 N. Wacker Drive, or to the Modern Talking Picture Service, Inc. library at 216 E. Superior Street in Chicago.

**"Industry's Decisive Decade" Offers Visual Look at Future**

*Of all the changes taking place in the United States economy today, believe the editors of FORTUNE, none is more important than that taking place in the industrial marketplace.*

In *Industry's Decisive Decade*, an animated motion picture in full color, these changes are examined, at the management level, to provide industrial marketers with an insight into the opportunities that lie ahead in the coming decade.

Among the questions asked and answered in the film are:

*Will the present high level of industrial sales be maintained?*

*Why are industrial producers considered the most crucial segment of our economy?*

*How does "depression-proof" our economy?*

*What are the primary factors, new and old, influencing industrial sales today?*

*Will U.S. productivity continue to increase at its present rate?*

*How has industrial selling changed?*

What marketing opportunities are there for industrial producers in the long-range plans of such consumer goods manufacturers as Chrysler, Coca Cola, Kroehler Furniture, General Electric, Society Mobil?

Running time of the 16mm film is 15 minutes, making it adaptable for management training, sales meetings, marketing seminars, and for showings to distributor and supplier groups.

The film was produced by Animation, Inc., under the direction of Earl Klein. Prints are available at $275 each from Fortune Films 9 Rockefeller Plaza, New York 20, N.Y.

**Films Recognized as Vital Sales and Training Tool**

*A 1957 A.N.A. report titled Departmental Responsibilities for Promotional Functions discloses that:* 81% of the A.N.A. member companies use films and audio-visual materials for advertising, public relations, sales and sales promotion.

81% use films for training salesmen and dealers.

In only nine out of 209 companies (4%) the purchasing department determines film specifications.

In 16% of the companies, the purchasing department does the buying.
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- Dancer-Fitzgerald-Sample, Inc.
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- Ogilvy-Benson-Mather, Inc.
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NUMBER 1 • VOLUME 19 • 1958
SIGHT & SOUND

Industry Film Producers Cite First Film Awards

* The Industrial Film Producers Association, a recently organized group of professionals in the motion picture production field employed within various industries in Southern California, have announced the winners of their first award program.

Winning films represented the best entry for each of five categories: public relations, training, sales promotion, indoctrination, and technical reporting. Representatives of the sponsoring companies were presented with the IFPA award plaques in a program given February 6th at the Institute of Aeronautical Sciences in Los Angeles.

The best Indoctrination film was Ramo-Wooldridge Corporation's Security Is Your Responsibility; Atomic International's Sodium Reactor Experiment Fabrication was the best in Technical Reporting; Autonetics received the Sales Promotion award for their Brains—Who Needs Them With Re-comps?; the Training award went to North American Aviation for F-100 Spin Induction; and Rocketdyne got the Public Relations award for Road to the Stars.

Warner Bros. Studios' starlet, Joanna Barnes, presented the plaques. The key speaker was Virgil Pinkley, news analyst, who stressed the importance of visual and graphic materials as the bridge to any communications barrier, anywhere in the world. Emcee for the evening was Art Balinger, radio and television announcer-narrator.

1958 Tele-Sell Presented to Audiences in 62 Cities

* Twice as big as its 1957 forerunner, the 1958 Tele-Sell, live sales training telecast, was presented in 62 cities in the United States and Canada on the evenings of March 4, 5 and 6.

With the script by Richard C. Borden, nationally known sales-trainer, this year's show included a novel form of audience participation in the actual telecast.

First night covered new techniques and ideas in general and wholesale selling; the second night was devoted to retail over-thecounter selling. The third night, an innovation in the Tele-Sell method, dramatized new developments in management training.

Technical equipment and facilities in the 62 participating cities again was provided by Tele-promter, Inc., under the supervision of its president, Irving Kahn. Organizations such as the Sales Executives Club or the Jaycees sponsored the event in the various cities in the closed-circuit network.

The program emanated from New York City; and the Visuals Division, Communications Institute of America, produced the show. Founders of Tele-Sell are Arthur H. Motley, president of Parade Publications, Inc., and Morris I. Pickus, founder of Personnel Institute.

If You're Looking for a Chicago Screening Site...

* Looking for a location for your Chicago film premiere? The 8th Street Theatre announces that it is currently available for daytime or evening use on Sundays and weekdays, with some Saturdays also open.

Directly back of the Conrad Hilton Hotel, the theatre seats 1255 people, is air conditioned, and has 16mm and 35mm projection equipment. It is probably best known as the home (since 1932) of the WLS National Barn Dance broadcasts.
We wish to express our gratitude for the whole-hearted cooperation of the diplomatic and home officials of the following countries:

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ITALY  BURMA
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GREECE  THAILAND
TURKEY  CAMBODIA
IRAN  SOUTH VIET NAM
UNITED STATES

The World Highways Expedition, organized for the Ford Motor Company and J. Walter Thompson Company by Filmways, has just completed its history-making, round-the-world test drive of the 1958 Ford car. A distinguished series of television commercial films and a major documentary film, "One Road," will soon bring the exciting story of this expedition to millions of people the world over.
The PICTURES of the YEAR
Science, Safety and Salesmanship

The Year of Sputnik and of Jupiter brought science reappraisal into worldwide focus. 1957 brought notable films to help impress and motivate for science; it was also a time of urgent need for better selling and inspired salesmen.

Human relations and safety education were other dominant film themes. The U.S. Steel program Knowing's Not Enough set an example of integrated media: Public Steel registered important sales results with its broad-scale Order Makers' Institute programs.

Film audiences continued to make sharp gains as both 16mm group showings and public-service release via television brought gratifying large viewing totals to sponsors.

An outstanding film of 1957, presenting a panorama of modern achievement, is American Engineer, the Jam Handy Organization production for the Chevrolet Division of General Motors Corporation.

First released in Super Scope (wide-screen) Technicolor, it was shown as a short subject (29 minutes) in 5,000 theatres throughout the country. Then it was released in 16mm for general use.

The documentation of the far-flung work of engineers was so well thought of by professional engineers that, during National Engineers' Week last year, some 300 prints were reserved by the National Society of Professional Engineers for showings by their local chapters.

Theme of American Engineer is a factual report on the dramatic miracles of our time made possible by the skill of the engineer in all of the various fields of that work, often combined with scientific research and development. Aerial and surface views of the world's first atomic submarine, the floating oil platforms in the Gulf of Mexico, and other seemingly impossible structures and machines are seen. The Betatron smashing atoms, the radio telescopes transmitting sound from sun and stars, the electron microscope magnifying a molecule 100,000 times; these are all part of the dramatic story of what has been done by the engineer in the United States. A quick look at things to come is given the viewer before the film ends.

As an inspiration to young people to give serious thought to engineering as a career, and as an awakening to millions of Americans to the challenges met and those which will be met by the engineer, the film has and will continue to be important for educators and community leaders.

(Continued on Page 78)

Responsibility and the Client
by Walter Colmes*

There has been a great deal said and written about the producer's responsibility to his client and we know that above all, this responsibility means that the producers must deliver a film that does its job. But what about the client's responsibility to the producer?

Making a motion picture, like painting a portrait or writing a novel, is unfortunately not basically a "Democratic Process." The creation of a motion picture should be done by "committee action."

From the producer's standpoint, it is the client's responsibility to select a producer whose taste and creative abilities he respects, then to arm the producer with the facts and concepts which he wants communicated. His further responsibility is to then let the producer carry on this task in the so-called "undemocratic manner" which the job calls for.

Although an industrial motion picture differs completely from a Hollywood entertainment film (especially when it comes to matters of accuracy and integrity) it still is a basically creative job and must have all the elements of drama and interest whether the hero is a man riding a horse or operating a diesel engine.

The combination of a responsible film producer plus a client who meets his responsibilities, can go a long way toward the ultimate goal of reaching the full potential of a motion picture in any given situation.

*Mr. Colmes is well known in educational, business and television films. His Chicago company, Colmes Werrenz Productions, Inc., is active in all three fields.
Story and Screenplay

by

Bruce Henry

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

Studio:
1416 N. Wells Street
Chicago 10, Illinois
MOhawk 4-0999

Summer Workshop:
Lac Court Oreilles
Stone Lake 2, Wisconsin
Stone Lake 2552

NUMBER 1 • VOLUME 19 • 1958
Local Film Councils
Promoting Regional Interest in Films

The Film Council of Greater Columbus

Office: Columbus Public Library, 96 South Grant Avenue, Columbus 15, Ohio.

Officers: Dr. D. F. Prugh (Director, Franklin County Historical Society), president; D. D. Fulmer (President, Columbus Movie Makers), vice-president; Mary A. Rupe, secretary-treasurer.

Trustees: Margaret Carroll (Librarian, Columbus Public Library); Edgar E. Dale (Director of Audio-Visual, Ohio State University); Clyde Miller (Director of Audio-Visual, State Department of Education).

Purpose: To promote a greater interest in the production and use of films by schools and universities, public service organizations, civic groups, and business firms and industries. The use by these organizations of film producers in the Columbus area and the State of Ohio is also stressed.

1958 Activities: The Sixth Annual Columbus Film Festival, an award program featuring the "Chris" Award, from April 17 to 18. A season of Film Classics for adults and children—10 outstanding motion pictures shown on various evenings starting September 25 and continuing through April 24, 1959.

Seattle Film Associates

Office (of the Secretary): 5514 University Way, Seattle 5, Washington.

Officers: George Shields (Pacific Telephone & Telegraph Company), chairman; Carolyn Sullivan (National Dairy Council), treasurer; Edith Rarig (Rarig Motion Picture Company), secretary.

Board: Fred Cochran (Audio-Visual Center, Seattle Public Schools), Dave Cecarelli (General Electric Company).

Purpose: The discussion and review of new films by representatives from schools and universities, film distributors, producers, libraries, business firms and industries—to promote the production and use of audio-visual aids and materials in the Pacific Northwest.

1958 Activities: The Third Film Festival of the Seattle Film Associates, April 18, 1958.

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Ecco #1500 is the film cleaner used in most audio-visual centers, film libraries, schools and colleges. And Ecco #1500 is used by many Hollywood film studios and TV networks—NBC, CBS, CBS.

Discover for yourself that it pays to clean film as the industry's leaders do—with Ecco #1500.

Clean and Inspect Film in One Easy Operation with the Ecco Speedrol Applicator

Save Time, Fluid, Labor, Money!

WRITE today for FREE Ecco #1500 brochure.
ORDER Ecco #1500 from your dealer, or direct.

*National Audio-Visual Association Bulletin, October, 1956
ERRY FAIRBANKS continues to make GREAT MOVIES

THEATRICAL COMMERCIAL AND TELEVISION MOTION PICTURES

Now in the Thirtieth year of Outstanding Film Production.

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OF CALIFORNIA
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The Pictures of the Year...

animation entirely to portray the eventual launching of an earth satellite. The film was distributed to 225 television stations in 12 countries last year, with a specially edited version for TV newscasts distributed by United Press TV, and also used by Movietone News and Universal-International Newsreel. The complete version, in color and running 4 minutes, was requested by many theaters.

The film depicts the launching, orbiting, and travel of the earth satellite with mention of the electronic computers and other equipment IBM is making for the project.

Sponsors also found films useful last year for recruiting purposes. Reaction Motors, Inc., organized in 1941 and concentrating on research until recently, last year started gearing for full-scale rocket production. Their need for engineers to fulfill their commitments as suppliers of rocket engines and allied devices became acute. The...
there’s no LIMIT
to the ends we’ll go to get the big picture clearest

Probably that’s why the State Department and an inter-industry committee selected our “PABST SALES CALL” as the outstanding film program to represent America in the “Films in the Service of Industry” festival in Harrogate, England.

DALLAS JONES PRODUCTIONS, INC.
1725 N. WELLS ST. • CHICAGO, ILL. MOhawk 4-5525
assist doctors in their work through the motion picture. A very important contribution was made by the Wm. S. Merrell Company, one of the leading pharmaceutical manufacturers in the country. With the cooperation of the American Medical Association and the American Bar Association, the sponsor had Dynamic Films, Inc. produce the first in a series of six films on the subject of Medicine and the Law.

Since medical testimony is required in from sixty to eighty percent of all cases litigated in American courts, in this case the producer recognized the need for some tool to help doctors know their responsibilities, legal obligations and how to prepare and present testimony most effectively. The producer found support for the project from a regular client, the Wm. S. Merrell Company, which obtained the endorsement and cooperation of both AMA and ABA.

The first film deals with presentation of medical testimony in court. Entitled The Medical Witness, it discusses preparation of testimony and its presentation in court. The right and wrong way to offer such testimony is pictured by showing two physicians giving it in a suit by a railroad worker against his company for injuries sustained on the job.

**Legal Aid to the Doctor**

Distribution of this film was backed by the AMA and ABA, both recognizing the tremendous of value of this and the productions to come as teaching tools in areas of tremendous importance to both lawyers and physicians. The Merrell Company was particularly careful to avoid any implication of advertising in the film. They presented it as complete public service to the two cooperating organizations and the intended audience.

When the series is completed, it will be an audio-visual package of tremendous value to the AMA and ABA and should do much to insure a positive public relations attitude toward the sponsor. The AMA also sponsored two productions last year, one directed to the doctor and one to the community of which the doctor is a major part. The Case of the Doubting Doctor, produced by the Centron Corp., explains the AMA to the doctor and dispels certain fallacies often believed about the organization by doctors who either don’t know or resist knowing how the organization works for them.

The other film, Even For One, was produced by Dynamic Films, Inc. and tells the community about the vital role the doctor plays in it, not only as a physician, but an active, interested member of it as well. The AMA distributes the first subject, but had Sterling Movies, U.S.A. distribute the second and has secured TV showings throughout the country.

### Film Notes an Anniversary

☆ Many companies made films as part of anniversary programs last year. Two prime examples are The Borden Company's Hail the Hearty, a public service production, and Kaiser Aluminum and Chemical Corporation's The Next Ten, the story of their development and future.

Borden's Hail the Hearty traces the significant progress made by our country in solving the problems of nutrition. Use of film graphics to portray life in America a hundred years ago makes the film interesting and entertaining. Authenticity was achieved by basing material on authentic documents and objects of the times from libraries, museums and private collections.

The historical development of nutrition and mass availability of foods made the film an important

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First cost is not the only thing to think about when buying Sound Slide-film equipment. What else do you have to buy? Where else do you have to spend money? Are you getting the showings you pay for? Are you going to have accidents? Will delivery delays eat into your profits?

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You don't have to buy a screen unless your audience is over twelve people.
You don't have to buy replacement screens because the Picturephone screen is built-in and can't get lost.
You don't have to buy a spare lamp because it is furnished with the machine.
You don't have to buy a record carrying case unless you want to carry more than eight records.
You save on airplane excess baggage.
You save on repairs.
You get the showings you pay for because lightweight is insurance against salesmen reporting that they ran a program when they didn't.
You save money because there is no immediate danger from plugging into direct current.
You save money because films cannot come out of cans in transit and be damaged.
You save money because records are protected against damage in transit.
You save money because you do not have to pay damages caused by side latches scraping furniture and door frames. The Picturephone has no side latches.
You don't pay for a lot of machine that you don't need.

O. J. McClure Talking Pictures
1115½ West Washington Blvd.
Chicago 7, III.  Canal 6-4914
The Pictures of the Year...

(Continued from page 80)

In the first of three annual business addresses, it was noted that the film industry has met with enthusiasm from all types of audiences, can be cited as an example of a dual-purpose film filling both purposes well.

A Prize Safety Package

An extremely successful 1957 visual safety campaign was built around the motion picture Knowing’s Not Enough, U. S. Steel’s film on the proper attitude toward safety, produced by Wilding Picture Productions, Inc.

When first released, U. S. Steel showed the film in all of their plants, presenting it as part of a complete program which included posters, leaflets, pamphlets, banners, and other reminders, all of which were designed from particulars from the film.

Since the film was planned for community as well as industrial use, it was necessary to make the theme motivational rather than instructional. The three “retention and recall” devices were therefore built into the film to act as reminders for the audience. One was a five-note musical theme, repeated and over when the track announcer (some of the beginning action places during a sport’s car race) bumps his record player when he becomes excited over the crash. The second device, most easily adapted to a wide variety of uses, was the yellow flag used by track officials to signal “Emergency — Hold your places — reduce speed — no passing — exercise Caution!” The third device was the creation of four IMPS signifying four main reasons why safety rules, although known, are often ignored in potentially dangerous situations — IMProvising, IMPatience, IMPulsive-ness, and IMPurity.

Use of Integrated Media

In the action of the 28-minute, color film, each time one of the main characters is about to take a chance or do a job un-safely, he hears the five-note musical theme, sees both an IMP urging him on and a yellow flag warning him of the danger.

The yellow flag and the IMPS were the two devices most used in the material designed to be used with the film. Flags, posters, Scotchlite for automobile bumpers, all used either the IMPS or the yellow flag as their symbols. A record was made of the musical theme for loudspeaker use near plant gates and other heavy traffic areas.

By the middle of 1957, coverage with the sponsor’s plants was almost 100%. By that time, too, outside industries began discovering the usefulness of the film for their safety programs. U. S. Steel made the other materials available to these industries at nominal cost, so the complete program could be used. As an “across the board” general attitude film, Knowing’s Not Enough has been widely accepted by community groups and other non-business organizations.

The sponsor stresses the fact (Continued on page 84)
the most!

van praag productions

NEW YORK
1600 BROADWAY

DETROIT
2301 DIME BLDG.

MIAMI
3143 PONCE DE LEON BLVD.

HOLLYWOOD
1040 N. LAS PALMAS

PRODUCERS OF
COMMERCIAL, THEATRICAL, AND INDUSTRIAL MOTION PICTURES
SLIDE FILMS • TELEVISION • STAGE SALES PRESENTATIONS

NUMBER 1 • VOLUME 19 • 1958
The Pictures of the Year...

(continued from page 82)

that the film itself is not a complete safety program. It must be accompanied by a constant follow-up keeping alive the important points in the minds of the audience. The continued success of the film is evident in the increasing demand for the film and accompanying materials by more and more business and public groups. It has also stimulated other companies to produce their own safety films to deal with specific problems or as public service presentations.

** Competition in U.S. Business **

☆ The problem of intense competition as it affects company management was treated in the National Association of Manufacturers’ Crises in Lindenvale, a dramatic production by Henry Strauss & Company. The story is about a small-town tool factory suddenly faced with several urgent problems all endangering its existence. The president of the factory is faced with a minority stockholder wanting to sell out to a large manufacturing company; aggressive competition from a hardware manufacturer which just entered the tool field threatening his largest account; the need for financing to modernize his plant and retool for a new line. How he solved these problems and how these very problems lead to better products and greater security for his employees makes up the film.

NAM, for 45 years the sponsor of many educational films on industry and business, offers the audience the chance to sit with management as it faces its many problems. The 15 minute, black and white film instructs while it entertains and presents a different viewpoint of industrial management for the audience to consider.

** A "Better" Labor Film **

☆ Another example of a different viewpoint was found in the production sponsored by the Hotel and Restaurant Employees and Bartenders International Union. Originally intended as a filmed memento of a display of culinary art by the 450 members of the Cooks Local 88 at the Conrad Hilton Hotel in Chicago, Hail to the Cook was extended into a public relations film with a three-fold purpose.

First, it was designed to give the public a chance to see the skilled chef at work and the products of his efforts. Second, it was to encourage "dining out" to bolster the businesses its members serve, and third, it was to encourage young men to consider professional cookery as a good career.

Aside from their own use, the Union is urging joint boards and larger locals to purchase prints and arrange public showings. They are also urging its use in high schools and by civic organizations. It is hoped that this effort will attract other Internationals to sponsor films of similar nature as a public service, as well as fulfill the purposes of the film.

The New Farm Markets...

☆ An excellent example of a business trend film was Bright Promise of the American Farm Market, offered by Fortune Films and produced by Transfilm, Inc. Using crisp modern color animation, the subject is directed to marketing personnel and industries serving the farm market, plus those that will be.

The film tells the story of the tremendous growth of farm productivity and the increased demand for manufactured goods of both consumer and industrial equipment types. Noting that less than half the nation’s farmers account for most of the cash sales and purchases from industry, the film goes on to predict the increase in this trend. The farmers making a going business of agriculture and also producing most of our food at a profit to themselves will be wanting more and more manufactured equipment, more electricity, more advances in agricultural techniques and animal husbandry, and many other factors are shown and discussed which promise a rich harvest for both the farmer and the industries serving him.

PARTHENON PICTURES

Hollywood

A "FIRST" FOR THE HILTON HOTELS

A HOTEL IS BORN"—The very human story of a great hotelman. Designed for general distribution, plus special showings to promote convention bookings. Unusually active on free-time TV. Color, 28 minutes. (Sterling-Movies USA).

** AND A LETTER FROM THE HILTON PRESIDENT **

Beverly Hills, Dec. 13, 1957

TO:

Parthenon Pictures,

Hollywood.

Dear Cap:

I thought you'd be interested in a report on "A Hotel Is Born" inasmuch as nearly a year has gone by since we started using it.

The results have been excellent, thanks to the excellent job you did. As you know, this was our first film. When we started it we were amateurs. We still are, for that matter. Without your ingenuity, your perseverance, and your fine experience it is quite possible that we might have come up with an amateur film.

That we did not is indicated in the reports we get from the showings. The audience report cards are unanimously complimentary. People seem to like the "plot," the photography, the color — everything. You were responsible for all of these qualities I am sure.

Almost 100,000 people have seen it in showings to various groups in ten months time. In the seven months the film has been available to television, an estimated audience of almost five million has seen "A Hotel Is Born." I am sure we could not have achieved such results unless we had an excellent production.

Sincerely yours,

Conrad N. Hilton

President

PARTHENON PICTURES

Cap Palmer Unit

Documentary Films for Business

2625 Temple St. • Hollywood 26

PARTHENON PICTURES

Hollywood

THE NEXT TEN" — feature-length version. A Tenth-Anniversary film to help weld the fast-growing employee family into a feeling of oneness. Color, 55 minutes.

** AND A LETTER FROM KAISER ALUMINUM & CHEMICAL **

Oakland, May 2, 1957

TO:

Parthenon Pictures,

Hollywood.

Dear Cap:

For the lack of space at the top, I left out lots of names to whom this letter should be addressed, but I am sure that you will let everyone who worked with THE NEXT TEN know how tremendously pleased we are with THE NEXT TEN’S winning an industrial Oscar.

It’s nice to get our feet wet this way, but I don’t think we would be swimming yet if it hadn’t been for the fine group of people who made the picture for us. It’s one thing to have a story but a different one to tell it. No one could have told it better than you did.

I think the most pleasing thing to me was the fact that you were the only producer in America to win two awards, and we were mighty lucky to ride with you on this trip.

Our thanks to everyone and best wishes for your continued success and good fortune in the film field.

Sincerely yours,

Kaiser Aluminum & Chemical Corp.

Robert E. Rouse

Public Relations

PARTHENON PICTURES

Cap Palmer Unit

Documentary Films for Business

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Now! for a streamlined service on a deadline basis... the new visual presentation division of florez incorporated

OFFERING A COMPLETE PACKAGE OF MEETING SERVICES for special presentations, shows, conventions, meetings of all kinds.

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the completely integrated sales training agency—specializing in consultation, analysis, research and planning for Sales Manpower Development.
NATIONAL ORGANIZATIONS IN THE AUDIO-VISUAL FIELD

[also see pages 33, 34, 40, 42 and 88]

NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

NATIONAL OFFICE: Fairfax, Virginia.

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

OFFICERS: William W. Birchfield (Alabama Photo Supply), Montgomery, Alabama, president; P. H. Jaffarian (Audio-Visual Center, Inc.), Seattle, Washington, first vice-president; William G. Kirtley (D. T. Davis Co.), Louisville, Kentucky, second vice-president; Ray Swank (Swank Motion Pictures, Inc.), St. Louis, Missouri, secretary; Harvey W. Macks (Visual Aid Center), Denver, Colorado, treasurer.

REGIONAL DIRECTORS: G. S. Follis (Stanley Winthrop's, Inc.), Quincy, Massachusetts; James W. Bell, Jr. (Calhoun Co., Inc.), Atlanta, Georgia; Eleanor Bell (Kansas City Sound Service), Kansas City, Missouri; Ty Sidener (Ty Sidener Co.), Sacramento, California; Harrison Harries, Hartford, Connecticut; Robert F. Abrams (Williams, Brown & Earle, Inc.), Philadelphia, Pa.; Larry Skeese (Films Unlimited), Mansfield, Ohio; M. G. Gregory (Sound Photo Equipment Company), Lubbock, Texas; Bernard Tesler (Center Audio-Visual, Inc.), Trois-Rivieres, Quebec.

DIRECTORS-AT-LARGE: Mahlon Martin (M. H. Martin Co.), Massillon, Ohio; F. F. Burke (Burke's Motion Picture Co.), South Bend, Indiana; L. C. Vath (L. C. Vath A-V Aids), Sharpsville, Pennsylvania; H. A. Fischer (Photosound of Orlando), Orlando, Florida; Frank S. Bangs (Frank Bangs Company), Wichita, Kansas; Jasper Ewing, Jr. (Jasper Ewing & Sons), Alexandria, Louisiana. Executive Vice-President: Don White (NAVA), Fairfax, Virginia.

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

NATIONAL CONVENTION AND TRADE SHOW: July 26-29, 1958, at the Morrison Hotel, Chicago. Guests admitted by registration fee.

PUBLICATIONS: A Membership Directory list-

(continued on page Eighty-Eight)
The great advantages of a reflex viewing system in a movie camera are obvious:

No parallax, no finders to match, no rackover inconvenience but continuous focusing and viewing through the taking lens.

There are two ways in which reflex viewing can be accomplished:

1. By means of a mirror reflex shutter which rotates at 45° between lens and film plane.

The great advantage of this system is the fact that 100% of the light goes to the film and the eye intermittently. When the shutter is open there is no interference between film and lens. When the shutter is closed, its mirror surface reflects all of the light to the eye. Result: Easy focusing and viewing on a bright crisp ground glass image even in dim light, or when the lens is stopped down.

The Arriflex—designed for the professional—uses the mirror reflex shutter, which of course is a much more costly design.

2. By means of a beam splitting mirror or prism which is mounted between lens and film. This reflects some of the light (about 20%) to the eye and transmits the balance to the film.

The disadvantages of this system are:

The light reflected to the eye is so weak that it is difficult to focus or even sight, unless the lens is wide open and the scene brightly illuminated. In dim light, or if the lens is stopped down, the finder image is so weak it is practically useless. But the light going to the finder is taken away from the film, requiring the f stops of the taking lens to be specially adjusted. The beam splitter permanently in the light path, and close to the film plane, frequently accumulates dust and other foreign matter which may ruin the picture.

Don't take our word for it! Try it yourself. Take an Arriflex 16 and a "beam splitter reflex" and look at the same scene, through similar focal length lenses, at various f stops from wide open to f/22. You will exclaim with us: Vive la difference!

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In Canada: Gevaert (Canada) Ltd., 345 Adelaide St., West, Toronto
audio-visual dealers across the country is available upon request. The Association publishes the authoritative guide for equipment purchasers, The Audio-Visual Equipment Directory, presently in its fourth edition; available from the Association, Fairfax, Virginia.

NATIONAL COMMITTEE
ON FILMS FOR SAFETY

Founded, 1937

OFFICE (of the Secretary): 425 North Michigan Ave., Chicago 11, Ill.

OFFICERS: John B. McCullough (Motion Picture Association of America), chairman; William Englander (National Safety Council), secretary.


NATIONAL ORGANIZATIONS
IN THE AUDIO-VISUAL FIELD

(Also see pages 33, 34, 40, 42 and 90)


PURPOSE: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards. 4. To recognize film excellence in an awards program.

1958 ACTIVITIES: March meeting of the Committee as a Board of Judges to screen and finally judge entries in their 15th Annual Safety Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and/or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION

ADDRESS: Box 618, Church Street P. O., New York 8, N.Y.

OFFICERS: Very Rev. Monsignor Leo McCormick, Ph.D., president; Reverend Michael Mullen, C.M., vice-president; Reverend Sister

Ignatia, C.S.J., secretary; Reverend Brother Raymond Glemet, S.M., treasurer.

PURPOSE: To further the use of Audio-Visual equipment and materials in Catholic education and to encourage production of suitable films for Catholic school use.

ANNUAL CONVENTION: CAVE is coordinating its seventh Annual Convention with the National Catholic Educational Association national convention April 8-11, 1958 in Philadelphia, Pa. Audio-Visual equipment and materials may be exhibited at this joint convention. No registration fees are required.

OFFICIAL PUBLICATION: The Catholic Educator.

DEPARTMENT OF
AUDIO-VISUAL INSTRUCTION
NATIONAL EDUCATION
ASSOCIATION

OFFICE: 1201 16th Street, N.W., Washington 6, D.C.

CONTACT: Anna L. Hyer, Executive Secretary

OFFICERS: Dr. Charles Schuller (Director, Audio-Visual Center, Michigan State University), President; Charles F. Schuller (Director, Audio-Visual Center, Michigan State University), Vice-President; The Executive Committee: Walter Bell (Director, Audio-Visual Education, Atlanta Public Schools); Margaret W. Divizia (Supervisor, Audio-Visual Aids Section, Los Angeles City Board of Education), Elizabeth Golterman (Director, Division of Audio-Visual Education, St. Louis

(Continued on page ninety)
Many companies look with envy at super film productions sponsored by large organizations with what seem to be limitless budgets — and wish they could do the same.

Haig and Patterson, Inc. lists as clients some of the most widely known names in business and industry and takes pride in their continuing patronage. But with equal pride, it lists numerous smaller companies whose film investments must show immediate dollars-and-cents return in the form of increased sales or reduced management and sales costs.

Regardless of the size of the company, Haig and Patterson, Inc. holds firmly to the principle that a sound slidefilm or motion picture need cost no more than the worth of the job to be done, and has held its clients year after year through proven results.

Films do many jobs that can be done in no other way — or at a lower cost than by any other means. We invite your inquiry on what films can do for you. No obligation, of course.

Write for our booklet, "How Much Should A Film Cost?" You may find it will help you to make profitable use of films.
For the New International Audio-Visual Field

As indicated on pages 33, 34, 40, 42 and 88

Activities in 1958: National Convention with exhibits, April 21–25, Leamington Hotel, Minneapolis, Minnesota. Series of leadership conferences and workshops on educational television; a field service program which provides consultants to assist school systems and colleges and universities in the improvement of their instructional materials programs. Continuing series of publications in the area of administration of audio-visual programs, school buildings, television and research.

Publications: The Department issues two regular publications, Audio-Visual Instruction, 9 issues, September to May inclusive—a magazine intended to help the audio-visual specialist and the classroom teacher. Audio-Visual Communication Review, a scholarly quarterly reporting the latest trends, research needs, developments, and research projects in the field of audio-visual communications. "Graphic Communication and the Crisis in Education," a special issue of Audio-Visual Communication Review, analyzes barriers to effective use of audio-visual methods and materials and integrates the findings from A-V communications research into the organization of a theory learning. Other important publications of the Department are the series Planning Schools for Use of Audio-Visual Materials; National Tape Recording Catalog, Second Edition: Evaluative Criteria for Audio-Visual Instruction Materials Services; The School Administrator and His Audio-Visual Program, 1954 Yearbook; and A Directory of Graduate AV Programs for the Professional Education of Audio-Visual Supervisors, Directors and Building Coordinators.

EDUCATIONAL FILM

LIBRARY ASSOCIATION, INC.

OFFICE: 250 West 57th Street, New York 19, N.Y.

OFFICERS: Erwin C. Welke, president; Elliot Kone, vice-president, Mrs. Carol Hale, secretary; Emily S. Jones, executive secretary.

COMMITTEES: Evaluations—Lynn Weiss; Nominations—Mrs. Carol Hale; Membership—Elliot Kone.

MEMBERSHIP: (Constitution) 458 nonprofit educational institutions; (Service) 45 commercial organizations and interested individuals; 4 international members—government agencies, film groups of other countries; 31 submembers; 79 personal memberships.

PURPOSE: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.


PUBLICATIONS: For members—Evaluations, EFLA Bulletin, Service Supplements. A catalog containing descriptions of EFLA "General" publications is provided by the Association.

Mobilux

"The only, really new motion picture art-form in 25 years."

"For the first time, animated picture and sound are blended into a single, compelling, aesthetic force."

With the final granting of U.S. Patent No. 2,821,393 to John Hoppe on January 31, 1958, covering basic methods and techniques, MOBILUX is now available to sponsors of commercial, industrial, and training films exclusively through:

ROBERT DAVIS PRODUCTIONS, INC.

21 EAST 63 STREET

NEW YORK 21, NEW YORK

BUSINESS SCREEN MAGAZINE
The Finest Sound Stage in the Washington, D. C., Area

Allied Motion Picture Center, Inc. has leased the sound stage of the Sheraton-Park Hotel, Washington, D. C., formerly occupied by NBC-TV.

Allied Motion Picture Center, Inc. also has a complete line of professional motion picture cameras - 35mm and 16mm - electrical and grip equipment. After April 15, 1958 the stage and facilities are available for rent to producers

ALLIED MOTION PICTURE CENTER, INC.

AFTER April 15, 1958:
Sheraton-Park Hotel, Washington 8, D. C.
Wide-Screen Look at Dealer Attitudes

Dow Visualizes a Motivation Study of Service Station Dealers

☆ The attitudes of the service station dealer toward himself, his company and his customers is the subject of a new wide-screen sound slidefilm presentation sponsored by the Dow Chemical Company as a marketing service to its oil company customers.

Titled A Bill of Particulars, the film was produced by Visualscope, Inc., from a motivation study of service station dealers recently completed for Dow.

The study, The Service Station Dealer, A Motivation Study of Dealer Attitudes, provides an unusual insight into the hopes, aspirations, stresses and frustrations of the man who runs the corner service station.

Through Art Director Manny Rey’s interesting, Picasso-like technique in the use of unusual colors, forms and lines, the film captures the inner and outer mood of the dealer under varying situations which arise during his daily activities.

The wide-screen slidefilm version will be available for viewing by petroleum marketing management. These screenings are presented by Dow sales people with special anamorphic projection equipment.

A 16mm filmograph version has been prepared for inclusion in petroleum marketers’ training programs.

Arrangements for showings of A Bill of Particulars may be made by companies concerned with petroleum marketing through Antifreeze Sales, The Dow Chemical Company, Midland, Michigan.

Churches to Spend a Million
☆ A million-dollar budget has been voted by the board of managers of the Broadcasting and Film Commission of the National Council of Churches to finance mass communications operations including films and tv, during 1958.

NYU Workshop Hears Wade
☆ Roger Wade, president of Roger Wade Productions Inc., was a speaker at a recent New York University publicity workshop. He discussed the steps necessary to produce a successful motion picture, and screened two films demonstrating two main objectives in industrial film-making: direct sales and public relations.

Below: at Dow preview (see above) are (l to r) John R. Rose, Jr., president, Visualscope, Inc.; Dr. Percy Black, pres. Social Attitude Survey; Garland Fitts, Ted Caldwell, Dow Antifreeze Sales executives.

PARTHENON PICTURES
-Hollywood-

A FILM PROGRAM FOR INTERNATIONAL HARVESTER

“MAN WITH A THOUSAND HANDS”—multiple award winner. Story of the great machines which are opening hitherto forbidden areas of the earth to human use. Color, 35 minutes. Told by Raymond Massey. (Modern TPS)

TH FILMS IN PROCESS:

“COLLECTORS’ ITEM”
“KITIMAT TODAY”
“The Dedicated Men”
“WATER FOR ARID LANDS”
(Upcoer Colorado Project)

AND A LETTER FROM INTERNATIONAL HARVESTER

Chicago, Nov. 21, 1957

TO:
Parttheon Pictures, Hollywood.

Dear Cap:

With the prospect of two more Parttheon-Harvester pictures in the immediate future, it occurs to us that your records should have the following information on two pictures now circulating.

“Day in Court” continues its phenomenal widespread acceptance. The latest distribution report shows an aggregate audience of 5,133,519.

We are seriously considering the television adaptation, and that will be on our agenda to discuss with you next month.

“Day” still stands as the all-time popularity winner in the Company’s 40 years of picture making, and it continues to help sell trucks.

Both versions of “Man With a Thousand Hands” are also circulating at capacity in the United States and, as you know, this picture has gone abroad through Harvester’s foreign operations and the Aluminum Company of Canada. The United Nations is developing a version of it for further world distribution.

With every showing, its reputation continues to grow as one of the great industrial documentaries in our experience.

The way you made those pictures for us is legendary now in the Company, and we’re looking forward with keen anticipation to making the legend grow.

Sincerely,

W. O. Maxwell
Manager, Consumer Relations Dept.

PARTHENON PICTURES
Cap Palmer Unit
Documentary Films for Business
2625 Temple St. - Hollywood 26
Film on Heart Care High
On TV Popularity List

Some months ago, Association Films compiled its “Golden Circle” of most-televised industrial films. Second on the list, with 1,110 telecasts was a quarter-hour film on the fight against heart disease, *A Matter of Time*, produced by Unifilms, Inc.

In easily-understood layman’s language it tells of the amazing discoveries and progress in medicine’s search for the causes and the cures for the four major types of heart disease. The film offers some suggestions on extending the life span by working and relaxing moderately and sensibly.

Each year the film is given special attention during February, national heart month. It is offered to stations on a free-loan basis for use on public service programs. Presented in the public interest by the Institute of Life Insurance, *A Matter of Time* has been scheduled by a number of stations for special showings this month. Prints are available from all Association Films’ tele-exchanges.

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Two Eastman Film Divisions
Now Part of Sales Service

The non-theatrical films division and the informational films division of Eastman Kodak Company now are part of the company's sales service division, managed by Glenn W. Mentch. Announcement of this reorganization was made by James E. McGhee, Kodak's vice-president in charge of U. S. sales and advertising.

The non-theatrical films division disseminates information on the application of Kodak products in the production of motion pictures by industry, the government, churches and other organizations.

Kodak's informational films division produces motion pictures used in the company's informational and training program.

Fred Riebel Dies; Long Active in I.A.V.A. Affairs

Fred Riebel, of the Motion Picture Bureau, Aetna Life Affiliated Companies, Hartford, Connecticut, died suddenly on November 19. He was for many years active in the affairs of the Industrial Audio-Visual Association. He was scheduled to retire on January 1 of this year.

He is survived by his widow, Mrs. Helen Riebel, of 12 Brookfield Road, Hartford, Connecticut.
Standards Bureau Film Tells Measurement's Science Role

Scientific achievement results from the discovery and utilization of measurements. To interest young people in science, the National Bureau of Standards, the government's measuring house, has sponsored a motion picture dramatizing the measuring processes involved in man's efforts to harness the sources of energy.

The new film, Understanding the Physical World Through Measurement, is a 33-minute color version of a lecture-demonstration witnessed by some 6,000 high school science and mathematics students who attended the Bureau's Guest Week Program last May.

Understanding the Physical World... traces the development of means for utilizing energy sources—from the muscles of prehistoric man to the steam engines and to contemporary uranium fission and free radicals. The necessity of physical measurement in this advance is illustrated by experiments which duplicate the important scientific discoveries that reveal new energy sources.

Shows Energy in Action

The film depicts the transformation of several kinds of energy—mechanical, chemical, thermal, electrical and nuclear—from one form into another. In one example the Bureau's radiation balance is used to measure the heat energy generated by radium in its disintegration.

The energy released by fission of uranium-235 atoms under neutron bombardment is shown on an oscilloscope screen, where it can be compared with the lesser energy released by the radioactive disintegration of the more common uranium-238 atoms.

Storage of chemical energy is illustrated by the green glow of highly reactive molecular fragments, known as free radicals, captured and kept at -450 degrees, a temperature near absolute zero. This spectacular experiment shows one of the most concentrated forms of chemical energy yet discovered by science.

Understanding the Physical World Through Measurement is available from the Office of Technical Information, National Bureau of Standards, Washington 25, D.C., or from the Bureau's Boulder Laboratories, Boulder, Colorado. The film has been distributed among selected educational audiovisual centers serving school systems throughout the United States.

It takes “care-how” to ride a good idea home

Ever feel like saluting a good idea?
We have, because we know how hard they are to come by.

Having good ideas that will go to work for you and produce, is our business. But handling a good idea with technical competence—“know-how”—isn’t enough to guarantee that your product story, sales promotion campaign or training film will do the job you want it to. It takes “care-how”, too.

In our book, “care-how” is the counterpart of “know-how.” It’s your assurance that you can ride your good idea all the way home.

Should you use film? A live show? Printed material? We can send you booklets that may help you find some of the answers. No obligation. Write Regan Film Productions, 19730 Rahston, Detroit 3, Michigan.

REGAN
FILM PRODUCTIONS
Detroit
No films should be made

UNLESS they have a real purpose

i.e.,

there is a problem to be solved
there is an idea to communicate

if you want FILMS THAT DO THE JOB*
and you are not self-conscious about
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问 some of
our clients:

SEARS ROEBUCK
WHIRLPOOL
ADMIRAL
HARNISCHFEGER
Freedoms Awards to Business Pictures

Distinguished Jury Presents George Washington Honor Medal to "American Engineer" as "Timely and Farsighted Contribution to the Advancement of the Nation's Defense"

A GREAT ENGINEER and a great and timely film about engineers were among the top award winners of 1957 Freedoms Foundation Awards, announced February 22 in ceremonies at the Foundation's headquarters in Valley Forge, Pa.

Former President Herbert Hoover, a professional engineer, received the Foundation's highest award, the George Washington Award, as an "elder and exemplar of free men;" and American Engineer, the film tribute to engineers produced for the Chevrolet Division of General Motors by the Handy organization, won the encased George Washington Honor Medal, highest award among 16-motion pictures.

TCU President is Chairman

Presentation of the award to American Engineer was made by Dr. M.E. Sadler, chairman of Freedoms Foundation and president of Texas Christian University.

The award was accepted by K. E. Staley, executive assistant general sales manager of Chevrolet and Jamison Handy, president of the Handy organization.

Dr. Kenneth D. Wells, president of Freedoms Foundation, termed the film "a timely and farsighted contribution to the advancement of American defense."

In the Foundation's official awards report booklet, American Engineer was described as "a presentation of the vast, unlimited field offered Americans to engineer the freedoms of America's future and the advancement of the nation through engineering, by those who have, will—conceive, design, and help develop our American Way of Life."

American Engineer, presented in SuperScope Technicolor for "a better appreciation of American engineering," has been seen by more than 11 million persons in theatres since its introduction. It is now being distributed to schools and other interested groups through JHO facilities.

Medal to U. S. Steel Film

Another film with engineers as its principal characters, Jonah and the Highway, produced for United States Steel Corp. by John Sutherland Productions, Inc., was one of eight other films, and a film series, honored with George Washington Honor Medal awards.

Jonah and the Highway, the Sutherland production, dramatizes the construction of our great national highway systems, and the importance of the engineers responsible for their completion.

Other award winners in the 16mm motion picture division were:

San Francisco, sponsored by the Atchison, Topeka and Santa Fe Railway and produced by Ernest Kleinburg. This film tells the story of San Francisco as seen through the eyes of a tugboat captain.

For God and My Country, sponsored by the West-Pak Division of Ex-Cell-O Corp. and produced by Robert Enders; a documentary of the 1957 International Boy Scout Jamboree at Valley Forge.

Broken Musk, sponsored by the National Council of the Churches of Christ in the U.S.A.

Below: radio telescopes broadcast the sound of sun and the stars in the film "American Engineer."

Above: the atom-powered sub, USS Nautilus, appears in a dramatic scene from "American Engineer," produced by Jam Handy.

Other 16mm Film Winners

The Year Nobody Gave, sponsored by the Allegheny County (Pittsburgh) United Fund.

This Is Your Union, sponsored by the United Steelworkers of America.

Defense Against Enemy Propaganda, a film prepared for the Troop Information Division, Department of the Army.

The Boyhood of George Washington, a film for classroom use produced by Coronet Instructional Films.

America's Heritage, a series of eight films on U.S. history produced by News Magazine of the Screen.

Called "Americana Awards"

Officially, the citations of 16mm motion pictures are known as Americana Awards. They are part of a broad category which includes, besides motion pictures, advertising, company employee publications, and radio and television (CONCLUDED ON PAGE 99)
motion pictures with a message...

YOUR MESSAGE!

WRITTEN BY MELVIN SHAW, a credit that gives YOUR motion picture the integrity of eighteen years BUSINESS film writing — exclusively!

Just Released: "LOW PRESSURE SQUEEZE CEMENTING"
Second in a series of engineering orientation films for the Humble Oil and Refining Company.*

In Production: "PEOPLE, PRODUCTS AND PROGRESS"
An "open house" public relations film sponsored jointly by Delco-Remy and Guide Lamp.

— a personalized counselling, planning and writing service for sponsors and producers — business films exclusively!

LOCATED IN THE MOTION PICTURE CAPITAL OF THE WORLD
P. O. BOX 24724, VILLAGE STATION LOS ANGELES 24, CALIFORNIA

*First film, "Permanent Well Completion Operations" — written by Melvin Shaw
SALESMate New ATTACHE CASE

AUTOMATIC SOUND SLIDEFILM VIEWER

Open the screen — plug in — push the red button — and the show is on!

Here is your chance to greatly expand the effectiveness and scope of your film program.

How? Here is an example:
Before SALESMate you had to bring 40 people to the home office for sales training. You showed them a Sound Slidefilm. You hoped they would remember what they saw and heard, take it back to the field with them and transmit it effectively.

Now, because SALESMate is truly portable, each one of them can use that same forceful Sound Slidefilm to present your story to every customer exactly as you want it told.

Whatever your communication needs, SALESMate can multiply your effectiveness in the same way. Let us show you what this revolutionary new person-to-person technique can do for you and your firm.

FILM PRODUCERS — SALESMate can mean increased business, more production for you. Ask for complete details.

Mr. Robert Shoemaker
Charles Beseler Company
East Orange, New Jersey

Dear Bob:
\[ I'd like to hear the whole SALESMate Story. Please come see me as soon as possible. \]
\[ Please send me descriptive literature on the SALESMate. \]

Name ___________________________ Title __________________
Company ____________________________
Street ____________________________ City ___________________________
Zone _______ State __________________

SALESMate — the revolutionary new projection system...now complete with all the ingredients for better business. Great sound...automatic projection...self-contained...portable.
—it's yours for the asking. In it you will discover new approaches and techniques to tell your company's story on TV, as a news-film item or a longer public service film. For your copy please write or call Marathon TV Newsreel.
Camera Eye: News-Trends in Focus

A Credo for Film Buyers; Today’s Audience Opportunity; Films in the Limelight

THOUGH THE RIGORS of a hard winter and the creative efforts of a very large family of advertisers throughout these United States and abroad, we have ultimately emerged with this 8th Annual Production Review issue. Its pages carry the largest number of experienced film producing companies ever assembled for the sponsor’s detailed reference use; many other useful features provide a comprehensive view of the industry’s organizations, awards programs and its outstanding films of the past year.

The prologue for this issue was written many years ago and bears repeating. In the opening page of an issue published a decade ago, we quoted the first edition of a “Check-List of Producer and Sponsor Responsibilities in Film Production” of the Association of National Advertisers. These simple truths still serve the film buyer:

“How much should the picture cost? The sponsor should consider this question carefully. Good pictures cost money. It is better not to make a picture at all than to make a poor one. In the final analysis the amount of the budget should be determined by the importance of the problem which the picture is supposed to solve.”

An Approach to Selecting the Producer:

“The sponsor’s first responsibility in selecting a producer is to himself. He cannot afford to make the selection on the basis of personal friendship, the affability of a sales representative or a “catchy” idea. Often such an idea involves only one sequence in a picture. He should look to these general standards:

(a) Business integrity
(b) Experience in picture-making as demonstrated by samples of films actually produced.
(c) Financial stability
(d) Creative and technical staff
(e) Production facilities and equipment
(f) Length of time in business.”

Today’s Audience: a Sponsor Opportunity

The sponsor of a “public relations” motion picture has never had a greater audience potential than is offered by the following channels of circulation open to him:

(1) 529 television stations, serving over 40 million homes now equipped with receivers (some two or three apiece), are welcoming short films, from two or three to 27 minutes in length. Their major criteria are maximum “public interest” and good creative quality sufficient to hold their audience.

(2) From 450,000 to 500,000 16mm sound projectors have gone into schools, churches, community organizations (clubs, lodges, PTA’s), grange and union halls, industrial plants and all types of institutions. This self-equipped audience has a voracious appetite for interesting new films on a wide variety of subjects.

(3) Despite all that you hear about the decline of movie theatres, the drop in “hard-top” buildings has been more than matched by the rise in drive-in theatres. A sponsor with a wide-screen short subject in one of today’s brilliant color processes has only to match theatrical quality and make the film interesting for nationwide bookings. American Engineer, for example, recently played 5,000 houses for its sponsor, Chevrolet.

(4) As the summer season approaches, a special phenomenon of the distribution field called “road-shows” opens another large audience to sponsored films. These are free “movie-nights” in the theatre-less towns of the farm country, conducted by traveling film projectionists from May 1 to September 30.

The average audience per town, reported by Modern Talking Picture Service, Inc. (a specialist in this field) is about 440 people, about 50% of them adults. In 1957 Modern certified 16,041 road-show bookings with over 41½ million viewers.

These New Films Will Make News

The prime factor in every aspect of this field is the quality of new pictures which continue to come into distribution. On a single recent afternoon in St. Paul last month we saw two such films, just being completed, which are surely destined to be among the best of 1958.

The first of these is a soon-to-be-released Navy film, Sixth Fleet—Force for Peace, a fitting successor to the wartime Fighting Lady. Every American, young and old, should see this factual documentary of the Sixth Fleet on guard in the Mediterranean. Reid H. Ray Film Industries’ cameramen have captured sea action and shore leave sequences of thrilling and dramatic interest. This picture should be a “must” for theatrical release.

Out of the same studio is the Minnesota State Centennial Commission’s 26-minute saga of that state’s pioneers titled An Agricultural Portrait. This story of the land and its people is unfolded with beauty and meaning. Filmed in Eastman Color, it will be welcomed by audiences everywhere it is shown.

What the United Steelworkers’ president David J. McDonald calls “sixty-seven minutes of soul-searching” is that union’s new film

Burdens of Truth. This picture set the theme for the recent National Conference on Human Rights in Philadelphia. It deals with what its sponsors call “the gravest challenge threatening our democratic concept—racial discrimination still prevalent in varied degrees in the community life of our nation.” Burden of Truth is a drama of one American Negro as he seeks ways to make positive adjustments to life today.

The supply of new films for 1958 is undiminished, matching some critical needs for public guidance and some acute special problems. Motivating youth to careers in science are two major sponsors: the Bell System with its continuing Science Series and Monsanto Chemical with its Conquest films.

Champion’s New Film on Productivity

In these days when the word “productivity” raises spectres of over-supply, automation and speed-up, the impending release of a new 30-minute motion picture dealing forthrightly with this vital subject is indeed news!

Following up its widely-shown 1956 film, Production 5118, which dealt with the problems of communication, the Champion Paper & Fibre Co. has just completed 1104 Sutton Road. The general theme, as in Production 5118, is understanding. “But this time,” says Champion’s president, Reuben B. Robertson, Jr., “the specific goal is understanding of productivity. The topic needs a clarification that ought to prove pretty useful to industry.”

On the Make: a new film for New York’s Manufacturers Trust Company is being created by this crew from United States Productions. (See page 168 for case history.)
This Production Review Speaks for Dedicated Men

How shall we dedicate this largest of Annual Production Review issues? This authentic guide to the film sponsor’s most dependable sources of production brings a detailed listing of the recent experience, staff personnel and physical facilities of some 284 film companies in the United States, Canada and abroad. In a sense, it is already dedicated by the existence of this strong nucleus of experienced, specializing organizations serving business, education and governments. But the films they have listed and which we have often reviewed in depth this past year have already spoken for their creators on millions of screens, viewed by countless other millions in worldwide audiences.

Many of these pictures have earned our commendation and, more important, the favorable judgment and awards of special groups and of their viewers. All of these films and the sponsors who made them possible must share this dedication.

Behind each production are the specific goals for which these informational, educational, religious, training films were made. Their purposes give the film production industry and its people the vital satisfaction of equally great purpose. For these films have the power to achieve understanding, to improve human relations, to save lives and lessen the toll of accidents and disease. Films are playing an important part in moving the goods and services of the free world’s production lines. They have the power to move men’s minds, too. Dedicated to this useful work are the many thousands of men and women behind the desks, cameras, sound consoles and laboratory equipment of this vast production industry. A vital link are those who bridge the gap between the studio and the millionfold audience for these films. The substance is that we are altogether part of an inter-related, inter-dependent industry . . . dedicated to the great work of serving mankind through our chosen instrument . . . the film.

—OHC
The News in Focus:
(CONTINUED FROM PAGE ONE HUNDRED ONE)
and related groups, education, and the world at large. Wilding Picture Productions, Inc., was the producer.

* * *

Encouragement for Films in Mathematics

* Science is a fascinating subject for the motion picture but the cold facts of mathematics on which all science revolves have thus far been neglected on the screen. Giving encouragement and offering guidance to prospective sponsors of mathematics’ films is the Film Evaluation Board, Division of Mathematics of the National Academy of Sciences.

* Its December, 1957 study just released, “Films and Television in Mathematics,” summarizes the discussions and recommendations of this group of professional mathematicians who are convinced that films can play an important part in this basic subject.

* * *

Two-Third of World’s Television Sets in U.S.

* On a preceding page, we referred to the 529 television stations now operating in the U.S., serving some 47 million receivers. The rest of the world has 527 stations, not including the 31 operated by the U.S. military at isolated bases throughout the globe.

* In the 49 other countries who have TV, there are another 21 million sets; the United Kingdom has 24 stations and 9 million receivers; Canada has 50 stations and about 3 million sets in use. West Germany accounts for another 69 stations; the Soviet Union has 56 stations reaching 21.2 million set owners.

* * *

Japan’s 187 Producers Turn Out 753 Films

* From a post-war (1947) output of only 125 films by some 27 producers, Japan’s educational (short film) makers have increased in number to 187 in 1956. These companies turned out 753 films, comprising 1688 reels. That country’s Educational Film Producers Association compiled its first international catalog in 1956; issued a more complete, illustrated book in October, 1957. Orders for Japanese short films from the United States, England, Canada, Latin America, Europe and the Asian countries have “substantially increased” in recent years.

* * *

Among the Film Producer Associations

* San Francisco’s active regional Film Producers Association, working in cooperation with the University of California, is helping to arrange a short course for business film users to be held at Berkeley in late May. O. H. Coe, editor of BUSINESS SCREEN, will present a one-hour review of film distribution methods.

* New York’s very active Film Producers Association is taking a leading role in current negotiations with the Screen Actors Guild for a new contract on television commercial rates.

* A new association of Minnesota Film Producers, comprising all active companies in the Twin Cities, is holding monthly meetings. Ken Mason, Eastman Kodak midwest Film Department executive, addressed a recent February session at which O. H. Coe, editor of BUSINESS SCREEN, also gave a brief review of association activities in other regions.

* Members of the American Association of Film Producers, meeting in Chicago on February 21st, elected L. Mercer Francisco as their president. James Kellock, Wilding Picture Productions, Inc., exec, is vice-president elect. James Holines, Dallas Jones Film Productions, is the new secretary; Mervin LaRue, veteran medical film-maker, is the new treasurer.

Canada’s Film Producers Learn to Unify and Diversify...

HERE IN CANADA we have been learning two lessons—Unite and Diversify.

A few years ago Canadian producers were fiercely competitive one with another, sometimes even committing the cardinal sin of knocking their competitors.

Now we have realized that most of the time when making a presentation for a film program that the competition is not another producer at all—but another medium, another way of telling the sponsor’s story.

Despite the fact that we have only one-tenth of the population of the United States spread across a much larger country, we have been able to build a truly national trade association of all the leading producers and laboratories from coast to coast—43 companies. Its worth is proven by the regular attendance at meetings of producers from Newfoundland in the east to British Columbia in the west.

Active committees meet with Canadian Film Awards, with Unions, with the Canadian Broadcasting Corporation, with the National Film Board, and with Federal Government officials on such matters as taxes, customs duties and depreciation write-offs. This new feeling of union within the film production industry here has now resulted in a 16-page booklet being prepared and sent by the Association to all advertisers and agencies.

The other lesson we are learning is to diversify, and many different types of films are coming out of the same studios—films for merchandizing, public relations and training— theatrical shorts and television commercials—with several companies now beginning production of half-hour films for television.

This means a healthier industry with overhead spread across more jobs and with the diverse experience of classroom films being applied to industrial production, with sponsored experience being applied to TV series.

With smaller markets, smaller budgets and a smaller industry than in the United States, Canadian producers have to employ a great deal of ingenuity and learn their lessons quickly.

Two of these lessons are to Unite and to Diversify!

—by Graeme Fraser

COMING ATTRACTIONS

A Preview of Editorial Features in Business Screen Next Month

COPYRIGHT PROCEDURES FOR MOTION PICTURES & FILMSTRIPS
An authentic, long-needed feature by Evelyn Dunne, U.S. Copyright Office.

* * *

SCIENCE CHALLENGES THE SPONSORED MOTION PICTURE
An urgent need still exists for useful science films, says Jay E. Gordon.

* * *

THE MODERN STORY
The saga of the nation’s great specialist in sponsored film distribution is told in a 20-year perspective . . .

* * *

MEDICINE AND THE LAW
The important new series sponsored by the Wm. S. Merrell Co. is “detailed” in terms of distribution results . . .

* * *

MEET THE UNION PACIFIC R.R. IN “COMPANY MANNERS”
An inside look at public relations reflected in an important picture.

* * *

“IT’S ALL IN THE CARDS”
The American Playing Card Mfrs. go to the screen with their story . . .

* * *

‘THEODORE ROOSEVELT: AMERICAN’
A review of an important new picture.

* * *

BETHLEHEM STEEL: FILM-MAKER
Behind the scenes in film production and utilization at Bethlehem Steel.

* * *

A T & T’S “FLOOR SHOW”
Another useful picture joins the Bell System’s major library . . .

* * *

“MARVEL AT YOUR FINGERTIP”
General Telephone Corp., pictures its basic story in a new film . . .

* * *

“CHAIN SAWS SAFETY PAYS OFF”
The Homelite Saw Co., brings rural America a useful new picture . . .

* * *

FORD’S WORLDWIDE ADVENTURE IN PICTURES
A picture story on the making of those Ford “Round the World” commercials.

* * *

SALES TRAINING FILMS
A complete checklist of motion pictures and slide films for sales managers.

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'Note: bold-face listings above indicate display advertising elsewhere in this issue. * Asterisk following listing indicates incomplete reference data furnished.'
National Survey of Film Production Resources in the U.S. and Canada
### UNITED STATES

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Connecticut

**KEVIN DONOVAN FILMS**

208 Treat Road, Glastonbury, Connecticut
Phone: MEdford 5-9331

Date of Organization: 1953
Branch: 15 West 44th St., New York, N.Y.
Phone: YUkon 6-6049, John Bennewitz, in charge.

Kevin Donovan, Owner
John Bennewitz, Executive Producer
James Benjamin, Writer

**SERVICES:** Motion pictures and slidefilms; public relations, industrial and medical films.

**FACILITIES:** 16 and 35mm Mitchells; 16mm Cine Special, 16mm Arriflex, Magnasync sound equipment. Complete 16 and 35mm editing equipment including Moviola.

**RECENT PRODUCTIONS AND SPONSORS**

**PROMOTION:** Center of Industrial America, revision (Ohio Edison); **Hospitals Are People** (Grace-New Haven Community Hospital); Building for Tomorrow (Connecticut General Life Insurance Company); DEWline—Annual Re-Supply (Federal Electric Company); Elective Rhinoplasty (Schering Corporation).

**ROLAB STUDIOS**

(Rolab Photo-Science Laboratories)

Wheat Tree Hill, Sandy Hook, Connecticut
Phone: GArden (Newtown) 6-2466

Date of Organization: 1928
Henry Roger, Owner-Director
E. H. Roger, Secretary

**SERVICES:** Complete production (sound stage with equipment), full & part productions, incl. services to producers, motion picture consultants to industrial and scientific organizations. Specialists in scientific camera work: time-lapse, macro- and microscopic work, research and engineering. **FACILITIES:** Recording and projection rooms with remote controls, director's and dressing rooms, lounge, carpentry and instrument shops. Research laboratories: optical-electrical-photographic etc.

**RECENT PRODUCTIONS AND SPONSORS**

**FILMSTRIPS:** Boring Tools for Woodworking; five subjects (Stanley Tools); Partial Demolition Construction (The J. M. Ney Co.); SLIDE-FILMS: Four travel: Germany; Austria; Italy; France. **SUBCONTRACTS:** 16mm and 35mm assignments for producers.

**BAY STATE FILM PRODUCTIONS, INC.**

35 Springfield Street, Agawam, Massachusetts

**MAIL ADDRESS:** Box 129, Springfield, Mass.

Phone: RPublic 4-3164

**BRANCHES:** 80 Boystown Street, Boston, Mass.

Phone: HAncock 6-8004. David Doyle, Vice-President, in charge. 707 Nicolet Avenue, Winter Park Florida. Phone: Midway 7-5817. Eugene Bunting, Vice-President, in charge.

Date of Organization: 1943
Morton H. Read, President
David Doyle, Vice-President, Sales
Harold O. Stanton, Vice-President, TV
Francis N. Letendre, Vice-President, Laboratory

Eugene N. Bunting, Vice-President
Winifred Petts, Treasurer

Lowell F. Wentworth, Account Executive
Edward R. Knowlton, Script Director

**SERVICES:** 16 and 35mm motion pictures; industrial, scientific, public relations, training, sales, religious, documentary; television commercials and programs; sound slidefilms; foreign language narratives. Service available to other producers in photography, sound recording, printing, processing, editing, scoring, cutting, interlock screening, use of sound stage. **FACILITIES:** Mitchell and Maurer cameras; lighting; AC & DC portable generators; Maurer 16mm multiple track optical recording; 16mm and 17mm synchrononous magnetic recording; 1/4" magnetic recording; 2 printing labs for color and B & W, Depue and Peterson printing equipment, electronic cueing; 16mm R&W pressure, positive, negative, reversal.

**TH ANNUAL PRODUCTION REVIEW**

**LISTING STANDARDS DEFINED**

THE BASIC PURPOSE of this 1958 Annual Production Review issue and of the listings which appear on the following pages is to furnish film sponsors with the most dependable, comprehensive Buyer’s Guide to reputable, experienced producers of motion pictures, slidefilms and other audio-visual media for business, government, and tv use.

There is no other complete source available to business and advertising buyers. The many hundreds of unchecked “studio” names which embellish the pages of city directories are in sharp contrast to the complete data on staff, facilities, and current client references which these firms have willingly supplied for your safe passage in this important field.

244 companies in the United States and 14 leading companies in Canada have complied with our minimum prerequisites for an unqualified listing. No charge or obligation of any kind was imposed on companies for listing in these pages, excepting to fulfill our minimum reference request.

A few U.S. companies are designated by the asterisk (*) in the Alphabetical Index on the opposite page. This usually indicates insufficient client references furnished after three requests. For the guidance of the buyer, we required that a minimum of five business motion pictures and/or slidefilms be listed by title and sponsor as evidence of the producer’s recent experience and clientele.

Some 1380 persons are listed in the 247 U.S. companies, serving in various executive capacities; branch offices of all producers are also provided. Such large centers of production as New York City, Detroit, Chicago and Los Angeles (among others) are represented in depth. Every possible source of production names available to us was used in the preliminary surveys and all were sent listing requests. Any bona-fide producer able and willing to comply with minimum prerequisites has been listed.

The Editors acknowledge the growing volume of work done by our companies in the field of television commercials and other television films. Companies specializing in this type of work are clearly identified.

The huge volume of work required to complete this issue is amply repaid by its widespread acceptance and use among more than 10,000 companies and advertising agencies in the U.S. and Canada this year.
DEKKO FILM PRODUCTIONS, INC.
123 Dartmouth Street, Boston 16, Mass.
Phone: EEmore 6-2511

Date of Organization: 1946

Affiliate: Rockwell Films, 36 Church St.,
Joseph Rothberg, President
George W. Sloan, Jr., Sales Manager
Charles Rockwell, Production Manager
Paul Rockwell, Unit Manager

Services: 16 and 35mm production and sound
slide films. Complete services available to
outside industrial producers. FACILITIES: 2
complete sound stages, screening rooms, narration,
editing rooms; animation and art dept.: 10-
position custom mixing console; magnetic and
optical recorders, interlock dubbers; music library.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Aircraft Fire Test Blood
Dissemination (Scheering Corporation); City in a
Shadow (Westinghouse Broadcasting); Keeping
Pace with Progress (Trans-Sonics, Inc.);
Football Highlights (Harvard University Ath-
letic Association); Rail Test Car (Sperry Prod-
ucts, Railroad Division); Slentering (H. W.
Frank Agency); Testing (Nuclear Metals);
Baseball Hand Signals (Gillette Safety Razor
Company); Cabinets by Gregy (Gregg & Son).

Sponsors: Bu Re the Research and You
(Worthfield Mores). TV COMMERCI.
For Publix Markets, Neko Products (Tarler &
Skinner Advertising); Soapine, Ironwear
Hosier (Jerome O'Leary Agency); General
Electric (Hog & Provandke, Inc.); Father
John's Medicine (Hermon W. Stevens
Agency); Summer Show Spots (WJZ-TV,
Westinghouse Broadcasting); Program Spots
(WJZ-TV, Westinghouse Broadcasting);
Simmonds Upholstering Company (Chambers,
Wiswell, Shattuck, Clifford & McMillan).

DEPHO STUDIOs
782 Commonwealth Ave., Boston 15, Mass.
Phone: REacon 2-5722

Date of Organization: 1935

Joseph Dephoeus, President & Treasurer
Milton L. Levy, Vice-President
Estelle Davis, Officer Manager

Services: Complete film production, 16mm and
35mm. Industrial, documentary, business,
public relations and training films; slides;
slide shows; television commercials & productions;
hot press titles; printing; processing. FACIL-
ITIES: Sound stage, studio lights; 35mm cam-
ers; 16mm sound cameras; 16mm portable
 cameras; Houston processing machine; high
speed processing machine; 2 16mm synchro-
nous recorders; 17.5mm sync recorder;
Mauer 6 track film recorder; crane dolly
& tracks; projection room; 16mm & 35mm pro-
jectors, optical and magnetic JAN; 3 editing
rooms; color & b&w printing, artwork, anima-
tion, script department; television kinescop-
ing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Polaroid Camera (Poladore
Corp.); A Chosen Career (Mass. State
Police); Dartmouth Football Review (Dartmouth
College); Profit Pogo (Cryvace Co.);
Progress Report (Avco Research); Hockey
Highlights (Boston Bruins). TV COMMER-
CIALS: Northeast Airlines, Jordan Marsh Co.,
Naragansett Brewing Co., Teddy Peanut
Butter, Schrafft Chocolates, Liquid Baratcine,
Beach Tubs, Carousel Cigarettes, J. A. Cigars,
63 Cigars, United Farmers, Homemaker
Beans.

Victor Kayfetz Productions, Inc.
18 George Aggett Road, Needham,
Massachusetts
Phones: Hillcrest 4-9289,
Commonwealth 6-0806

H. Jeff Forbes
(See complete listing under New York area)

* This symbol, appearing over a
producer's listing, indicates that display adver-
tising containing additional reference data ap-
pears in other pages of this 8th Annual Pro-
NEW ENGLAND: Vermont

CAMPBELL FILMS
Academy Ave., Saxtons River, Vt.
Phone: 3604
Date of Organization: 1947
Robert M. Campbell, Executive Producer
Fred J. Brown, Production Manager
Warren T. Johnson, Sales & Producer
Jean S. Chivers, Editorial
Beth M. Campbell, Animation
SERVICES: Public relations, industrial, documentary, and educational motion picture production in color, from script to screen. Slide-films. FACILITIES: Cameras, lighting, sound equipment for location and studio production. Animation stand. Editing rooms and recording studio with a three-channel magnetic mixing. Westrex Editor, Bell & Howell 16mm. J. C. printer. 16mm interlock screening.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Perkins Story (Perkins School for the Blind); Jimmy Golden (Grand Union Food Stores); The Right Instruction of Youth (Wagner College); Dartmouth College Coat—1958 (Dartmouth College); Your Job with Grand Union, second version (Grand Union Food Stores).

ACADEMY PICTURES, INC.
49 West 45th Street, New York 36, N.Y.
Phone: Plaza 7-0744
Branch: 433 S. Fairfax Ave., Los Angeles 36, Calif.
William Lightfield, Manager.
Phone: W/Ebster 1-8156
Date of Incorporation: 1949
C. Morey Foutz, President
William Tytla, Vice-President
Nicholas D. Newton, Director of Sales
SERVICES: Producer of live-action and animated films for television and industry. FACILITIES: Staff of 40 artists and animators, live-action directors, script writers, editing department, optical department, photographic equipment, stage, 35mm projection and distribution service.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: One Thousand Years (Timken Roller Bearing Company); Ford Tracks (Ford Motor Company). SLIDEFILM: Wonder Bread (Continental Baking Company). TV COMMERCIALS: For Kool-Steel (General Foods); Giselle Mackenzie Show (Schick Razors).

Acorn Films of New England, Inc.
168 West 46th St., New York, N.Y.
Phone: Judson 6-2272
Eugene Pererva, Manager; Elliott Butler in charge of Production
(See complete listing under Boston area)

AFFILIATED FILM PRODUCERS, INC.
164 East 38th Street, New York 16, N.Y.
Phone: M/Ray Hill 6-5287
Date of Organization: 1946
Willard Van Dyke, Secretary
Irving Jacobs, Treasurer
SERVICES: Script to finished film. Specialties: documentary and educational films. FACILITIES: Production equipment; editing department; director and script writers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Symphony of the Senses (NBC); Kid Brother, Bright Side (Mental Health Film Board); American Adventure (McGraw-Hill). Production services for Lowell Thomas Television series.

AMERICAN FILM PRODUCERS
1600 Broadway, New York 19, N.Y.
Phone: Plaza 7-5915
Date of Organization: 1946
Robert Gross, Executive Producer
Lawrence G. Gleesman, Executive Producer
Shelldio Abromvitch, Production Control
Madeline Stok, Office Manager
SERVICES: Motion pictures, 16mm and 35mm color and black and white; and slidefilms. Specialties: industrials, sales, public relations, television, education, training, medicals, documentary and merchandising. FACILITIES: Complete 16mm and 35mm camera, lighting and sound production equipment; three cutting rooms, screening room, shooting stage; special effects; animation; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: Esso Standard Oil Company; Westinghouse Electric Corporation; Mayor's Committee for Pedestrian Safety; The Mennen Company (McCann Erickson, Inc.); Progresso; Stella D'Oro (Carlo Vinti Advertising); Medigum; Chooz (Doherty, Clifford, Steers & Shenfield, Inc.). Other special services as submitted in reference (motion pictures): U.S. Navy; U.S. Military Academy; Binney & Smith, Inc.; Women's Medical Specialist Corps.

* ANIMATIC PRODUCTIONS, LTD.
15 West 46th Street, New York 36, N.Y.
Phone: Judson 2-2160
Date of Organization: 1949
Tasker G. Lowndes, President
Reese Patterson, Vice-President & Creative Director
David E. Weller, Account Executive
Leonard B. Elliott, Account Executive
William S. Murphy, Art Director
Robert Kain, Art Director
Terry Colasacco, Production Coordinator
SERVICES: Specialists in creation of sound slidefilms, filmographs, limited animated movies and television commercials. FACILITIES: Complete art department; animation stand: 16mm, 35mm and still cameras; editing and projection equipment.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: Seven Doorways to Death (American Gas Association); Let's Sell Shoes (J. I. Newbery Company); The Story of Dynel (Union Carbide Corporation); The Celanese Sextet (Celanese Corporation of America); Best Buy—1957 (Radio Corporation of America); The Art-ecued P.Y.P. Story (J. R. Wood & Sons, Inc.); The Independent Way (Gibson Refrigerator Company); The Best Years (Fuel Oil & Oil Heat Magazine); Progress In Plastics (Cone-gomel-Nairn, Inc.); Satellite—Fall 1957 (Scripto, Inc.); The O'Connell Story (O'Connell Company); The Lucky Whip Story (Lever Brothers Company); This Too Is Boston (Boston Herald and Traveler); Operation—Moving More Boxes (W. A. Taylor & Company, Inc.); The Story of Dynel (Union Carbide Corporation); The Celanese Sextet (Celanese Corporation of America); Best Buy—1957 (Radio Corporation of America); The Art-ecued P.Y.P. Story (J. R. Wood & Sons, Inc.); The Independent Way (Gibson Refrigerator Company); The Best Years (Fuel Oil & Oil Heat Magazine); Progress In Plastics (Cone-gomel-Nairn, Inc.); Satellite—Fall 1957 (Scripto, Inc.); The O'Connell Story (O'Connell Company); The Lucky Whip Story (Lever Brothers Company); This Too Is Boston (Boston Herald and Traveler); Operation—Moving More Boxes (W. A. Taylor & Company, Inc.); The Story of Dynel (Union Carbide Corporation); The Celanese Sextet (Celanese Corporation of America); Best Buy—1957 (Radio Corporation of America); The Art-ecued P.Y.P. Story (J. R. Wood & Sons, Inc.); The Independent Way (Gibson Refrigerator Company); The Best Years (Fue...
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Mixing Asphalt

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PRODUCTIONS

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RECENT PRODUCTIONS AND SPONSORS

**Motion Pictures:** The Gordon’s Story, Counter Points (Cluett Peabody & Co., Inc.); Take Three Hearts (American Heart Association); Speaking English Naturally (U.S. Information Agency); Cold Facts, Zerone & Zerex sales meeting film (E. I. duPont de Nemours & Co., Inc.); training films for Bureau of Aeronautics Navy Department; film program for 1957 meetings, No Margin for Error (Seony Mobil Oil Co., Inc.). **TV COMMERCIALS:** For American Can, Dawson, Proctor & Gamble, Seony Mobil (Compton Advertising); Ballantine Ale & Beer, Winslow (Wm. Esty & Co.); Bufferin, Remington Shaver, Royal Typewriter, White Owl Cigars (Young & Rubicam); Ford (J. Walter Thompson); Gem Lazer, Lysol, Mayor’s Committee—Pedestrian Campaign, Westinghouse, (McCann Erickson); Geritol, Seminex, Williams Lectric Shave, Zarumin, (Parkson Advertising); Goodyear, Texaco (Kuder); Heet, Minute Maid (Ted Bates & Company); Hood, R.C.A. Whirlpool, Nabisco Shredded Wheat (Kten & Eckhardt); Gillette (Maxon); Johnson & Johnson (N.W. Aver); Maidenform (Norman Craig & Kummel); Ronzoni (Emil Mogul & Co.); Filter Tip Tareyton (Laurence Gummicr Advertising); White Rose Tea (Andersen & Carson).

**CRAVEN FILM CORPORATION**

446 West 43rd Street, New York 36, N.Y.

Phone: BRYANT 9-7256

Date of Organization: 1950

Thomas Craven, President
Harvey C. McClintock, Vice-President
Marvin Barouh, Comptroller
D. William Robinson, Production Manager
Morton S. Epstein, Supervising Editor
Anne B. Rauppius, Office Manager

**SERVICES:** Motion pictures for government, industry, religion, and education; live-action and animated TV commercials; live programs for meetings and conventions; filmed series for television. **FACILITIES:** Air conditioned sound stage with construction facilities; camera, sound and lighting equipment; fully equipped editing and projection rooms.

**DEPICTO FILMS CORPORATION**

254 West 54th Street, New York 19, N.Y.

Phone: Columbus 5-7620

Date of Organization: 1942

John Hans, Chairman of the Board
J. R. von Maur, President
Charles S. Hans, Vice-President & Secretary
Carl V. Ragsdale, Vice-President
Ray B. Holser, Vice-President

**SERVICES:** Specialists in the creation and production of sales training and sales promotion programs; includes research, consultation, editorial and full production services for motion pictures, sound slides, filmstrips, slides, Vu-Graphs, transparencies, television film commercials. **FACILITIES:** Studio, art, technical animation, cutting and editing rooms, darkrooms, typesetting.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** The Big Game (Shahin Refining Company); Value Engineering, Basic Nursing Care—4 films (U.S. Navy); Adver-
DEPICTO FILMS: Cont'd.

Five Buried and Vaginitis (Raybestos-Manhattan, Automotive Trouble-Shooting, Automotive Data Programs Systems (U.S. Army); Diamonds International (DeBeers Consolidated Mines). SLIDE-FILMS: Something New Afoot (Collins-Alkman): Projecting a World Wide Image, Making Friends for Coca-Cola (Coca-Cola Company); How to Prepare Better Newspaper Advertising (N.A.E.A.-N.R.D.G.A.): What Makes It Sell, Let's Do It Right, New Sloan on Swing (Singer Sewing Machine Company); Selling Today's Bread Today, How To Sell Fresh Bread (Continental Baking Company); Molded Masters of the B.T.U. (M.I.M.A.); Voice of Your Business (Bell Telephone Company); Let's Get Together (Westinghouse Electric Corporation); Buried Treasure, Cherchez La Femme (Post Cereals Div., General Foods); The Finishing Touch (Chicago Printed String Company); Clear the Road for Profits (Food topics); Pitch on Precious (Brophy Furniture Company); 5 Minutes to Midnight, Your Sales Training (Transworld Airlines); Fire Building Blocks of Value (James Lees And Sons Company). FILM-STRIPS: Third Graders Learn (National Dairy Council); Streamliner (Westinghouse Electric Corp.); Royal Oils (The Texas Company); Spring Dealer Campaign (Sinclair Refining Company); Good Grooming (Rostyl-McDonald Company); 9 Reasons Why (Standard Brands Company); Fall—1957 Speed Charge Service (The Texas Company); Jet Plane (U.S. Rubber Company); Twin-Pack (The Borden Company), TV COMMERCIALS: For Sylvania Ballas, Ford Company, Michigan Blue Cross (J. Walter Thompson Company); Yuban Coffee (Benton & Bowles); Chef-Boy-At-Dee, Borden Contest (Young & Rubicam); Christmas Club 1958, Arm & Hammer Salt Soda (Brooke, Smith, French & Dorrance); G.E. Telechron (N.W. Ayer & Son, Inc.).

DEPICTORAMA ("Showmanship in Business")
254 West 54th Street, New York, N.Y.
Phone: Circle 7-0066
Date of Organization: 1957
Joseph F. Kilmartin, Vice-President, Gen. Mgr.
SERVICES: Specialists in group communications—devoted to sales meetings and presentations for top level management. FACILITIES: Complete staging, lighting, set designing, prompting and cueing services; also complete preparation for meetings, including script, artwork, mechanical production, staff directors; full projection facilities for all types of motion pictures, sound slideshows, Vu-Graph and slide presentations (rear projection and carbon arc).

(For complete data see Depicto Films listing.)

Your Most Dependable Buyer's Guide
★ The pages of this Annual Production Review provide reference data attested for accuracy by executives of all listed companies. Client and film references are provided as evidence of recent experience in business film production during the past year.

DISCOVERY PRODUCTIONS, INC.
261 Fifth Avenue, New York 16, N.Y.
Phone: Murray Hill 3-7211
Date of Incorporation: 1954
Rudy Bruner, President
David Epstein, Vice-President, in charge of Production
Mary Lang, Secretary
SERVICES: Industrial, educational, public affairs and sales films. FACILITIES: Shooting and cutting facilities for 16, and 35mm; staff personnel for every phase of production from writing to distribution.

RECENT PRODUCTIONS AND SPONSORS

★
Kevin Donovan Films
15 West 44th Street, New York N.Y.
Phone: YUKon 6-0504
John Bennewitz, in charge
(See complete listing under New England)

D.P.M. PRODUCTIONS, INC.
62 West 45th Street, New York 36, N.Y.
Date of Organization: 1946
Maurice T. Groen, President
Ronald T. Groen, Vice-President, Production Manager
SERVICES: Industrial, public relations, international travel; sales promotion and horticultural motion pictures, TV shorts and commercials; color stock shots. FACILITIES: Camera crews in New York, Los Angeles, Sweden, Austria, South Africa and Malaya.

RECENT PRODUCTIONS AND SPONSORS
PHOTOGRAPHY: Winter in the French Alps (French Government Tourist Office); The Swedish Way to Sunshine Splendor (Swedish American Line); High Above a Cloud (Scandinavian Airlines System); Yours to Protect, Pleasant Island (Carling Brewery).

★
DYNAMIC FILMS, INC.
112 W. 89th Street, New York 24, N.Y.
Phone: TRafalgar 3-6221
Date of Organization: 1946
Nathan Zucker, President
Lee R. Bobker, Vice-President
Lester S. Becker, Executive Producer
Maury J. Glaubman, Director, Public Affairs Division
Sol Salvador, Director, Medical Division
Gerald Currin, Comptroller
James Townsend, Director Technical Services
J. J. Fitzstephens, Director Creative Services
Irving L. Oshman, Editorial Supervisor

Seymour Weissman, Director Creative Services
Murray Schlesinger, Director Distrib.
Dynamics
Michael Paul, Studio Manager
SERVICES: Producers and distributors of all audio-visual materials including films, filmstrips, sound slideshows, tape and reel presentations for industry, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television and film, foreign language versions, foreign film production, etc. FACILITIES: Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

RECENT PRODUCTIONS AND SPONSORS
PHOTOGRAPHY: Major Vertebral Column Anesthesia (Winthrop Laboratories); Victory Circle (Perfect Circle Corporation); The 500 Mile Adventure (General Petroleum Corp.); 8th Annual Darlington, Southern 500 (Wynn Oil Company); The Doctor Defendant (William S. Merrell Company); Wheels of Gold (Raybestos-Manhattan, Inc.); M.D.—U.S.A. (United States Navy); Vaginitis (Ortho Pharmaceutical Corporation); The Pure Oil Company); Common Enemy (Anahist Company, Inc.); To Build a Dream (Mercury Division, Ford Motor Company); The Big Challenge (Chevrolet Div., General Motors Corp.); An American Girl (Anti Defamation League); On the Threshold (United Church of Christ, Division of Church—Evangelical & Reformed Church). TV COMMERCIALS: For Bulova Watch Company, Inc. (McCaun, Erickson); Charles Antell, Inc. (Paul Venze Associates); Firestone Tire & Rubber Co. (Vickers & Benson); Socony Mobil Oil Company, Inc. (Compton Advertising) and directly for Compa Manufacturing Company, Pan American World Airways, Inc., Police Athletic League, Muscular Dystrophy Association of America, Boys Clubs of America.

EDITORIAL FILMS, INC.
10 East 40th Street, New York, N.Y.
Phone: Murray Hill 6-3773
Babette J. Doniger, President
Dwight Godwin, Production Manager
SERVICES: Complete production services; scripts, shooting, editing, for public relations films for television and educational purposes. Promotion and distribution of films to television stations. FACILITIES: Fully equipped editing rooms. Film cleaning and handling for distribution.

RECENT PRODUCTIONS AND SPONSORS
PHOTOGRAPHY: Are You This Man (McCall's Magazine—Shoe Association); Inspirational (New York Commercial College); Care of Magazine (Cares Cash Express Company); Fun With Frosting (Procter & Gamble—Crisco); Medical Milestones (Crest—Benton & Bowles).

CHARLES ELMS PRODUCTIONS, INC.
25 Vanderbilt Avenue, New York 17, N.Y.
Phone: Murray Hill 0-8877
163 Highland Ave., No. Tarrytown, N.Y.
Phone: MEdford 1-3363
Date of Incorporation: 1952

BUSINESS SCREEN MAGAZINE
Herbert D. Elms, President
Charles D. Elms, Jr., Vice-President
Ruth M. Elms, Secretary
Robert L. Bacon, Vice-Pres. & treasurer

SERVICES: Producer of 16 & 35mm motion pictures; 70mm "Bolle" (wide screen professional and commercial presentations); slide motion; sound slides; slide presentations; training manuals and charts. FACILITIES: Studio and technical laboratory, mobile unit, "Bolle" camera.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: That Little Black Box, This Is Sperry (Sperry Group of Sperry Rand); Production Planning & Control in U.S. Navy Ships (U.S. Navy); The New Stereo-View (Crown Cork & Seal Company); Mid-Season (Philip Morris, Inc.). SLIDEFILM: What's the Answer on Cigarettes (Philip Morris, Inc.). TV COMMERCIALS: 13 for Andre Richard Inc (Richard Hennen Inc.).

WALTER ENGEL PRODUCTIONS, INC.
20 West 47th Street, New York 36, N.Y.

Date of Organization: 1937
Walter Engel, President
Robert L. Marx, Vice-President
Joseph T. Williams, Exe. Head of Camera & Editing Dept.
Lorraine Knight, Production Coordinator and Casting Supervisor

SERVICES: Industrial, documentary, educational, sales training & TV commercials, motion picture productions: limited and full animation 16mm & 35mm. FACILITIES: Complete studio facilities. Location film & sound unit. Animation and editing departments. Single and double sound recording. All self-contained operations.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Brown 'N Serve (Merita Bread); Roland & Roger Spot Series (Mackintosh Candy Company); Noreko Speedsaver Show (Noreko Speedsaver); Success Story—U S A (Sunbeam Bread); Bold Journey (Pillsbury Mills).

FARRELL & GAGE FILMS, INC.
215 East 38th Street, New York 16, N.Y.

Date of Organization: 1951
Matt Farrell, President & General Manager
G. Lillian Farrell, Secretary
William McAleer, Vice-President & Director of Photography
Joseph Faro, Production Manager
Carlos Orta, Film Editor

SERVICES: Production and distribution of sound motion pictures and sound slides for business and industry. FACILITIES: Complete 16mm and 35mm motion picture and slidefilm production in black and white and color, including sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Blasting Vibrations (Hercules Powder Company); Modern Miracle Makers (Manufacturing Chemists Assn., Inc.)

Handling Ships' Boats and Heavy Cargo in the Transport Area (U.S. Navy); Natural Gas for Appalachia (Merita Foods, Inc.; Natural Gas Corp.); Half-Second Botryate Lacquer (Eastman Chemical Products, Inc.).

FILMFAX PRODUCTIONS
10 East 43rd Street, New York 17, N.Y.

Phone: Murray Hill 7-7758
Studio and Laboratory: Station Plaza, Bedford Hills, N.Y. Sewell Booth, in charge.

Henry Clay Gibson, President
Eloise Walker, Vice-President and Secretary
Virginia Blount, Scripts
John Lenciicki, Art Director

SERVICES: Educational filmstrips and industrial slidefilms, color, black and white, silent, sound; color slides. FACILITIES: Specialized equipment for filmstrip production, 35mm standard Bell & Howell animation stand for filmstrips, special custom built equipment for Kodachrome duplication.

RECENT PRODUCTIONS AND SPONSORS

FILM GRAPHICS INC.
245 West 55th Street, New York, N.Y.
Phone: JuDison 6-1922

Date of Incorporation: 1946
Lee Blair, President
Bernie Rubin, Director
Donald Towsley, Director of Animation
Sidney Greenhaus, Production Manager
Cal Schults, Chief Editor
Roger Rothstein, Charge of Studio

SERVICES: Complete motion picture production, 35mm and 16mm; live action, animation and special effects. FACILITIES: 50 x 100' studio in city; two 35mm B.N.C. Mitchell camera; complete sound recording facilities; 36mm Mitchell rear screen projector; editing equipment and facilities; 4 animation stands; optical facilities; 40 permanent production employees.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Using DuPont Aircraft Rivets (El DuPont de Nemours & Company); Refining of Copper (International Nickel Company); Learning to Heal (U.S. State Department); The Magic Moment (C.I.T.); classified projects for U.S. Navy.

FILMWAYS, INC.
18 East 50th Street, New York City, N.Y.

Phone: Plaza 1-2500

Date of Organization: 1952
Martin Ransoff, President
Mickey Dubin, Vice-President, in charge of Sales
Lee Goodman, Vice-President, in charge of Production

SERVICES: Complete production of 35mm and 16mm color and black and white motion pictures, slide films, film strips, telep of all kinds.

FACILITIES: Two complete studios in New York City, one in Hollywood, and worldwide location facilities.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Ford Motor Company, Eastman Kodak (J. Walter Thompson); Colgate-Palmolive, Brown and Williamson (Ted Bates); Liggret and Myers (McCann-Erickson); General Foods, Procter & Gamble (Benton & Bowles); Chrysler Corporation (N. W. Ayer); Lever Brothers (Foote, Cone & Belding); Sunshine Biscuits (Cunningham & Walsh); Britoil-Myers (BBDO); American Tobacco (Sullin, Stauffer, Colwell and Bayles); Procter & Gamble (Compton); General Foods (Young & Rubicam).

FIORE FILMS
Room 1103, 332 West 52nd St.
New York, N.Y.

William Kohler, Executive in charge
(See listing under New York area)

FORDEL FILMS, INC.
1187 University Avenue, New York 52, N.Y.

Phone: W'Yanitote 2-5000

Date of Organization: 1941
Clifford F. Potts, Pres. & Exe. Producer
Enid Borde, Secretary-Treasurer
Don Livingston, Director Producer
Richard A. Kent, Director of Sales
Herbert F. Lowe, Prod., Religious Films
Walter G. Snowden, Spec. Asst. to President
James M. Logan, Production Manager
Michael Lively, Director of Photography
W. Edward Downton, Account Executive
Deborah Gunst, Research
William V. Martin, Comptroller
Reginald McMahon, Editorial Supervisor

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

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: A Report on Comparative Therapy in Psychotic States (Smith, Kline & French Laboratories); The Sheep That Count (American Cyanamid Co.); Vanishing Vita- mina (E. R. Squibb & Sons); Preparation of Material for Needle Injection (U.S. Navy); Aurofex Facts (American Cyanamid International).
REAL FACTS FOR SPONSORS

Evidence of Good Faith

The detailed listings given specializing producers of business motion pictures and slidefims furnish the buyer of sight/sound media with solid evidence regarding any prospective supplier. Listing data requests evidence the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each listed company.

While TV commercials have grown in volume and production quality, these were not considered as sufficient evidence by themselves of experience with complete program films for business sponsors.
INDUSTRIAL FILM PRODUCERS, INC.
624 Madison Avenue, New York 22, N.Y.
Phone: EL Dorado 5-5677
Date of Organization: 1937
Alfred M. Evans, President
William Alley, Executive Vice-President
Jack Lane, Vice-President

SERVICES: Sales training, sales promotion and public relations motion pictures and slideslides; glass slides; visual aids of all types. FACILITIES: Complete production facilities, company owned or leased; art department and cutting room on premises.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Profits in Progress (Westinghouse Electric Corp.); Steel Valley (Shareon Steel Corporation). SLIDEFILMS: How To Put Sales Power Into Your Business (Blue Coal Corp.); The Marvel At Your Finger Tips (General Telephone System); The Story of Gasoline (Ethyl Corporation); Three Way Everyday, The 1958 Line Plan (Colgate Palmolive Company); A Review Of The Coffee Business (Borden Food Products Co.); Increase Your Sales Power (Congooleum-Nairn, Inc.). SLIDES and other visual aids for: Anthracite Information Bureau; Blue Coal Corporation; Ethyl Corporation; RCA Electron Tube Division; Ogilvy, Benson & Mather, Inc.; The Personnel Institute (Dancer-Fitzgerald-Sample, Inc.) and Select Magazine.

INFORMATION PRODUCTIONS, INC.
(See United States Productions, Inc.)
5 East 57th Street, New York 22, N.Y.
Phone: Plaza 1-1710
Date of Organization: 1951
For complete data see United States Productions, Inc. listing in Metropolitan New York area.

VICTOR KAYFETZ PRODUCTIONS, INC.
1720 Broadway, New York 19, N.Y.
Studio: 415 West 55th St., New York 19, N.Y.
Phone: CIrce 5-4830
Date of Organization: 1947
Branches: 18 George Aggett Road, Needham, Massachusetts; Phones: Hillcrest 4-6290, Commonwealth 6-0800. R. Jeff Forberg; 1290 Westfall Road, Rochester 18, N.Y. Phones: Hillside 5-6883, GReenfield 3-5000, ext. 534. Don Lyon.
Victor Kayfetz, President, Exec. Producer
Seymour Posner, Assistant to the Producer
Abel Blashko, Animation Director
Leo Levko, Mach. Production Supervisor
Sylvia Gerson, Golden Snowball TV Plan
Bertil Carlson, Engineer & Equipment Designer
Irene Siegel, Production Assistant
Donald Armstrong, Production Assistant
Celeste Iannuzzo, Production Assistant

SERVICES: Motion picture production, combining live cinematography and animation. Specialty is designing and producing sponsored "Public Service" films in color for television and distributing them on TV through Golden Snowball Division of the company. Special considerations: script preparation in coordination with sponsors' public relations and advertising efforts; assist with preparation of film promotion and distribution plans. Training, indoctrination and sales promotion films. FACILITIES: Solely owned 16mm and 35mm equipment for live shooting: 35mm Eclair Camera, Telephone B&H 702-500, 16mm Camcorder. Studio flats, backgrounds, table tops, machine shop and carpentry facilities. Slidesfilm and 2 x 2 slide production cameras. For animation shooting: 35mm Model L DeBrie and 16mm Cine Special both completely adapted for animation. Animation stand (16mm and 35mm) with compound table. Complete art and animation department. 16mm and 35mm sound Moviolas. 35mm interlock and 16mm projectors in booth of screening room. Complete accessory equipment; tripods, hich hat, dolly, location lighting equipment, cables, two station wagons, cargo trailer.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Chain Saw Safety Page Off, Chain Saws Pay Off on the Farm (Home-lite, Div. Textron Inc.); Fabrication of High Temperature Steam Systems, 3 parts, Introduction, Bending & Stress Relieving, Welding and Installing (U.S. Navy); Trailer Sailors (National Association of Engine and Boat Manufacturers); Holland In- ternational Equipment and Supply Corporation; The Age of Discovery (Young America Films). TV COMMERCIALS: Cortial (Winthrop Products, Inc.); 1958 National Motor Show (National Association of Engine and Boat manufacturers); 1957 United Fund Campaign (United Fund of Greater Boston); Hemisfair movie ad and TV campaign (Home-lite, division of Textron, Inc.); Parakeet TV spots (R.T. French Company).

HERBERT KERKOW, INC.
480 Lexington Avenue, New York 22, N.Y.
Phone: Plaza 1-1833
Date of Organization: 1937
Date of Incorporation: 1946
Herbert Kerkow, President and Treasurer
Rosemond Kerkow, Secretary

SERVICES: Production from original research to finished film; for public relations, educational, training, industrial, documentary, sales training and sales presentation films. FACILITIES: Sound stage, set building department, projection room, sound recording and recording; editing and animation facilities; four cameras (Bell & Howell and Eclair Camerette, 35mm and Magnaer and Arriflex, 16mm).

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Annual Fashion Show—

KLAEGER FILM PRODUCTIONS, INC.
1600 Broadway, New York 19, N.Y.
Phone: JU 2-5730
Date of Organization: 1957
Robert H. Klaege, President
John J. Fenton, Vice-President
SERVICES: Permanent staff in all phases of motion picture production; production, camera, scenic design, editorial and animation.

RECENT PRODUCTIONS AND SPONSORS
FILM TELEVISION SHOWS: Wide Wide World (General Motors—McManus, John & Adams); Navy Log (U.S. Rubber—Fletcher D. Richards); Steve Allen Show (Greyhound—Grey Advertising). TV COMMERCIALS: for Camel Cigarettes, Ballantine, Winston Cigarettes (Wm. Esty); Savarin, Imperial Margarine, Nesb (Foote, Cone & Belding); National Distillers, Vol, Newport Cigarettes (Lemmen & Newell); Lucite Auto Finish (E. I. Du Pont de Nemours); Westinghouse (McCann-Erickson); Scripto (Donahue & Coe); Anacin (Ted Bates); Pontiac (McManus, John & Adams); Tide (Benton & Bowles); Desert Flower, Old Spice, friendship's Garden (The Wesley Associates); Scotchgard (McManus, John & Adams); Automatic Pinspotter, Voit Sports Equipment, DeWalt Power Shop, Wheel Goods (Fletcher D. Richards).

1957 (Warner Brothers Company); Progress Reports #2 & #3; Prototype (Bell Telephone Laboratories, Inc.); Pursuit of Happiness; Teaching English to Spanish Speaking People; Teaching English to Arabic Speaking People (U.S. Information Agency).
**KNICKERBOCKER PRODUCTIONS, INC.**

1060 Broadway, New York 19, N.Y.

Phone: Circle 5-6710

Date of Organization: 1947

Howard A. Lesser, President

Frank Beckwith, Vice-President, in Charge of Production

Thomas S. Dignan, Vice-President

Renzo Olivieri, Vice-President

Ann Serra, Secretary

Joseph Dushock, Editorial Chief

Byron Rabbitt, Art and Animation

**Services:** Production from original research to finished film. SPECIALTY: documentary, training and public relations motion pictures and slideslides. FACILITIES: Production equipment, editing, animation and slidefilm departments.

**Recent Productions and Sponsors**

MOTION PICTURES: Ideas To Help You Sell (Sales Communication, Inc.); Superior Insulation at Low Cost (Owens Corning Fiberglas); The House That Pablo Built, A Man’s Castle (Thee Housing Corporation); Key Posts for Key Men (U.S. Air Force); TV COMMERCIALS: For Lennen & Newell; Sullivan, Stauffer, Colwell & Bayses; Reach McLintock & Co.

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**ROBERT LAWRENCE PRODUCTIONS, INC.**

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

Phone: JUdson 2-5242

Teletype: NY 1-1554

Date of Organization: 1952

Affiliate: Grantry-Lawrence Animation, Inc., 716 North La Brea, Hollywood 22, Cal. Phone: WEst 8-8158, Ray Patterson, President; Robert L. Lawrence, Vice-President; Grant Simmons, Secretary, & Treasurer.

Lawrence-Schnitzer Productions, Inc.

1040 N. La Lamas, Hollywood 38

Phone: HOLLWOOD 2-5577

Gerald Schnitzer, Exec. Vice-President

Loucks & Norling Studios, Inc.

418 W. 5th St., New York 19, N.Y.

Phone: Circle 7-2366

Howard Lawrence, Business Manager

Foreign Office: Robert Lawrence Productions (Canada) Ltd., 32 Front Street, West; Toronto 1, Ontario, Canada. Phone Empire 4-1448, John T. Ross, Vice-President, & General Manager.

Robert L. Lawrence, President

Louis Mucciolo, Vice-President, in charge of Studio Operations

Henry Trainman, Vice-President, in charge of Editorial Operations

Philip Kornblum, Treasurer

Martin L. Low, Vice-President in charge of Sales

John Gilmour, Staff Director

Jerry Mattick, Production Supervisor

Doris Reinhart, Production Supervisor

Audrey Sammons, Casting Director

Roy Townsend, Assist. Studio Mgr.

Bill Bernal, Creative Supervisor

Peter Cooper, Mgr. of Animation Operations

Sal Scoppa, Assistant Director

Glenn Botkin, Production Supervisor

Toben Johnke, Director of Photography

**Services:** Produce industrial and sales promotion films, TV programs, TV commercials. FACILITIES: Two air-conditioned sound stages, editing rooms, screening room, carpenter shop, production offices. Toronto production facilities are complete, including 60’ x 125’ studio.

**Recent Productions and Sponsors**

MOTION PICTURES: Birth of a Promotion (Gerber Products Company); The Hope That Jack Built, Inventing With a Purpose (National Association of Investment Companies); Prelude to Plenty (American Cyanamid); Seven Days to Live (Black & Decker); The Sound of Power (Koppers Industrial Sound Control Division). TV COMMERCIALS: For Alcoa (Fuller, Smith & Ross); American Beer (Van Sant Dugdale); American Can Company (Compton); Atlantic Gasline (N. W. Ayer); Bayer Aspirin (Dancer, Fitzgerald, Sample); Campbell Soup (Cockfield Brown); Canada Dry (Mathes); Chee (Young & Rubican, Toronto); Delsey (Foote, Cone & Belding); DuMaurier Cigarettes (Vickers & Benson); P. F. Flyers (McCann-Erickson); Gerber Baby Foods (D’Arcy); Hoppers (Ted Bates); Ideal Toy (Grey); Jello (Baker); Johnson & Johnson (Young & Rubican); Kings Men (Edward H. Weiss); Pall Mall (Sullivan, Stauffer, Colwell & Bayses); Reynolds Alumnum (Clinten E. Frank); Texaco (Ronalds); Winston Cigarettes (William Esty) and others.

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**JAMES LOVE PRODUCTIONS, INC.**

115 West 45th Street, New York 36, N.Y.

Phone: JUdson 2-4633

Date of Incorporation: 1952

James A. Love, President

C. Austin Love, Sales Manager

James Wille, Production Supervisor

William D. Henry, Editorial Supervisor

**Services:** Complete motion production services, including script writing, animation, art and photography. FACILITIES: New York production offices.

**Recent Productions and Sponsors**

MOTION PICTURES: Happy Moving (O. M. Scott Company); The Tiger (Grumman Aircraft Company); Hawk Reports #1 and #2 (Raytheon Manufacturing Company); Teaching by Guided Discussion (U.S. Air Force).

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**LUX-BRILL PRODUCTIONS, INC.**

1725 Broadway, New York 19, N.Y.

Phone: Plaza 7-1540

Date of Organization: 1950

Richard S. Dubelman, Client Liaison, Production Super.

Vicor Kansky, Production Coordinator

Herbert D. Brown, Editorial Director

Donald Holtzman, Studio Manager

Anne L. Bauer, Office Manager

**Services:** Complete production of live and or animated motion pictures and slideslides from idea to stage to screen stage. Editing and re-editing company films; integration of motion picture and live television; all types of rear projection photography. FACILITIES: Complete animation department; fully equipped studio for live bisniss; location equipment; editing and screening rooms; complete creative and technical staff.

**Recent Productions and Sponsors**

MOTION PICTURES: Francesca (Foster Parents’ Plan, Inc.); Manhattan Shirt Tale (Manhattan Shirt Company); Your Air Force Reserve (U.S. Air Force); This Is Barrington (American Can Company); Mr. Toy Dealer (Remco Toy Corporation); Magic Heart of Copper (Bridgeport Brass Company). TV COMMERCIALS: For Procter & Gamble’s Crisco, Dasn & Ivory Soap; General Foods; The Nestle Company, Standard Oil Company, Atlas, Uniflo, Esso Divisions; Prudential Insurance Company, for 20th Century Program; Sterling Drug Company; New York Stock Exchange; Oakite; Tangie; The Nationwide Insurance Companies; Burgess Company and others.

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**MARATHON TV NEWSREEL, INC.**

10 East 49th Street, New York 17, N.Y.

Phone: MURray Hill 8-0885

Date of Organization: 1948


Marathon Newsreel, 117 bir rue Orderle, Paris 18, France. Jean Magny, in charge.

Konstantin Kalser, Pres. & Exec. Producer Kenneth Baldwin, Vice-President and Supervisor of Production

Charles Van Bergen, Director of News and Special Events

Jean Hauck, Director of Administration

Cindy Karp, Distribution & Traffic Manager

**Services:** Public information films, worldwide news service, company newsreels, special events coverage for industry, film editing, commercial, and stock shots, etc. FACILITIES: Complete 16mm and 35mm production and editing facilities. Correspondent cameramen in all countries of the world and large U.S. cities. Foreign offices in London, Paris, and Berlin.

**Recent Productions and Sponsors**

MOTION PICTURES: This Way Up (Sikorsky Aircraft); Five Miles West (Volkswagen); Taloa (Radio Corporation of America); The Calculated Delivery (E. F. Hauserman Company); Mobilgas Economy Run (Socony Mobil Oil Co.); NASA Story (International Business Machines); Outlook—Automation (NBC-TV). NEWSREELS: for Sikorsky Aircraft, Socony Mobil Oil Co., Trans World Airline, Inc., International Business Machines and Volkswagen. TV COMMERCIALS: For Chrysler Corporation (McCann-Erickson, Inc.); U.S. Steel Corporation (Batten, Barton, Durstine & Osborne, Inc.); Socony Mobil Oil Company (Compton Advertising, Inc.).

**Your Dependable Reference Source**

*Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Use of these sponsored motion picture or slideslides were the minimum requested for an unqualified listing.*
**MGM-TV, Division of Loew's, Inc.**

1540 Broadway, New York, N.Y.
Phone: JU 2-2000

Date of Organization: 1956

(Parent company—1924)


Buzz Ellsworth, Executive Producer
Elmer Wilschke, Business Manager
Richard Harper, Sales Manager
Richard Brand, New York Sales Manager

**SERVICES:** Producers of industrial films and TV commercials, both live action and animated.

**FACILITIES:** 187 acre Metro-Goldwyn-Mayer Studios in Culver City, California. 30 sound stages, including world's largest; 5 outdoor lots with lakes, forests, etc. Complete laboratory, editing and animation facilities.

**RECENT PRODUCTIONS AND SPONSORS**

TV COMMERCIALS: for RCA Victor (Kenyon & Eckhardt, Inc.); Eastman Kodak, Schultz (J. Walter Thompson Company); Pure Oil Company, Kellogg Cereals (Leo Burnett Company, Inc.); Standard Oil Company of Indiana (D'Arcy Advertising Company); Bell & Howell (McCann-Erickson, Inc.); Houbigant Perfumes (Ellington & Company); Toni Division of Gillette (North Advertising Company, Inc.); Maybelline, Helenius Curtis (Gordon Best Company); Richard Hudnut, Junket Division of General Foods (Sullivan, Stauffer, Colwell & Bayles); Duncan Hines Cake Mix (Cronin Advertising, Inc.); Pillsburg (Campbell-Mithun, Inc.); Johnson's Wax (Poole, Cone & Belding, Inc.); Scripto Pens (Donahue & Co.).

**MEDICAL DYNAMICS, INC.**

405 Park Avenue, New York 22, N.Y.

Nathan Zucker, President
Lee R. Bobker, Vice President
Sol S. Feuerman, Executive Director
Lester S. Becker, Secretary

(See complete listing under Dynamic Films, Inc.)

**MPO PRODUCTIONS, INC.**

15 East 53rd Street, New York 22, N.Y.

Phone: Murray Hill 8-7830

Date of Organization: 1947

Mid-West Sales Office: 6560 Cass Ave., Detroit 2, Michigan. Ross M. Sutherland, Sales Manager

Judd L. Pollock, President
Lawrence E. Madison, Vice-President
Marvin Rothenberg, Vice-President
Arnold Kaiser, Secretary & Treasurer
Gerald Hirschfeld, Vice-President
Zoli Vidor, Director of Photography
William E. Huston, Sales & Promotion Mgr.
Victor Solow, Producer
Joseph Moncure March, Scenario Editor and Producer

Ira Marvin, Joe Kohn, Lewis Jacobs, Producers

Gerald Kleppen, Supervisor of Editing Department
Sanford Greenberg, Business Mgr.
Mickey Schwarz, Producer-Director
Burton Rowles, Writer-Producer
Max Glanbard, Producer-Director
Jack Saffran, Lab. & Print Control

**MEDICAL FILM GUILD, LTD.**

506 West 57th Street, New York 19, N.Y.

Phone: Circle 7-0510

Date of Organization: 1930

Joseph P. Hackel, President, Producer, Director

Lucille S. Hackel, Secretary & Treasurer
Helvi Bell, Gladys Nemens, Writers

John Malinowski, Photography
Eve Madsen, Art Director
J. Del Rivero, Distribution Dept.

**SERVICES:** Motion pictures, sound slidefilms and TV commercials, 16mm or 35mm. Facilities: Permanent sets for medical use: sound stage, including 35mm Debrille, Akeley, Bell & Howell and 16mm Maurer, 16mm Cine Kodak Special, sprocketed tape and optical film recorders; photographic and animation setup; art department, workshop, dressing, cutting rooms.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** The Human Nose—What Makes It Different (Alec Laboratory, Inc.); Afecciones del Sistema Vasculares Periféricos (U.S. Vitamin Corporation); Bilateral Fishbrophytosis—A Bilateral Salpingostomy for Closed Tubes (New York Medical College); An Arthroplasty of the Hip for Congenital Dislocation in Children (University of Pennsylvania); The Doctor's Secretary: The Girl Who Controls the Salonman's Destiny! part III of sales training program (collaboration between Pharmaceutical Industry and Medical Film Guild, Ltd.).

**NEW YORK**

**MULLER, JORDAN AND HERRICK**

235 East 50th Street, New York 22, N.Y.

Phone: Plaza 1-3460

Date of Organization: 1955

Frank B. Muller, Partner
John T. Jordan, Partner
Nicholas Dancy, Producer-Director

**SERVICES:** Motion picture production: research, script, photography, editing through to answer print. Also handle print distribution and promotional work. Slidefilm production: complete sound slidefilms from idea, through research, script, storyboard, visualization, supervised art production, photography, narration, sound recording, to the finished film strip. Facilities: Editing; 2 staff writers; staff director; staff art director and complete art studio.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** The Atom Comes to Town (U.S. Chamber of Commerce); An American Industrial Park (Socony Mobil Oil Company, Inc. for Brussels Fair). SLIDEFILMS: This Business of Numbers, Personnel on File (Remington Rand); Inside Ad Agency (Advertising Agency Magazine).

**OWEN MURPHY PRODUCTIONS, INC.**

723 Seventh Avenue, New York 19, N.Y.

Phone: Plaza 7-8144

Date of Organization: 1946

Owen Murphy, President & Exec. Producer
Savington W. Crampton, Vice-President & Associate Producer
Paul Cohen, Production Manager
Eric Lawrence, Chief, Editorial Department
Walder Early, Pittsburgh Representative

**SERVICES:** Motion pictures for industry and television: complete production; scripts, cinematography, editorial, recording; live and animation. Special editorial service for industrial photographic departments. Facilities: Full production facilities including 35mm & 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting rooms; recording room and insert stage. Permanent creative staff—writers, directors, cameramen, editors and supervisors.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** This Is New Jersey (New Jersey Bell Telephone Co.); The Word Is Spreading; Proof of Performance (Firestone Tire & Rubber Co.); Don McGnell Sellos Aerones (American Cyanamid Co.); The Big Three (Field & Stream Magazine). TV COMMERCIALS: Voice of Firestone, series. CLOSED CIRCUIT TV: Firestone Annual Sales Convention.
**MUrray Fisherman 3 Plaza training Making Kinney The Ipana, Share Cub (kin) cutting, Services:**

Phone: 350 35mm Services: 16mm Motion Picture Service

**Robert Cummings, Executive Vice-President Sobey Martin, Vice-President, Charge of Production Edith Martin, Creative Head Services:** Motion picture and slidefilm production; scripts, counsel on production and distribution, 16mm and 35mm color and black and white. **Facilities:** Offices, cutting and projection room in New York.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:**
- Catch Your Fish; Begin With Bread (National Association of Margarine Mfrs.);
- Can We Solve the Farm Problem; American Imports (Twentieth Century Fund); SLIDEFILM: The Arab World-Bridge of Centuries (Arab Information Center).

**TED NEMETH STUDIOS**
729 Seventh Avenue, New York 21, N.Y.
Phone: Circle 5-5147

**Date of Organization:** 1935

Ted Nemeth, Executive Producer M. E. Butz, Associate Producer

**Services:** Motion picture production services in 35mm b&w and color for theatre and television. **Facilities:** Sound stage recording; 35mm motion picture photography; stop motion; animation equipment; optical printer; cutting, editing and projection equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:**
- Trip to Noon (First National Bank of N.Y.);
- Timkin Bearing (Timkin);
- Mood Contrasts, Abstractive (M.E. Butz).

Only 1957 references submitted.

**New World Productions**
49 West 12th Street, New York, N.Y.

P. Robinson, sales

(See complete listing under Los Angeles area)

**On Film, Inc.**
10 East 49th Street, New York 17, N.Y.

Phone: Plaza 9-2350

Malcolm Scott, Manager

(See complete listing under New Jersey area)

**Sam Orleans Productions**
550 Fifth Avenue, New York, N.Y.

Phone: ENright 9-2002

Editorial Department: Pathe Building, 105 East 106th St., New York, N.Y.

(See complete listing under Tennessee area)

**PATHESCOPE PRODUCTIONS**

(The Pathoscope Company of America, Inc.)

Office: 10 Columbus Circle, New York 19, N.Y.

Phone: Plaza 7-5200

Studio: 21-29 45th Road, Long Island City Phone: Plaza 7-5200

**Date of Organization:** 1914

Edward J. Lamm, President William M. Nelson, Executive Producer James Pierce, Production Control Dale Walker Brown, Writer & Producer

**John Ball, Studio Manager**

**Services:** Research production and distribution of public, industrial relations, sales and job training and educational motion pictures and filmstrips; training and documentary films for U.S. Armed Forces and television commercials and programs. **Facilities:** Studio with completely sound proofed shooting stage, full complement of lighting equipment, sound room, synchronous tape equipment including studio microphone boom. Background projection unit and process screen. Carpentry and paint shops, make-up room, dressing rooms and prop rooms. **Editing and projection equipment, 16 & 35mm facilities.**

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:**
- To Serve the Living (Better Business Bureaus, in cooperation with National Funeral Directors’ Association);
- High Places of the Mind, Small Town U.S.A., Peaceful Atom (U.S. L.A., European Television Division);
- Share a Proud Tradition (U.S. Marine Corps);
- 3 films for U.S. Navy;
- 5 public relation films for the New York Stock Exchange.

**SLIDEFILMS:**
- The Daffin Sales Story (Daffin Manufacturing Company);
- Full Fashion Magic, Spring Fashions (Ladies’ Home Journal);
- TV COMMERCIALS: For International Latex, National Council of Protestant Episcopal Church, Blair Walliser.

**PELICAN FILMS, INC.**

46 West 46th Street, New York 36, N.Y.

Phone: Circle 6-1751

**Date of Organization:** 1954

Joe Dunford, President A. J. Zander, Vice-President

**Services:** Animated and live motion pictures for sales promotion, public relations and education; TV spots; slidefilms. **Facilities:** Fully staffed and equipped animation studio; sound stage, recording, and lab facilities on lease basis.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:**
- You Earth People (Better Heating-Cooling Council);
- The Inside Story of a Chicken Gizzard Grinding (Granite Grit Inst.-Wildrick & Miller);
- Kingsway Thrust Bearings (U.S. Navy);
- Wind & The Navigator (U.S. Air Force);
- Making Soberman Pay With Chemical Weed Control (U.S. Rubber).

**TV COMMERCIALS:**
- For Robert Hall Clothes; (N. W. Ayer);
- Marathon Gas (N.W. Ayer);
- Lucky Strike, Campbell Soup, Wildroot (BBD &O);
- Hostess Cup Cakes, Twinkies (Ted Bates);
- Folgers Coffee (Cunningham & Walsh);
- Ipana, Mum Mist, Ammens Medicated Powder; 4 Fisherman Fishsticks (Doherty, Clifford, Steers & Shenfield, Inc.);
- Nunes (Dancer-Fitzgerald-Sample, Inc.); Parliament Cigarettes (Benton & Bowles);
- Joy (Leo Burnett);
- Kinney Shoes (F. B. Stanley);
- Cinzano Vermouths (Burke Dowling & Adams).

**ROY PINNEY PRODUCTIONS, INC.**

149 East 69th Street, New York 31, N.Y.

Phone: TRafalgar 9-2224

**Date of Organization:** 1946

Roy Pinney, President Doris Pinney, Treasurer Walter Kiemle, Production Manager Janet White, Sales Representative William Ward Beecher, Art Director

**Services:** Documentary, educational, sales training, product promotion, nature and travel films. **Facilities:** Three story building with 25’ x 80’ studio; 16 & 35mm cameras, magnetic recorder, projection, dressing, cutting rooms; production offices, etc. Lab for b&w & color processing of stills.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:**
- Mexican Holiday; Station Wagon Camping (Dodge Motor Cars—Grant Adv. Agency);
- Cob Scout (Photo & Film Library, N.Y.C.);
- Nature Hobbies (Womans Day Magazine); Secrets of Nature (Ivan Sanderson, Inc. N.Y.C.)

**POCKET FILMS**

505 Fifth Avenue, New York 17, N.Y.

Phone: TR 4-6493

**Date of Organization:** 1957

Gladye E. Townsend, President Robert R. Grauch, Executive Vice-President Marguerite V. Pohek, Educational Director

**Services:** Complete production of silent filmstrips and sound slidefilms for business, industry, education and health and welfare organizations. Translation into all languages of film and filmstrip scripts. Consultation on use of filmstrips as an educational and inter-pretative medium. **Facilities:** Creative staff only.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:**
- Children Need Parents (Save the Children Association of Finland); Accent on Abilities (Dictaphone Corporation); More Than a Job (National Board of the YWCA). Seven additional productions in process for release first half of 1958.

**Q. E. D. PRODUCTIONS, INC.**

45 West 45th Street, New York 36, N.Y.

Phone: JUdson 2-4291

**Date of Organization:** 1953

Robert Baron, Executive Producer, Director Frank X. Murphy, Sales Manager John F. Hughes, Supervising Editor Henry Berger, Production Manager James Shute, Script Supervisor

**Services:** Producers and creators of industrial, educational, public relations and television motion pictures and TV commercials. **Facilities:** Fully staffed and equipped with 16mm and 35mm cameras. Complete sound stage. 16mm and 35mm magnetic recording
equipment, set construction. Camera car and complete location unit (cameras, lighting, sound).

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** 
- The Promise of Water (Worthington Pump Corporation); 
- The Motel-Hotel Story (American Telephone & Telegraph Company); 
- This Is Avianca (Colombian National Airlines); 
- TPA Sales Review (Television Programs of America); 
- Bridge on the River Kwai, documentary (Columbia Pictures).

**ROBERT YARNALL RICHIE PRODUCTIONS, INC.**

666 Fifth Avenue, New York, N.Y.
Phone: Circle 6-0191
Date of Organization: 1939
Branch: Gulf Coast Films, Inc., Oil & Gas Bldg., Houston 2, Texas. Capitol 5-3018.
Robert Yarnall Richie, President
Virginia G. Richie, V.P. & Treasurer
Dorothy Donahue, Secretary

**Services:** Motion picture production, television — industrial, documentary, 16mm and 35mm black and white and color; slide-motion; strip film; scripts and story board treatments. Counsel on film production and distribution.

**Facilities:** Completely self-equipped for all phases of motion picture photography; employing Mitchell cameras, Magnetorover sound on location; shooting staff for sets and special effects. Complete lighting for large industrial interiors; location truck. The company operates its own aircraft—Beechcraft Bonanza.

**RECENT PRODUCTIONS AND SPONSORS**

No data submitted for 1957 activity after three requests. For most recent reference data available see preceding 7th Annual Production Review Issue.

**LOUIS de ROCHEMONT ASSOCIATES**

380 Madison Avenue, New York 17, N.Y.
Phone: OXford 7-6560
Date of Organization: 1948
Louis de Rochemont, Executive Producer
F. Borden Mace, President
Thomas Orchard, Producer
Lothar Wolff, Producer
Martin J. Maloney, General Manager

**Services:** Production of industrial, educational, theatrical and television motion pictures; distribution of theatrical features, short subjects and 16mm films.

**Facilities:** 16 and 35mm motion picture equipment, lighting equipment; cutting rooms. Studio and complete facilities for production in the Cinematype process at M. Eden Theatre, Bronx, N.Y. Assoc. with Halas & Batchelor Cartoon Films, Ltd., England for production of animated and puppet films.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** 
- Windjammer (National Theatres, Inc.); 
- The Living Church (United Lutheran Church of America); 
- In the Years of Our Lord (RIYA of Germany); 
- The Story of American Whiskey (Calvert Distillers Co.); 
- Norway Today (Bjorke, Tresselt Assoc., Oslo).

**Ross Roy, Inc.**

214 E. 31st Street, New York 16, N.Y.
Phone: MURray Hill 5-1440
J. A. Roche, Manager
(See complete listing under Detroit area)

**LESLEI ROUSH PRODUCTIONS, INC.**

130 Herricks Road, Mineola, L.I., N.Y.
Phone: Pioneer 2-8130
Date of Incorporation: 1944
Leslie M. Roush, President
Jules K. Sindic, Vice-President

**Services:** Production of motion pictures and slidefilms of every type for industry, education, government, television and film. Complete studio and equipment for any kind of production including mobile units for location.

**SARRA, INC.**

200 East 55th Street, New York 22, N.Y.
Phone: MURray Hill 8-0085
16 East Ontario Street, Chicago 11
Phone: WHitehall 4-5151*
Date of Organization: 1937
(At New York City Studios)

Valentino Serra, President
Morris Behrend, General Manager
John Henderson III, Sales Manager
Rex Cox, Creative Director
Robert Jenness, Director
Stanley Johnson, Director
George Altman, Chief Editor
David Fletcher, Art Director

**Services:** Photographic illustration; motion pictures; TV commercials and sound slidefilms.

* (complete details on services, facilities and recent productions in Chicago area listing)

**SCIENCE PICTURES, INC.**

(See United States Productions, Inc.)
5 East 57th Street, New York 22, N.Y.
Phone: PLAza 1-1710
Date of Organization: 1956
For complete data see United States Productions, Inc. listing in Metropolitan New York area.

**SEMINAR FILMS, INC.**

480 Lexington Avenue, New York, N.Y.
Phone: PLAza 1-5077
Date of Organization: 1953
J. R. Bingham, President
R. K. Daker, Executive Vice-President
A. L. Frederick, Vice-President & Treasurer
C. W. Freeburn, Vice-President in charge of Project Development
J. H. Barwick, Sales Manager
B. B. Kirkland, Assistant Sales Manager

**Services:** Consultant designers and producers of skill training programs based on motion picture loop films exclusively with this company.

**Facilities:** Fully staffed with specially trained researchers, designers, script writers and film production specialists.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** 
- The Close (Chrysler Corporation); 
- Selling DuPont Zeron-Zerice Autofreeze (DuPont de Nemours Company); 
- Selling Schlitz by Merchandising (Jos. Schlitz Brewing Company); 
- Selling Chief Size Soups (H. J. Heinz Company); 
- Money When You Need It (Berkshire Life Insurance Company); 
- Selling Bird & Son Floors & Walls (Bird & Son Company).

**SOUND MASTERS, INC.**

165 West 46th Street, New York 36, N.Y.
Phone: PLAza 7-6600
Date of Organization: 1937
W. French Githens, Chairman
Francis Carter Wood, Jr., President
Howard T. Maywood, Vice-President—TV
John H. Tobin, Vice-President—Industrial Films
Stella K. Beeders, Treasurer
Marian L. Price, Secretary
Wallace Worsley, Jr., Production Manager
Robert Rosien, Chief, Recording Dept.
Donald Woolf, Mgr., Repeater Projector Dept.
Charles R. Senf, Editorial Dept.

**Services:** Production of motion pictures for theatrical and industrial use; sales, public relations and training films; TV subjects and spots; slidefilms; dubbing, recording and re-recording services; sale and lease of projector with Sound Masters “Lift-Off” magazine.

**Facilities:** Sound stage fully equipped with 35mm and 16mm cameras; complete lighting equipment; sound recording facilities and dolly, high speed slow motion cameras and sound equipment for location use. Two recording studios fully equipped with 35mm and 16mm optical tracks, 35, 16mm and 1½” magnetic recording. Projection facilities for 35mm and 16mm interlock. Four fully equipped cutting rooms with Movolos and sound readers for film and tape available to all members.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** CO. Inflatable Lifeboats;
METROPOLITAN NEW YORK:

SOUND MASTERS: Cont’d.

Boat Davits for Handling Landing Craft 3 films (U.S. Navy); Golf’s Longest Hour (United States Golf Assoc.); Challenge of the Future (Sun Oil Company). TV COMMERCIALS: for Red Cross, LaRosa, General Electric Lamps, Borden, Nestles, Dash Dog Food, Diamond Briquettes, Royal Typewriter, Ponds, Plymouth, Bevan Dolls, Sanka, Borden’s Instant Coffee, Pontiac, Spic & Span, Milk Bone Dog Biscuit, Kent Cigarettes, Cheer, Gleem, Crisco, Mental Health, Vaseline Hair Tonic.

FLETCHER SMITH STUDIOS, INC.
319 East 44th Street, New York 17, N.Y.
Phone: Murray Hill 5-9010
Date of Organization: 1930
Fletcher Smith, President
Peter Caldera, Secretary-Treasurer
SERVICES: Motion pictures, television film commercials, industrial and television film series; live and animated. 16mm and 35mm, black and white or color. Slidefilms; anamorphic sound; and sound; voice-overs. Live stills or artwork. Recording: wild and to picture. FACILITIES: Projection room, both 16mm and 35mm. Recording facilities. Art and animation staff; editing facilities and staff. Animation cameras, both 16mm and 35mm. Hot press titling.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Return of Phyllis Fogg (United Fund of Pittsburgh); New World of Metals, New Girl in Town, Legend of Aranqua Valley (Westungeon); African Holiday (Tembo Productions); Birth of a Station (M. W. Kellogg Company). SLIDEFILMS: The V.I.P. in Camping (Y.M.C.A.); Seeing Is Believing (Permutit Company); Why Buy G.E. TV (1958) (General Electric); Growth of Electric Power (Electric Edison).

HENRY STRAUSS & CO., INC.
31 West 53rd St., New York 10, N.Y.
Phone: Plaza 7-9561
Date of Organization: 1951
Henry Strauss, Executive Producer
Walter Raft, Vice-Prez.
Robert Wilmot, Vice-Prez.
Jerry Alden, Story Editor
Marvin Dreyer, Production Supervisor
William Hageman, Training Coordinator
John von Arnold, Media Development
SERVICES: Internal and external communications, including: public, community, customer and industrial relations; sales promotion; sales training; employee attitude development; supervisory and staff training, through the medium of programmed motion pictures, (excluding TV commercials) slidefilms, cartoons, printed and recorded material, training courses and guides; other coordinated audiovisual tools. FACILITIES: All necessary for research, planning, programming and the creation and production of these media.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Harry’s Hat Hanger High;

BILL STURM STUDIOS, INC.
723 Seventh Avenue, New York 19, N.Y.
Phone: JUdson 6-1650
Date of Incorporation: 1950
William A. Sturm, President, Tech. Dir.
Robert J. Hassard, Chairman of the Board
Albert D. Hecht, Treas. (Capt. Relations)
Orestes Calpini, Secretary (Creative Head)
John E. Allen, Production Manager
Kenneth Walker, Animation Director
Walter Remyk, Editor
S. J. Horton, Manager, Prin. Dept.
SERVICES: Film production, including live action, animation, stop motion, animated stop-motion puppets. FACILITIES: Live action studio; animation stands; stop motion puppet stage; editing dept.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: For RCA Whirlpool, Nisco (Kenyon & Eckhardt); Roson, Spixel (Norman, Craig & Kimmel); Glamour Products (Grey Advertising); Coca-Cola (McCanne-Erickson); Lambert Pharmacal (Lambert & Feasly); Niagara Mohawk (BBD&D); Association of Apple Growers (Charles W. Hoyt); Uncle Ben’s Rice, M & M Candies (Ted Bates); MGM (Donahue & Co.); RCA Tubes (Al Paul Lefton) and others.

* John Sutherland Productions, Inc.
136 East 55th Street, New York 22, N.Y.
Phone: Plaza 5-1875
MacDonald MacPherson, Vice-President
(See complete listing under Los Angeles area)

* TELIC, INC.
Film Center, 630 Ninth Avenue, New York 35, N.Y.
Phone: JUdson 2-3480
Date of Organization: 1956
Elwood Siegel, President, Executive Director
Edward F. Boughton, Vice-President, Prod. Supra.
David Mower, Assist. Prod. Supra.
Julius Shulman, Hollywood Representative
SERVICES: Producers of information motion pictures, tape and disc programs, slidefilms, and film commercials for industry, agriculture, government, education, television and theater; domestic and foreign. Creative editorial services for industrial photographic depart- ments. FACILITIES: Complete production facilities; 35mm and 16 mm cameras, sprocket and 14” magnetic tape recorders, 35mm and 16mm Moviolas, lighting equipment, location production unit, screening rooms, recording rooms, insert and anaglyph photography, editorial department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Counter Revolution, Cabins Unlimited, House of Tomorrow, The Mellon Tree Farm, A Salesman’s Life, The 36th Convention (Armstrong Cork Company); Super Baling (New Holland Machine Company); Gyroju (Sperry Gyroscope Company); The Decisive Years (Franklin & Marshall College); Condition Critical (The Lancaster General Hospital); TV COMMERCIALS: For Sullivan, Staniffr, Colwell & Bayles; New Holland; N. W. Ayer & Son; Foltz-Wessinger Inc.; BB&D & Marts & Lundy; S & H Green Stamps; Rite-Hum; LaRosa; Beauty Curl; Noxema; Tandy Takes; and Armstrong Circle Theatre.

TERRYTOONS
(Division of CBS Television Film Sales, Inc.)
38 Centre Avenue, New Rochelle, N.Y.
Phone: NE 2-3466
William M. Weiss, Vice-President & General Manager
Gene Deitch, Creative Supervisor
Newell F. Schwinn, Sales Manager

BUSINESS SCREEN MAGAZINE
Frank Schudde, Production Manager
Philip A. Scheib, Music Director

SERVICES: Animated cartoons, commercials, industrials, theatricals.

RECENT PRODUCTIONS AND SPONSORS:
MOTION PICTURES: Depth Study (CBS Television Network); Tom Terrific (CBS "Captain Kangaroo Show"); Juggler of Our Lady (Twentieth Century-Fox); Bert & Harry Pie Commercial (Young & Rubicam); WCBS 1D spots (CBS Radio).

† TIESLER PRODUCTIONS
112 West 44th Street, New York 36, N.Y.
Phone: Circle 5-1274

Date of Organization: 1957

Hans Tiesler, Owner

SERVICES: Complete production services for industrial and special purpose business films. Specialists in public relations, sales promotion, educational and sales training motion pictures.

RECENT PRODUCTIONS AND SPONSORS:
MOTION PICTURES: Producing Phosphate for Agriculture and Industry, Aeropilota, Red News for Boys, Insect Control (American Cyanamid Company); Serving Industry (H. K. Porter Company Inc.); Industrial Rubber Products (Quaker Pioneer Rubber Company); Expanded Service to the Electric Industry (Delta-Star Electric Company); A Better Method of Burning Refuse (Combustion Engineering Company).

† TOMLIN FILM PRODUCTIONS, INC.
480 Lexington Avenue, New York 17, N. Y.
Phone: Plaza 8-3970

Date of Organization: 1939
Date of Incorporation: 1946

Frederick A. Tomlin, President
Carl A. Tomlin, Vice-President
Mary D. Tomlin, Secretary-Treasurer
Harry L. Flynn, Sales Manager

SERVICES: Production of sales promotion, institutional and industrial motion pictures, sound slidefilms, widescreen slides and filmstrips, regular filmstrips and slides, slide motion pictures. Special emphasis on color control.

RECENT PRODUCTIONS AND SPONSORS:
MOTION PICTURES: Advertising in an Ex-panding Economy (Young & Rubicam, Inc.); The Big Step (Personal Products Corporation); FILMSTRIPS: Aircraft Gas Burner Systems (Pratt & Whitney Aircraft); Solar Heat (Gulf Oil Corporation); The New 260W Class (Singer Sewing Machine Company); 1957 Holiday Festival (General Cigar Company); This Is TV Inc. (TV Stations Inc.); WIDE-SCREEN SLIDEFILMS: Our Living Future (Life-Time, Inc.); Annual Report (General Foods Corporation); Film: Annual Teen-Age Dressmaking Contest (Singer Sewing Machine Company); Gulf Annual Meeting (Gulf Oil Corporation); Filter Flow (General Electric Company); Picture and Pattern Promotion (Personal Products Corp.).

† TRAINING FILMS, INC.
150 West 54th Street, New York 19, N.Y.
Phone: Columbus 5-3520

Date of Organization: 1947

Ralph Bell Fuller, President
Robert A. Lightburn, Vice-President

SERVICES: Filmstrips, filmographs, slides, easels, booklets, presentations. Specialists in business-sponsored filmstrips for schools; filmstrips on employee orientation, methods and sales training; sales promotion. Counsels on all phases of audio-visual presentation and equipment problems. Originators of 3-screen panoramic filmstrips.

RECENT PRODUCTIONS AND SPONSORS:
SLIDEFILMS: The Coats & Clark's Automatic Re-Order System (Coats & Clark's Inc.); Borden's Cottage Cheese (The Borden Company); Profitable Beef Production (Charles Pfizer & Co., Inc.); Air Filter Facts (Porlator Products, Inc.); Toward Better Government at Lower Cost (Tax Foundation, Inc.); The 63-D Universal Weathermaker; The Carrier Heat Pump Weathermaker; The Carrier 9H Evaporative Condenser (Carrier Corporation).
LOGO

**VIDICAM PICTURES CORPORATION**
210 East 5 Street, New York, N.Y.
Phone: AL 4-7102
Date of Organization: 1950
Al Justin, President
Andrew L. Gold, Vice-President & Executive Prod.
James M. Rose, Production Manager
David Reisman, Production Supervisor
William Shriner, Art Director
Joe Valent, Studio Manager
James MacLean, Supervising Editor
Tesa Albee, Business Manager

SERVICES: Creation and production of industrial, documentary, and training motion pictures and television commercials for private industry and government agencies in 35mm, 16mm, black and white and color. FACILITIES: Two buildings contain four floors each of fully equipped studios with scenic docks, carpenter shops, property rooms, paint shops, make-up rooms, dressing rooms, cutting rooms, screening rooms, film vaults and offices. Full equipment for any motion picture activity.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Today's Highways, White Christmas (United States Steel); Business Relations (General Electric); Miss America 1957 (Florida Citrus Commission); Helicopter-Arctic (U.S. Air Force). TV COMMERCIALS: For BBDO: Young & Rubicam; Compton Advertising; Benton & Bowles; C. J. LaRoche; Sullivan, Stauffer, Colwell & Bayles; Kenyon & Eckhardt, Leo Burnett.

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**VISUALSCOPE, INCORPORATED**
105 Park Avenue, New York, N.Y.
Phone: Murray Hill 3-3738
Date of Incorporation: 1955
John H. Rose, Jr., President
Manny Rey, Vice-President, Art Director
Robert Van Houten, Sales Manager
Robert G. Taylor, Secretary-Treasurer, Production Manager
Peter Schlenker, Controller

SERVICES: Audio-visual presentations including the Visualscope wide-screen slide or filmstrip, standard filmstrip and slides, Vi-Graphs, slide motion pictures. FACILITIES: Complete art department, photographic studio, staff script writer, projection equipment and recording facilities.

**RECENT PRODUCTIONS AND SPONSORS**
SLIDE FILMS: Room Air Conditioners (Westinghouse International); World Premiere—Four Roses Gin (Four Roses Distillers); These Are Your Products (Youngstown Kitchens); Magazines and People (The Borden Company); Let's Keep the Record Straight (Esso Standard Oil Co.). MOTION SLIDE FILM: A Bill of Particulars (Dow Chemical Co.). WIDESCREEN SLIDE FILMS: Vacations Around the World (Pan American World Airways); 1957 Mobiloil Special (Socony Mobil Oil Co.); Operation Opportunity 1958—series of 17 films (Colgate Palmolive Co.); We'll Manage Somehow (Association of National Advertisers); Post and Consequence (Saturday Evening Post); Time Travel; America's Best Customers; The Job Is Bigger Now (Time Magazine); Open Mc for Eastman Kodak Company; DC Power With Semiconductors (General Electric Company); Plastic's Today and Tomorrow; A Bill of Particulars; Additional Extended Coverage (Dow Chemical Company); Bordewich's Magazines & People (The Borden Company); Winter Set and Summer Set (Procter & Gamble); New GE Thin-line Room Units (General Electric Company); and others.

**ROGER WADE PRODUCTIONS, INC.**
15 West 46th Street, New York 36, N.Y.
Phone: Circle 5-3040
Date of Organization: 1946
Roger Wade, President
Anne Koller, Vice-President
Wm. Buckley, Production Supervisor
C. D. McCormick, Art Director

SERVICES: Production of industrial motion pictures (b&W and color); sound slides; TV commercials. FACILITIES: Studio, editing rooms, dark rooms, Ozxxer 16.35mm, animation stand, complete equipment and processing facilities.

**RECENT PRODUCTIONS AND SPONSORS**
MOTION PICTURES: Security Regained (City-Bank Farmers Trust Co.); White Magic of Milk (Milk Industry Foundation); Cargo Handling (U.S. Navy). SLIDE FILMS: Heart Fund—County, Community (American Heart Association); Permanent Personal Registration (Westchester County, N.Y.).

**WILLARD PICTURES, INC.**
45 West 45th Street, New York 36, N.Y.
Phone: JUdson 2-0140
Branch Office: Editorial, Cutting, Projection, Recording, Animation: 550 Fifth Avenue, N.Y.
Date of Organization: 1932
John M. Squiers, Jr., President
S. A. Scribner, Jr., Vice-President
S. H. Childs, Treasurer

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slides; training films for U.S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials. FACILITIES: Mitchell NC cameras and cameratop station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

**RECENT PRODUCTIONS AND SPONSORS**
SLIDE FILMS: Agriculture's World Series, The Mona Challenge (Firestone Tire & Rubber Co.); Swiss On White (Swissair); Gelag USA (Gelag Chemical Corporation); The Birds of Venezuela (Creole Petroleum Corporation); training films for U.S. Navy, U.S. Air Force, etc. TV COMMERCIALS: For various clients and agencies.

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**WONDSEL, CARLISLE & DUNPHY, INC.**
1600 Broadway, New York, N.Y.
Phone: Circle 7-1600
Date of Organization: 1957
Harold E. Wondsel, President
Robert Carlisle, Vice-President in charge of Production
Thomas Dunphy, Vice-President in charge of TV activities
Walter Kulberg, Secretary-Treasurer

SERVICES: Complete facilities and staff personnel for the production of all types of motion pictures including theatrical, industrial, documentary and television. FACILITIES: Our own large air-conditioned studio, 16 and 35mm tape recording, complete camera, lighting and all other photographic equipment. Editing and film storage facilities on our own premises.

**RECENT PRODUCTIONS AND SPONSORS**
MOTION PICTURES: Convention Sales Film (Seagram Distiller Company); Eyewitness Report (Sun Oil Company); African Safari (Frischbe Brothers); Officer Conference Films, Series for Dept. of Defense; Dr. Ralph Bunche on organization of United Nations Police Force, Middle East; Charles Malik, Lebanon, Middle East problems; General White on Air Force; Dan Shorr, CBS correspondent in Moscow—life in Moscow and realities; TV COMMERCIALS: for Columbia Photographic, Nestle Eveready Cocoa, Pond Vaseline Lip Ice, Mennen Skin Bruiser, Esso Standard Oil Co. (McCann-Erickson); Argus Camera, General Electric Appliances, Royal McBee Typewriters, Bufferin, General Foods

(*LISTING CONTINUES ON FOLLOWING PAGE*)
MIDDLE ATLANTIC STATES

New York State

**HOLLAND-WEGMAN PRODUCTIONS**
197 Delaware Avenue, Buffalo 2, N.Y.
Phone: Madison 7411

Date of Organization: 1952
Sheldon C. Holland, Partner
Edward J. Wegman, Partner
James I. Allan, Editorial Chief

Paul G. Ent, Director of Photography
Andrew J. MacGowan, Jr., Senior Writer-Director
John V. Gates, Cinematographer
Nancy A. Getman, Production Coordinator
Gordon J. Christopher, Art Director
Floyd G. Stratton, Laboratory Manager
Norman Tolson, TV Creative Director
William Gennoni, Cinematographer
Richard A. Flieger, Sound Chief

Services: 16 and 35mm films for business, industry and television; Sales promotion, public relations, educational, medical and scientific.

Holland-Wegman Productions: Cont'd.

**COMMERCIALS:** For Wildroot Company Inc., International Breweries Inc., Keebler Biscuit Company, Kendall Refining Corporation, John LaBatt, Ltd., Oil Heat Institute, Fanny Farmer, General Motors and others.

**MCLARTY PICTURE PRODUCTIONS**
45-47 Stanley Street, Buffalo 6, N.Y.
Phone: Taylor 0832

Date of Organization: 1934
Gerald A. Gurs, Director of Photography

Services: Exclusively 16mm industrial, scientific and educational films; 16mm short subjects and spots for television.

**RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: Operation Tips for the 1971 Basketball Season (The Bauer Brothers Company); Open Primary Election, General Election Party Letter, General Election Individual Rider, Selective Primary Election, Behind the Freedom Curtain (Automatic Voting Machine Corporation); What's the Difference (Buffalo China, Inc.); Currently in production, Transmission Towers by Union Metal (Union Metal Manufacturing Company; Research in High-Altitude Brushes (Stackpole Carbon Company).

**TRI-J FILM PRODUCTIONS**
15 Penfield Street, Buffalo, N.Y.
Phone: GArfield 6644

Date of Organization: 1956
Jerome J. Joseph, Owner, Exec. Producer-Director
Irwin Green, Sales Manager

Services: Complete production of motion pictures, live or animated and slideshows from storyboard to screen to serve all needs.

**RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: Automation, The 1970 (Sylvania Electric); The Key to Your Success (Duotemp Corporation); The Second Chance (Protecho-Matic Corporation); Trainora (Buffalo Community Chest); Operation Wake Up Buffalo (Erie County Democratic Party); TV COMMERCIALS: For Uniroyal (Barber & Drulard); 57 & 58 Buffalo Auto Show (Roizen Advertising); Batavia Downs (Hart-Conway Agency); Arpeko Franks (Sagner Advertising); Blue Cross and Blue Shield (Comstock & Co.).

**VICTOR KAYFETZ PRODUCTIONS, INC.**
1200 Westfall Road, Rochester 18, N.Y.
Phones: Hillside 5-8888, Greenfield 3-3000, Ext. 534.

Don Lyon

(See complete listing in New York area)
United States Productions, Inc.  
Thomas G. Carroll, in charge.  
(See complete listing in New York City area)

District of Columbia  
AMERICAN FILM SERVICES  
2153 K Street, N.W., Washington, D.C.  
Phone: Federal 3-1900

Date of Organization: 1946

Henry V. Hoagland, President  
SERVICES: Producers of 16mm sound films specializing in public relations films for colleges and universities for fund raising, alumni relations; also producers of sport films for instruction and entertainment. Distribution outlets throughout United States using some 25 regional educational film libraries. FACILITIES: Contract for sound and editing with companies specializing in that work. (None owned.)

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: That They May Serve (Northern Baptist Theological Seminary, Chicago); Where Freedom Grows (Hastings College, Hastings, Nebraska); Summoned to Serve (Andover-Newton Theological School, Newton Centre, Mass.); four productions in final editing stage.

ATLAS FILM CORPORATION  
714 Warner Building, 501 13th Street, N.W., Washington 4, D.C.  
(See complete listing under Chicago area)

CREATIVE ARTS STUDIO, INC.  
814 H Street, N.W., Washington 1, D.C.  
Phone: REpublic 7-7162

Date of Incorporation: 1942

Milton B. Tinsley, President  
George W. Snowden, Vice-President  
Lloyd B. MacEwen, Treasurer  
Arthur C. Iddings, Production Director  
Melvin M. Emde, Account Executive  
W. Wilson Taylor, Account Executive  
Martin S. Konigman, Animation Dept.  
Frank S. Stewart, Technical Art Dept.  
Frank M. Harding, Art & Design Dept.  
John J. Poland, Photography Dept.

SERVICES: Motion pictures—commercial, training, educational and informational; TV commercials; slide films and slides; charts; art work of all types; scripts; creative exhibits design; kit materials, etc. FACILITIES: 35mm and 16mm animation; still photography, printing, research and writing, designing and complete art service.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: Better Small Engines (Army Engineers); Facility Inventory (Bureau of Yards & Docks); Leave and Pass Policies (U.S. Air Force); Civil War, Part 1; Spanish-American War; Position Classification Pre-Stressed Concrete (William G. Beal, Inc.); National Housing Center Report (NAHB); Gulf Oil, Constant Quest; Alcoa, Piggy Goes to Market; Joy, Automation Comes to Control; Thermodynamabody; Lullaby (Mode-Art Pictures, Inc.); Hail the Hearty (Borden Co.-Parthenon Pictures); Seven Day Food; Prevent Home Fires; Protection Against Tornadoes; Home Nursing; Hurricanes; Floods (FCDA); Refugee Film (ORO—Johns Hopkins); History of Navy Uniform; History of Army Uniform; Potomac Film Productions; and 29 films for the Martin Company.

NATIONAL FILM STUDIOS, INC.  
(formerly Capital Film Studios)  
105 11th Street, S.E., Washington 3, D.C.  
Phone: Lincoln 6-8822

Date of Organization: 1938

Harold A. Keats, President  
F. William Hart, Vice-President & Treasurer  
Edward W. Alfriend, Jr., Secretary  
Anne H. Norman, Production Assistant

SERVICES: Complete 35mm and 16mm motion picture production. FACILITIES: Complete equipped studio including air conditioned sound stage; equipment and personnel for studio or location production; RCA Sound Recording supplied by Capital Film Laboratories, Inc.

RECENT PRODUCTIONS AND SPONSORS  

NORWOOD STUDIOS, INC.  
1536 Connecticut Avenue, N.W., Washington, D.C.  
Phone: CO 6-2272

Date of Organization: 1951

Philip Martin, Jr., President, Executive Producer  
Lydia M. Pugh, Secretary-Treasurer  
Carolyn E. Robinson, Production Supervisor  
Glenn Johnston, Camera Department  
Donn F. Bates, Supervising Editor  
Marion Sanders, Script Supervisor  
William H. Clements, Jr., Mechanical Department  
Jack Ballard, Production Control

SERVICES: Production of motion pictures for theatrical, non-theatrical and TV. FACILITIES: 35 and 16mm Mitchell cameras, lighting and grip equipment and transportation equipment. Editorial and projection facilities. Westrex and RCA sound recording.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: Fort Security (U.S. Coast Guard); The Greatest Treasure (U.S. Information Agency—MS); Dartmouth Story, Origins of Jazz (U.S.I.A.—IB.S.R.); Showing the Way (International Co-operation Adm.).

STANLEY NEAL PRODUCTIONS, INC.  
Mussey Building, Washington, D.C.  
Phone: ST erling 3-0518

A. A. Ulman, representative  
(See complete listing in New York City area)

UNITED STATES PRODUCTIONS, INC.  
4000 Massachusetts Avenue, Washington, D.C.  
John Holman, in charge.  
(See complete listing in New York City area)

WASHINGTON VIDEO PRODUCTIONS, INC.  
1536 Connecticut Ave., N.W., Washington 6, D.C.  
Phone: Adams 5-6757

Date of Incorporation: 1948

Branch Offices: Tokyo, Mr. Ian Mutsu, London, Mr. Howard Connell.  
George F. Johnston, President  
John T. Gibson, Vice-President  
Joseph D. Womack, Sales Manager

SERVICES: Produce 35mm and 16mm color, black and white, silent and sound. FACILITIES: Large stage, complete lighting, grip and camera equipment for 16mm and 35mm production. Cover U.S.; overseas production experience, with emphasis on Far East.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: First Aid Tips (American National Red Cross); Loran (United States Coast Guard); Kill Only the Ivy (League of Women Voters); Green Are the High Mountains (Republic of China); Our National Treasures (Republic of Korea).

MARYLAND  
MILNER PRODUCTIONS, INCORPORATED  
3800 Liberty Heights Ave., Baltimore 15, Maryland  
Phones: MOhawk 4-4221-22

Date of Organization: 1956

Ervin M. Milner, President  
Robert T. Fenwick, Vice-President  
Hobart Wolf, Jr., Sales Manager  
SERVICES: Informational motion pictures for industry and government, TV commercials and full animation. Complete service in research, scripts and finished products. FACILITIES: Complete sound studio, 35mm equipment. Animation stand. Complete production staff.  
RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: Bellesville Film (NBC);

(Listing continues on following page)
MIDDLE ATLANTIC STATES:

Maryland: Continued

MILNER PRODUCTIONS: Cont'd.

When Need Is Near (Community Chest, Baltimore); NAPG Story (National Association of Plumbing Contractors); Cooking With Scoir (U.S. Fish & Wildlife); The Lion and Albert, self sponsored. FILMED TV PROGRAM: Johns Hopkins TV Series (Johns Hopkins University and Ford Foundation).

MONUMENTAL FILMS & RECORDINGS, INC.

2205 Maryland Ave, Baltimore 18, Maryland
Phone: Chesapeake 3-2549
Date of Organization: 1950
John D. A’Herns, President & General Manager
Max Brecher, Vice-President & Technical Director
C. Wilbur Taylor, Supervisor Sound Dept.
William Muth, Director of Public Relations
Thomas Hook, Executive Producer
Edward Hilbert, Animation Director

SERVICES: Motion pictures, slidefilms and radio transcriptions for advertising, public relations, training and television. FACILITIES: 2 sound stages, 35mm BNC Mitchell, 3 Arriflex and Bell & Howell cameras, 1200 ft. 16mm Auricon, Cine Specials, dollies, blinds, script prompter, etc.; complete stage and location lighting; art department, animation stand; separate recording studio complete with interlock projection and 16mm magnetic tape, 1/4” Ampex and Presto tape machines, Western Electric eight channel mixer, music library, etc.; complete Kinescope picture and sound facilities including air on air monitor; complete cutting rooms equipped with 16mm and 35mm Moviolas and hot splicers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Canal Dredge (Ellicott Machine Co.); Harrow Hills (Reynolds Metal Co.); Civil Defense Report (Baltimore County); Point of Contact (Montgomery Industrial Park); Education for Survival (Prince Georges County, Maryland); Come to Jamaica (Reynolds Mining Ltd.); Rehabilitation thru Work (Dept. of Correction).

\*

STARK-FILMS

537 N. Howard Street, Baltimore 1, Md.
Phone: LE 9-3391
Date of Organization: 1920
Milton Stark, President
Rose S. Stark, Secretary
Casper Falkenhan, Production Mgr.
Harold Ekin, Purchasing, Personnel Mgr.

SERVICES: Produce 16mm color, b&w silent and sound films. Sound, silent color slidefilms.


RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Indoklon (University of Maryland); We Build A Temple (Hari Sarni Congregation); Washington International (Laurel Race Course); Working Together (Maryland Port Authority); Memories That Will Live Forever (Camp Louise, Cascade, Md.).

New Jersey

FIORI FILMS

128 Mallory Avenue, Jersey City 4, N.J.
Phone: HEnderson 2-4474
Date of Organization: 1951
Branch: Room 1103, 322 West 52nd St., New York, N.Y. William Kohler, Executive in charge.
M. A. Fiori, Sr., Executive Director
Al Fiori, Production
Will Kohler, Photography & Sound
Kay Katrouos, Distribution

SERVICES: 16 and 35mm educational and documentary, public service films, black and white or color, for industry, television, public relations, religious and civic organizations. Sound slidefilms; animation; television commercials. FACILITIES: Complete 16 and 35mm film making equipment, including 70’ x 110’ sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Adventures of Johnny Glove (Riegel Textile Corporation); Tex Antoine’s Chuck Talk (Standard Motors Inc.); Chasing Chiles (E. I. du Pont de Nemours Co. Inc.); Typewriter Techniques (Lane & Young, Inc.); Vigo Ham Cookbook (Can Meat Corporation).

ON FILM, INC.

32 Witherspoon Street, Princeton, N.J.
Phone: WAlnut 1-7890
Date of Organization: 1951
Robert Bell, President
Frederick Johnston, Jr., Treasurer
Tracy Ward, Executive Producer
Malcolm Scott, Director of Sales, East
John Thompson, Director of Sales, Midwest
Alfred Calliano, Production Coordinator
Mary Failey, Assistant Production Coordinator
Gustave Eisenmann, Associate Producer
Joseph Cole, Writer-Director
Mel London, Writer-Director
Carlo Arcamone, Supervising Editor
Yagvar Haslestad, Director of Distribution

SERVICES: Creation, production and distribution of motion pictures, sound slidefilms and TV commercials for industry, government, agriculture and television. Public relations, sales promotion, special purpose, merchandising, medical and training films. FACILITIES: 16mm and 35mm cameras, 5500 sq. ft. sound stage, animation stand and camera, magnetic

recorders, art department, staff writers, directors, editors, and artists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Conversation Crossroads (American Telephone & Telegraph Company); In the Suburbs (Canada Magazine); Communicative (Newsweek Magazine); The Relaxed Wife (Chas. Pfizer & Co., Inc.); This Is Michigan (Westinghouse Electric Corporation), TV COMMERCIALS: For RCA Victor (Grey Advertising Agency, Inc.); Instant Sanka Coffee (Young & Rubicam, Inc.).

STAR INFORMATIONAL FILMS

210 West Front Street, Plainfield, N.J.
Phone: Plainfield 5-8343
Date of Organization: 1955
Arthur Krienke, Owner and Exec. Prod.

SERVICES: Industrial, sales and scientific films from script to screen. FACILITIES: 16mm Mitchell and Cine Special cameras; stop motion, time-lapse equipment; special camera stands, tape and synchronous magnetic recorders; title, special effects stand; synchronous and interlock projection; editing facilities; lighting equipment; special effects shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Coralling Shipping Fever: Healthy Hens, Healthy Profits; Pfizer, RDF; Careers in Agriculture (Chas. Pfizer & Co., Inc.); Atlas 1958 Point of Sale Program (Commercial Photo Co.); The Garden Cemetery (Lake Nelson Memorial Park); Bill Botch (Worthington Corp.).

Pennsylvania

AMERICAN FILM COMPANY

1329 Vine Street, Philadelphia, Pennsylvania
Phone: WA 2-1800 & 1801
Date of Organization: 1940
Ben Harris, President
Irma Weymiller, Secretary

SERVICES: Public relations, industrial, medical and other subjects made through individual requests by organizations. Selling, advertising, booking, shipping, inspection, and storage of every kind of film plus exhibition. FACILITIES: No data provided.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled films for Metropolitan Life Insurance Company; Water and Highway Department of Pennsylvania; Associated Hospital Service, Pennsylvania; American Red Cross; Republican Administration of Philadelphia. (Incomplete).

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Colmes-Werrenrath Productions, Inc.

Penn Sheraton Hotel, Pittsburgh, Pa.
Phone: G1ant 1-3696
George Heid, Manager.
(See complete listing under Chicago area)

\*

this symbol, appearing over a producer’s listing, indicates that display advertising containing additional reference data appears in other pages of this 8th Annual Production Review Issue of 1958.
MODE-ART PICTURES, INC.
1622 Forbes Street, Pittsburgh 19, Pa.
Phone: EXPRESS 1-1846
Date of Organization: 1938
James L. Baker, President
Robert L. Stone, Executive Vice-President
H. John Kemener, Vice-President
Florence E. Baker, Secretary & Treasurer
August A. Borgen, Recorder
SERVICES: 16mm and 35 mm educational, public relations, sales promotion and TV production. FACILITIES: 16mm and 35 mm optical and 1/4" 35mm magnetic recording and projection, complete editorial, camera, lighting and mobile equipment including 1800 Amp. generators.

NORTH AMERICAN FILM CORPORATION
105 E. 10th Street, Erie, Pa.
Phone: 2-4938
Date of Organization: 1953
Don Rick, President & Producer
Charles R. Bigelow, Vice-President & Producer
Don Otell, Production Chief
Jack Bullock, Cameraman
John Hartman, Cameraman
Roland Hall, Laboratory Manager
Janet Turban, Office Manager
SERVICES: Complete 35mm and 16mm production service from planning to finished project. 16mm and 35mm and slide films, black and white or color, 16mm negative -- positive and reversal processing. 16mm Kinescope. FACILITIES: Two 16mm Auricons, 35mm Bell and Howell studio camera, two animation stands (35mm and 16mm), complete recording facilities for lip sync and post recording, editing, A & B printing with fades & dissolves, two

MIDDLE ATLANTIC STATES:

Pennsylvania: Continued

Bridgehampton processing machines, script writers and artists.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Smooth Landings (Cleveland Pneumatic Tool Company); Sales Talks (General Electric Company); Electronic Railroad (General Railway Sign Company); Hopi Indian Ceremonials (M. W. Billingsley Organization); Stop the Drop in Seconds (Snap-Faucet Inc.); Tower Imaging, Machines (Swanson-Erie Inc.); Pennsylvania's Perfect Playground, new edition (Conneaut Lake Park). SLIDEFILM: The Packaged Air Conditioner (General Electric Company); TV COMMERCIALS: For General Electric Company, Larson Laboratories, Koehler Beer, Sterling Milk, Mutual Building and Loan Association, United Oil, Dad's Dog Food, Welch Grape Juice and others.

On Film, Inc.
101 Investment Building, Pittsburgh 22, Pa.
Phone: Court 1-0121
John Thompson, Manager
(See complete listing under New Jersey area)

PACKAGED PROGRAMS, INC.
634 Penn Ave., Pittsburgh 22, Pennsylvania
Phone: GIANT 1-4756
Date of Organization: 1945
M. E. Fierst, General Manager
F. S. Di Fiore, Technical Director
J. H. Ware, Associate Producer
SERVICES: Motion picture production in 35mm & 16mm B & W and color for theatre, industry and television; also processing, printing and recording services. FACILITIES: 35mm & 16mm photography; sound recording; 16mm B&W processing, printing, cutting and projection.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Ohio River Pilgrimage (Gulf Oil Corp.); Estimations in Action (Vale Technical Institute); The Boy Inside (Pennsylvania Junior Republic); Building For Tomorrows (Jesuit Seminary); My Heart Goes Out (Catholic Diocese of Pittsburgh).

NEIL HARVEY PRODUCTIONS
Suite 1118-20-22 Broad Locust Building
Philadelphia 2, Pennsylvania
Phone: KINGSLEY 6-0123
Date of Organization: 1953
Neil Harvey, Owner, Executive Producer, Sales
Lloyd N. Newman, Director of Operations
George Grossman, Production Manager
Sidney G. Hannum, Story, Direction, Editing Dept.
Adelphia Associated, Promotion & Public Relations Council
SERVICES: Create documentary films from initial idea to finished product; industrial, sales, public-relations, fund-raising films, sound track production. Television spots. Narration service. FACILITIES: 3 fully equipped sound stages, lighting equipment.

WARREN R. SMITH, INC.
210 Semple Street, Pittsburgh 13, Pennsylvania
Phone: MUSEUM 6-6300
Date of Organization: 1952
Warren R. Smith, President
J. K. Ross, Vice-President
( LISTING CONTINUES IN FOLLOWING PAGE )
MIDDLE ATLANTIC STATES:

Pennsylvania: Continued

WARREN R. SMITH: Cont’d.

J. K. Walker, Treasurer
Patricia Taylor, Sales
John Freeman, Production Manager
Dale Thompson, Animation Director
John Zwerdel, Laboratory Manager
Jay B. Gould, Editorial Director

Services: 35 and 16mm photography and animation, 16mm laboratory, all visual aids services. Facilities: Sound stages, 35 and 16mm cameras, editorial and projection facilities, Oceanx animation stand, music libraries, 16mm laboratory, radio recording, slide and filmstrip art and production.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Metals, Mille and Men (Pittsburgh Steel); The Secret’s in the Center (Westinghouse); Packages of the Future (Alcoa); Hold That Roof! (Ohio Brass Company); Vacuum Melting (Universal Cyclops Steel).

TANANTMOUNT PICTURES, INC.

108 N. Jefferson St., Richmond, Virginia
Phone: Milton 8-5941
Date of Incorporation: 1954

Donald T. Martin, President, Treasurer
Daniel Grieo, Vice-President
Alfred S. Traynham, Secretary
C. L. Gillespie, Assistant Producer

SOUTHEASTERN STATES

Florida

Acorn Films of New England Inc.
215 N.E. 117th St., Miami Florida
Phone: Plaza 4-6330
George Contouris, in charge of Production
(See complete listing under Boston area)

Bay State Film Productions, Inc.
707 Nicolet Avenue, Winter Park, Florida
Phone: Midway 7-3817
Eugene Bunting, Vice-President, in charge.
(See complete listing in Boston area)

FEATURE STORY PRODUCTIONS

Post Office Building, Clermont, Florida
Phone: Exeter 4-5511
Date of Organization: 1955
Rosemary Yuang, Owner, Producer
Calmer Koester, Chief Camerman
Joe Sanchez, Scenario
Lucille Young, Distribution Manager

Services: Production of color, b&w 16mm sound films, all also types of still photography and film strips. Sales promotion, training, educational, documentaries; travel and public relations films. Facilities: Complete equipment for above including a completely equipped darkroom.

ReCENT PRODUCTIONS AND SPONSORS

Motion Pictures: Florida Products Festival (Haines City, Florida, Chamber of Commerce); They Moo for More (Suni-Citrus Cattle Feed Co.); Port Richy Cruise-A-Cade (Port Paradise Hotel, Crystal River, Florida); Saints To All States (Clermont, Florida, Chamber of Commerce).

RAINBOW PICTURES, INC.

5711 S. Dixie Highway, S. Miami 43, Florida
Phone: MHawk 5-5324

Date of Organization: 1948

Walter Resse, President
Ruth B. Resse, Sec-Treas., Script
Frank Brodock, General Sales Manager
Willard Jones, Production Chief
Oscar Barber, Editing and Direction
Charles S. Rock, Account Supervisor

B. L. Jennings, Production Co-Coordinator

Services: Complete production service 16mm and 35mm; business and industrial films, television commercials and films for television. Facilities: Completely equipped sound stage, size 2,000 square feet; photographic, sound, art, animation, script and production.

Recent PRODUCTIONS AND SPONSORS

Motion Pictures: Wentworth and Natural Bridge (Natural Bridge Corp. & Lexington Chamber of Commerce); The Heltzel Story (Hetzel Steel Form & Iron Co.); 2 - 5 Dialing (C & P Telephone Co. of Virginia); Highlights of 1956-1957 (Southern States Co-Operative); Adventures in Engineering (Philip Morris Company).

PRODUCERS Film Studios

(John Lieb Productions)

10281 E. Bay Harbor Drive, Miami Beach 54, Florida
Phone: Union 6-3009
(See complete listing under Chicago area)

SOUNDAC PRODUCTIONS, INC.

2133 N.W. 11th Avenue, Miami 37, Florida
Phone: FR 4-2655

Date of Organization: 1951

Robert D. Buchanan, President; Gen. Mgr. Jack Schleh, Jr., Production Manager
Robert G. Biddlecom, Technical Director
Francis J. Noack, Art Director

Services: 16mm motion pictures for business, industry, television. Complete sound recording. Syndicated programs and features for television. Complete animation service. Facilities: 16mm motion picture and sound recording equipment; sound stage; editing facilities; complete animation facilities; two animation cameras.

Recent PRODUCTIONS AND SPONSORS

Motion Pictures: A Dozen and One, Nor- cal; A Dozen and One, Southern (F. S. Rots- ter Guano Co.); The Earth From Outer Space; Scratch and the Spumee; The Prehistoric Present, and others (Richard H. Ullman, Inc.). TV COMMERCIALS: For Good & Plenty Candy (Bauer & Tripp, Inc.); General Electric (Brown Agencies, Puerto Rico); L & M Cigarettes (West Indies Advertising); Pan American Airlines (J. Walter Thompson):
Ideal Bread (Wm. F. Finn & Assoc.); Stop & Shop Super Markets (Arnold & Company); National Brotherhood Week (BKO Telepictures, Inc.).

Van Praag Productions, Inc.
3143 Ponce de Leon Blvd., Coral Cables, Fla. Phone: Highland 4-4191; TWX MM-494
Harry Walsh, Vice-President
(See complete listing in New York City area)

WORLD ACQUISITANCE FILMS
6118 S.W. 61st Street, South Miami, Florida Phone: MO 7-8307
Date of Organization: 1953
Arlene vonZimmerman, Owner, President, Executive Producer
Robert vonZimmerman, Vice-President, Charge of Production
Jean M. McKinney, Production Assistant
Services: Travelogue specialists for steamship, airlines, foreign governments and municipalities. Intimate working knowledge of 23 countries and possessions. Cultural films of classic and artistic value. Facilities: 16mm color and sound. New York affiliate with extensive editing, music library and recording facilities. Art staff prepares color storyboards for approval before shooting. Guaranteed distribution to 300 TV stations.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Adventure in the Sun (West Palm Beach Chamber Commerce); Highway to Cuba (West India Fruit & Steamship Company); All-American Family (H. C. Slaughter Company); Cuban Holiday (Cuban Tourist Commission); Land of Eternal Spring (Guatemalan Tourist Bureau).

WURTELE FILM PRODUCTIONS
2902 Diversified Way, Orlando, Florida P. O. Box 504, mailing address Phone: Garden 2-9755
Date of Organization: 1938
Harold S. Wurtele, Owner, Executive Prod. Elizabeth G. Wurtele, Production Assistant M. A. McDaniels, Jr., Production Assistant Wyn Boulware, Art Department
Services: Producers of 16mm sound motion pictures—black and white and color—Commercial, educational, industrial, institutional, promotional and television. Facilities: Sound stage, screening room, editing room, camera truck. Equipment: Auricon-Pro sound camera; Maurer professional camera; Cine Kodak special cameras; Filmo-70 cameras; Maurer 16mm recording system; magnetic film and tape recorders; location lighting equipment, etc.

Georgia

Jamieson Film Company
936 West Peachtree Street, N.W.
Atlanta 9, Georgia
Phone: TRinity 4-6625
Chester D. Gleason, Manager
(See complete listing under Dallas, Texas)

Telepix Corporation
Whitson, Murry & Associates, 35th & Abercorn, Savannah, Georgia
Owen J. Murry and Vin Whitson, Representatives
(See complete listing in Los Angeles area)

INTERNATIONAL SOUND FILMS, INC.
26 E. Andrews Dr., N.E., Atlanta, Georgia Phone: CEdar 7-6844
Date of Incorporation: August, 1952
George M. Kirkland, President, Treasurer, Exec. Producer
Evelyn E. Kirkland, Vice-President
Hubert A. Janicek, Secretary
Don Nixon, Research & Script Dept.
W. Brockford Gordon, Vice-President, Production
Ernest L. Kirkland, Sound Engineer
Sally Haislmoine, Office Manager
Jayne Lumpkin, Manager Birmingham Office
George Enloe, Composer & Musical Director

Services: Production of 16mm color, b&w motion pictures; industrial, geographic, sales training, educational, documentary and TV films. Creative script department with research facilities, studio or location work. Recording and dubbing service for 16mm and 35mm. Facilities: Film production facilities and equipment; field and studio camera crews, sound track personnel, sound studio and fully equipped air conditioned sound stage, music libraries, editing rooms, screening and conference room, carpenter shop, location trucks and portable lighting equipment.

SOUTHEASTERN STATES:

FRANK WILLARD PRODUCTIONS
3223-B Cain's Hill Place, N.W., Atlanta, Georgia Phone: CEdar 7-2970
Date of Organization: 1952
Frank Willard, Owner
Charlie R. Cannon, Production Manager
Lamar Tutwiler, Editor
Sam Cravitz, Sound Engineer
Facilities: 16mm edge track magnetic recording, ½" Ampex tape recording, eleven channel sound, center or edge track dubbing; sound stage and lighting equipment; editing rooms; projector interlock for post dubbing; underwater 16mm camera; location equipment wild or sync sound.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Ever Since Ophéthorpe (Georgia State Dept. of Commerce); This Is Delta (Delta Air Lines); If All Adds Up (Southern Bell Telephone Co.); The Big Payoff (Colonial Stores); The Face of the South (Board of Christian Education Presbyterian Church in USA).

Kentucky

KENT LANE FILMS, INC.
1253 So. Third St., Louisville 3, Kentucky Phone: Melrose 6-3911
Date of Organization: 1947
Kent Lane, President & Producer
Dorothy Ellenberg, Production Manager
Tom Mulvey, Assistant Producer
Hugh K. Miller, Director, Still Photography
Eric Wehder, Jr., Art Director

Services: Merchandising, sales promotion, public relations and training films. Television commercials, slide films, still illustrations, editorial service and story boards. Facilities: Sound stage, recording studio, art and animation department, editing rooms, interlock magnetic film recording and playback, 35mm and 16mm cameras, dolly, all necessary equipment for studio or location film production.

LOUISIANA

COMMERCE PICTURES
525 Poudras Street, New Orleans, La.
Phone: MA 5026
Date of Incorporation: 1941
Robert Wiegand, President
Services: Motion picture production for theatre, industry, education and television. Facilities: 35mm and 16mm studios; laboratories; film vaults; art and title department; camera crew and lights for production on location; theatre distribution.

[LISTING CONTINUES ON FOLLOWING PAGE]
Tenneessee

CONTINENTAL FILM PRODUCTIONS CORP.
529 Vine Street, Chattanooga, Tennessee
Phone: A.Merst 7-1302

Date of Incorporation: 1953
James E. Webster, Pres. & Exec. Producer
Gene A. Carr, Vice-Pres. & Exec. Director
H. L. Thatcher, Treasurer

Thomas Crutchfield, Secretary
Harold M. Walker, Dir. Art & Animation

SERVICES: 16 and 35mm color and black and white, live and animated motion pictures; sound slideslides; and industrial, sales, personal training, documentary, public relations, medical, educational, and TV films.

Producers also of Films-Rama productions (16mm version of Cinemascope), color stills for display, and Stereo presentations. FACILITIES: Production facilities, including 16 and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras. Films-Rama, over 125,000 watts of lighting equipment, and complete art and animation department with Oxberry animation stand. Permanent creative staff — writers, directors, camera men, editors, artists, sound engineers, and musical director.

EAST CENTRAL STATES

Indiana

Allen, Gordon, Schroeppe1 & Redlich, inc.
1335 South Calhoun, Fort Wayne, Indiana
Robert G. Cecka, Vice President
(See complete listing in Chicago area)

FRINK FILM STUDIO
1414 Thornton Street, Elkhart, Indiana
Phone: 3-0503

Date of Organization: 1950
Maurice Frink, Jr., Owner

SERVICES: Sound motion pictures and filmstrips, color and b&w; TV commercials. FACILITIES: Sound stage, animation, 16mm cameras; double-system magnetic sound recording; magnetic film and tape; dubbing, mixing, editing; script writing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Striking Facts About Lightening (Independent Protection Co.); Yours Is the Hand That Helps (United Fund, Elkhart County); Color Clues for Better Living, 1957 revision (O'Brien Paint Co.);
The Inside Story, 1957 revision (Stewart Coach Co.), SLIDEFILMS: Speedelene (Bendix Products Div., Bendix Aviation); 1957 Instrument Line (C. G. Conn); Bendix Power Brake and Carburetor (Bendix); and for Penn Controls. TV COMMERCIALS: ShurFine Foods, Zephyr Gasoline (Norman Navan Advertising Agency). TELEVISION SLIDES: series for MacDonald Cook Advertising Agency.

GALBREATH PICTURES, INC.
2905 Fairfield Avenue, Fort Wayne, Indiana
Phone: Harrison 4147

Date of Organization: 1942
Branch: 141 West Jackson Blvd., Chicago 4.
Phone: Arrison 7-7447. Clyde L. Krebs, Jr., Manager
Richard E. Galbreath, President
Clyde L. Krebs, Jr., Vice-President
E. W. Gaughan, Executive Vice-President
John D. Shaff, Secretary-Treasurer
Guy Fitzsimmons, Production Manager
Claude Cole, Photographic Director
Allen C. Moore, Recording Dept.
Wallace Swander, Set, Carpenter Dept.

(LISTING CONTINUES ON FOLLOWING PAGE)

SOUTHEASTERN STATES:

Louisiana: Continued

COMMERCE PICTURES: Cont'd.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Automatic Voting Machine, Schoep Voting Machine (State of Louisiana); The Symbol of Service, The Symbol of Quality (Roontree Olds—Cadillac Promotions Inc.); Boyce Boats (Boyce Marine Supplies); Autocontrol Chef (Autocontrol Foods—Arthur Advertising); Chisato Rice (Aubrey Williams Advertising Inc.); World Sun-Vac Stores (A. M. Simcock Agency).

PAN-AMERICAN FILMS
755 Poydras Street, New Orleans
Phone: JA 5-4893

Date of Organization: 1950
Frank Richard, Partner, Management
John M. LeBlanc, Partner, Production Manager
Walter Rivet, Chief Photographer
Joseph LeBaron, Chief Editor
William Delgado, Manager, Film Processing

SERVICES: Production of motion pictures, documentary, industrial, educational. Editorial services, recording and dubbing facilities. Cutting & projection rooms. Complete 16mm laboratory services negative-positive or reversal. Cutting facilities: for the above listed services, not listed in this volume.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Closed Door Opens, An Investment in Futures (Department of Welfare, State of Louisiana); One in Five (United Fund, New Orleans); Operation Cooperation (American & Foreign Power Co. Inc.); 23rd Annual Sports Calendar (New Orleans Mid-Winter Sports Association).

FOTOVOX, INC.
1447 Union Avenue, Memphis 4, Tenn.
Phone: BROADway 5-3192

Date of Organization: 1951
Date of Incorporation: 1955
Elston Leonard, Jr., President
Peter Harkins, Vice-President
F. M. Leonard, Secretary, Treasurer

SERVICES: Research, scripting and production of motion pictures, slideslides and special presentations for business and industry; advertising, public relations, education, religion, training and entertainment. Television commercials and series productions. Studio or location. Animation, live-action, documentary. Sub-contracting for other producers. Foreign production crew. FACILITIES: Drive-in sound stage 50 x 75, second stage 18 x 30; theater with projection room equipped for interlock screening; standing sets and scene dress; prop room; construction shop; talent file; art and animation department; 4 editing rooms, Moiviola equipped; 5 magnetic channels and mixer, Stanci-Hoffman recorder and dummies; portable sync-encoder; limiter amplifier; equalizers; sound effects library and 4 music libraries; Mitchell, Auricon and Cine Special camera equipment; multicam remote control; hydraulic Crab dolly; Telefunken and EV microphones; Mole-Richardson mke boom and parambulator; M-R and McAlister lighting equipment; grip equipment and sun reflectors; small background projection screen; still equipment, 35mm, 2½ x 7½, 4 x 5 and 8 x 10.

SAM ORLEANS PRODUCTIONS
211 W. Cumberland Ave., Knoxville 15, Tenn.
Phones: 3-8008 and 7-6742
Branch: 550 Fifth Avenue, N.Y.C., N.Y.

Date of Incorporation: 1946
Sam P. Orleans, Executive Producer
Lawrence Molot, Associate Producer

SERVICES: Public relations, training, surgical and medical films; television films; slideslides, documentary film; Tours of the Series, Rural America Review. FACILITIES: Studios, production equipment; cutting rooms (New York and Knoxville); portable synchronous tape recorder. Projection and recording room. Transportation equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: This Is T.V.A. (Tennessee Valley Authority); Deep Sea Survival (U.S. Air Force); Rodine Equipment, Nos. 1 and 2 (U.S. Navy); To Keep Them Well (National Health Council); Common Heritage (Tennessee State Library & Archives).
and good color quality is a must, there’s only one film that really knowledgeable cinematographers turn to. It’s *Anscochrome Professional Camera Film Type 242*. This new and exciting emulsion was specifically designed to produce low contrast color positives with the ultimate in print-through characteristics.

Actually, tests have proven that pictures shot on Type 242 (indoors or out) and printed on *Ansco Type 238 Color Duplicating film* have superior color rendition in reds and flesh tones, exhibiting overall quality that is the finest ever attained on a multilayer color emulsion.

Test it. You will see the difference where it counts . . . in the screen image! *Ansco*, Binghamton, New York. A Division of General Aniline and Film Corp.

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**When brightness range is extreme . . .**

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GALBREATH PICTURES: Cont’d.

SERVICES: Public relations, sales, industrial and training motion pictures; sound slidefilms; still illustrations; custom and package television programs and commercials, anima-
tions. FACILITIES: Mitchell cameras (35 and 16mm) and 200,000 watt lighting equipment, synchronous sound and RCA re-recording equipment; sound stages; laboratory; printing; editing and projection rooms; music library; carpenter shop; permanent creative staff; animation camera and stand; location equipment carvan, including 50,000 watt Diesel generator.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Homes for a Growing America (National Homes Corporation); Marvelous Milk (National Dairy Council); Everybody Knows (Borg-Warner); Return to Elegance (Dunbar Furniture Corporation); Apples for the Teacher, revision (Phillips Petroleum Corporation).

Metropolitan Detroit Area

FLOREZ INCORPORATED
815 Bates Street, Detroit 26, Michigan
Phone: Woodward 2-1920
Sound Studio: 25305 John R Road, Madison Heights
Date of Organization: 1931
Genaro A. Florez, President, Chairman of the Board
Paul A. Kelcourse, Treasurer, General Mgr.
Hans A. Erne, Vice-Pres., Secretary
J. Raymond Cooper, Vice-Pres., Prod. Mgr.
John H. Kleene, Vice-Pres., Creative Dir.
Robert W. Keller, Editorial Manager
Thomas E. Smith, Business Manager
Clare E. Pardee, Jr., Coordinator, Client Service
Harry R. Roehrig, Manager, Visual Presentation Div.
Herbert E. Ihrig, Staff Consultant, Maupower Development
Ernest D. Nathan, Staff Consultant, Program Planning
Clare E. Broderick, Ray M. Bolding, John N. Kirkwood, B. H. Priechs, Account Executives

SERVICES: Complete sales training organization, staffed to analyze training, manpower development problems; consultation, planning, writing, producing programs to fit needs. Plan, write, visualize and produce training films, conferences, specialized staff guidance for conference leadership, presentation techniques. Create and produce presentations from desktop visuals to national conventions using live talent, closed-circuit TV, motion pictures, sound slidefilms, Celiomatic projection, manuals, printed materials. Plan and produce Video-graph (flannelboard) presentations, Vu-Graph (overhead projection); Celiomatic front, rear-projection programs. Franchised suppliers of Celiomatic equipment, trained projectionists (Michigan & Ohio).

Stock and supply Videograph equipment, accessories. FACILITIES: Six-story main building, equipped and staffed for: research, planning, writing, editing, all media; layout, art, illustration, technical rendering; motion picture photography, 16mm or 35mm, sound or silent black-and-white or color; still photography, glamour shots, selling scenes, technical illustrations, exploded views; photographic laboratories, developing, printing, enlarging, copying, color duping and processing. Preparation and production of transparencies and special effects for Celiomatic and overhead projection; Ozalid reproduction, slidefilm animation; arrangements for typesetting, letterpress printing, offset lithography, silk screening, produ-
ging, film dyes. Madison Heights sound studio, 4000 sq. ft. completely equipped, Mit-
chell camera equipment. Receives magnetic sync sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Meet the Experts (AC Spark Plug Division, General Motors Corporation); The Power of Participation (Sinclair Refining Company); Your Cadillic, Sir (Western Gold Association). SLIDEFILMS: The Best of Both (American Motors Corporation); The Priceless Inexpensive Cadillac Car Division, General Motors); A Call Is What You Make It (Detroit Controls Corporation); The Best Seat in the House (C. F. Church Division, American-Standard); Fundamentals of Lubrication (Sinclair Refining Company).

FILM ASSOCIATES OF MICHIGAN, INC.
4815 Cabot Avenue, Detroit 10, Michigan
Phone: L'Uzon 2-6200
Date of Organization: 1947
W. B. Chase, President & Treasurer
Paul H. Croll, Secretary
Robert L. Crawford, Production Manager
Grover F. Seyfried, Production Manager

SERVICES: Producers of motion pictures and slidefilms for public relations, sales promotion, industrial training and special purposes. Also available: production planning, supervision or film counseling. FACILITIES: Acoustically-treated studio; cutting rooms, Maurer and Auricon cameras; Reeves sound recorders and dubbers; complete vehicle-mounted location facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Styrofoam Low Temperature Movie, Penta (Dow Chemical Company); Reducing Windshield Worries (Shat-
terproof); Roll Is Universal Lighting (Bulldog Electric); In Time With the Times (American Motors Corporation).

HENNING & CHEADLE, INC.
1069 West Fort Street, Detroit 26, Michigan
Phone: Woodward 1-7688
Date of Incorporation: 1945
L. A. Henning, President
George R. Cheadle, Vice-President
Louis Manos, Production Manager

Services: VisualCast presentations; sound slidefilms; motion pictures, literature, complete press releases, film employees and staff for black and white, Ektachrome and color separation, including studio, camera, lighting, etc.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: Meet the Champ (General Elec-
tric Co.); Packaging With A Purpose (Gen-
eral Foods Co.); Competition Bears Its Ugly Head (Ford Motor Company); Replacing Ed-
el Windsheild (Pittsburgh Plate Glass Co.). The “Eyes” Race It (Diamond Crystal Salt Co.).

HAIG & PATTERSON, INC.
15 E. Bethune Avenue, Detroit 2, Michigan
Phone: TRinity 3-0283
Date of Organization: 1937
Branch: Dayton 2, Ohio, 131 N. Ludlow St., Brown 3-9231.
J. T. Patterson, Chairman of the Board
EaE E. Seielstad, President
C. W. Hinz, Vice-President, Secretary
J. M. Saunders, Vice-President, Editorial

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts. FACILITIES: Complete film studio, permanently staffed with writers, artists, photographers and technicians.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Generation 5, An Engi-
neering Report on Coal Cutting Tools (Metal-
lurgical Products Division, General Electric Company); David’s Journey Back (The Fund for Crippled Children); Made for the Earth (Price Brothers Company); Training for To-
morrow (R. K. LeBlond Machine Tool Company); The Miracle of Electronics (National Cash Register Company). SLIDEFILMS: The Fifth Eleckron of Accuracy (The Shekfield Corpor-
thon); Fan Maximum in Frying Straight Up and Fry Right (Procter & Gamble Company); Capsule Training Course (L. M. Berry & Company); Round Table Series, The Final Touch (Cadillac Motor Car Division).

HAFORD KERBAW & COMPANY
554 Buhl Building, Detroit 26, Michigan
Phone: Woodward 3-9201
Date of Organization: 1956
Haford Kerbaw, Producer
Lester T. Davis, Jr., Business Manager
Victor F. Radcliffe, Account Executive

SERVICES: Producers of motion pictures, stage shows and closed-circuit telecasts for industry.

FACILITIES: None owned. Associated studios in New York, Cleveland, Detroit and Los An-
geles.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Why I Married Mabel, Package for Peggy, G-2 (American Standard); Practical Dreamer (U.S. Steel Corp.); Dodge Dealer’s Fifth Forum (Dodge Division); Golden Moments, film and management conference (AC Spark Plug); Closed-Circuit Telecast: Edsel Meeting to 24 Cities (Edsel Division, Ford Motor Company).

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BUSINESS SCREEN MAGAZINE
THE JAM HANDY ORGANIZATION, INC.

2821 East Grand Blvd., Detroit 11, Michigan

Phone: T'Ninity 2-4549

Date of Organization: 1917

Jamison Handy, President
Olive Horn, Executive Vice-President
Everett F. Schaefer, V. P., Service Dept.
George B. Finch, Vice-Pres., Sales Dept.
John A. Campbell, Asst. to Pres., Contracts
William G. Luther, Vice-President, Contact
Avery W. Kinney, Secretary
Allan E. Gedelman, Treasurer

BRANCH OFFICES

New York: 1775 Broadway, New York 19, N.Y.
Phone: JUdson 2-4060. W. J. Riley, in charge.

Chicago: 230 N. Michigan Avenue, Chicago 1, Illinois.
Phone: STate 2-6757. Harold Dash, in charge.


SERVICES: Motion picture production: commercial, industrial and sales promotion; personnel, customer relations and public relations; minute movies; three-minute screen advertisements; sponsored shorts; safety, educational, health films; television commercials, theatrical and non-theatrical distribution service. Filmstrip and slidefilm production: commercial, industrial, sales training and shop training, customer relations and public relations; merchandising; training; cartoon. Glass slides, transparencies, slide racks, opaque materials.

Meetings assistance: staging and projection service, convention programs, live shows.

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, slidefilm studio, film processing laboratories, art department, location equipment, creative staff. Projection equipment sales and service. Special devices: suitcase projectors, Shopper Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSOORS

MOTION PICTURES: The Challenge (United States Marine Corps); That’s What They Say (Chevrolet Motor Division); Another From Air (Ford, Inc. Corporation); Spero Synchromaster Twelve (Dana Corporation); Service Beyond (Motors Insurance Corporation); Navy Wings of Gold (U.S. Navy); Dealer to Dealer (General Motors Acceptance Corporation); Opening the Safe (Dartnell Corporation); U.S. Royal Master Tires Takes to the Air (United States Rubber); Treatment of Edema in Congestive Heart Failure (G. B. Searle): New Dimensions in Sound (RCA Victor); The Production of U.S.S. Steel Sheets (U.S. Steel); The Time of Your Life (Oddsmobile Division of General Motors); The Mail-Flip System (U.S. Post Office); The National Post-Tonic (National Cash Register Company); The Underground Story of Natural Gas (Columbia Gas Company).

SLIDEFILMS: The Curious Case of the Missing Benefits, Tweeter, Woover and Wow (Radio Corporation of America); The Day Nero Burned (Buick Motor Division, GMC); Allison Power with a Locked Electra (Allison Division of General Motors); Better Than Gold (Beryllium Corporation); What the Customer Wants (Oddsmobile Division of General Motors); What Do You Do? (The Hoover Company); A Salesman’s Best Friend (Pontiac Motor Division, General Motors); 20,000 Volts Under the Hood (Deeco-Remy). SCHOOL SERVICE SLIDEFILMS: The Battle for Liberty, Asiatic Lands and People, Growth of the United States, Famous Americans, People and Goods Travel, Autumn in Here, Insects Around Us.

INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit 35, Michigan

Phone: University 2-3932.

Date of Organization: 1946

Nicholas J. Beck, President
James W. Atkinson, Vice-Pres. & Treas.
Harry B. Rotters, Secretary

SERVICES: Creative and production staff for slidefilms, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio-visual equipment sales. FACILITIES: art department, 40” x 50” photographic stage. Equipment for still and motion photography; 16 and 35mm animation stand; recording studio; hot press title department; still laboratories.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Breakthrough (Ralston-Purina Company). SLIDEFILMS: Parts Inventory Control, Torquatic Transmission, Air Suspension (GM Truck and Coach Division); The 1958 Kelvinator Air Conditioner (American Motors Corporation) and others.

MPO Productions, Inc.

6560 Cass Avenue, Detroit 2, Michigan

Ross M. Sutherland, Sales Manager
(See complete listing in New York area)

REGAN FILM PRODUCTIONS, INC.

19739 Ralston, Detroit 3, Michigan

Phone: T'Ulsa 3-4334

Date of Organization: July, 1950

Lawrence M. Regan, President
Warren Hart, Vice-Pres., Charge Production

SERVICES: Complete programs for training, sales promotion, publication and education, including sound motion pictures, sound slidefilms, printed material, stage presentations and TV spots. FACILITIES: Studio designed and built for sound filming (1955). Sound stage 4,000 sq. ft. Still photography stage, laboratory, art studio, magnetic recording, 35mm & 16mm cameras, cutting and screening rooms.

RECENT PRODUCTIONS AND SPONSORS


Van Praag Productions, Inc.

3201 Dime Building, Detroit 26, Mich.

Phone: W'oodward 2-4896; TWX DE-161

Fred F. Frink, General Manager
(See complete listing in New York City area)

8TH ANNUAL PRODUCTION REVIEW
**VIDEO FILMS**

Phone: Woodward 2-3400

Date of Organization: 1947

Clifford Hanna, Partner
William R. Withrelle, Jr., Partner
Gary F. Galbraith, Photographic Dept.
Robert G. Kirkpatrick, Editing Dept.
William E. Lane, Production Manager

Henry Mengerhausen, Sound Department
Sandra Weber, Distribution

SERVICES: public relations, sales and training films; television commercials, color & b&w; motion pictures; live. Editing and recording services for clients. FACILITIES: sound studio 40' x 25'; Maurer, Cine-Special and 3 Bell & Howell cameras. Animation stand. Stanell-Hoffman, Magne recorder, studio recorders, Rek-O-Cut turntables; Capital music library. Three editing rooms; screening room and interlock facilities.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: HucK (Huck Manufacturing Company); Enrico Fermi Progress Report #2 (Detroit Edison Company); Redwing Hockey Highlights (Stroh Brewery Company); Dust Off Your Goggles, Clear the Runway (Monroe Auto Equipment Company); Silicone Protectors (Dow Corning Corporation); Regional Sales Report 2 (American Motors). TV COMMERCIALS: For numerous clients in 1957.

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**WOODWARD GUNNER WESTINGHOUSE**

Enrico Sipre, Stroh Preview processing; Stancil-Hoffman, Bell & Howell cameras.

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**OHIO CITIES: Cincinnati**

K & S FILMS INC.

5819 Wooster Pike, Cincinnati 27, Ohio
Phone: BRamble 1-3700

Date of Organization: 1943

Jack R. Rables, President
S. Harry Wilmink, Vice President
Roma L. Rables, Secretary-Treasurer
O. Ross Bellamy, Executive Producer
Peggy Zach, Creative Director
John Hamill, Art Director

SERVICES: Specializing in industrial motion pictures, sales training films, sound slide films, animated and live TV commercials. FACILITIES: 2400 sq. ft. production studio, 1200 sq. ft. sound recording studio, 16mm synchronous sound recording equipment, 1/4" Ampex tape recording equipment, art & animation department, complete editing facilities.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Mr. Zeata & His Toy Train (Strietman Biscuit Co.); Spirit of the Times (Cincinnati Times-Star); Don't Sell Me Window Shades (Clopay Corp.); Fashion in Food; Kahn College for Weiners (Kahn Packing Company); TV Interference (Crossley Corp. Div. of Avery); TV COMMERCIALS: For Ashland Oil, Kahn Packing Company, H. H. Meyer Packing Company, Hudepohl Brewing Company, and Globe-Wernicke Company.

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**LASKY FILM PRODUCTIONS, INC.**

3705 Lonsdale Street, Cincinnati 27, Ohio
Phone: BRamble 1-5833

Date of Organization: 1939

Date of Incorporation: 1956

Max Lasky, President, Executive Producer
Daniel P. Geeding, Vice President, Sales
Elizabeth Peters, Secretary & Treasurer, Prod. Assist.
Marc Singel, Script Supervisor
Jack A. Robertson, Production Manager

SERVICES: Producers of motion pictures for industry and television. Specialists in color photography. FACILITIES: Completely equipped sound studio and mobile unit for 35mm and 16mm production.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: A Better Way; Under These Stars (Procter & Gamble Company); The Day They Came to Talliver Street (Baldwin Piano Company); The Filter Flo Story (General Electric Company); Family Album (Cincinnati Milling Machine Co.); A Form of Perfection (The Cincinnati Shaper Company).

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**OLYMPUS FILM PRODUCTIONS, INC.**

2222 Chicksaw Street, Cincinnati 19, Ohio
Phone: Parkway 1-2184

Date of Organization: 1948

James B. Hill, President
Margaret J. Bolger, Secretary & Treasurer

SERVICES: Motion pictures; industrial; personal, customer, and public relations; sales training; fund raising; educational, medical, safety; documentaries. Sound slide films; sales and job training; commercial; educational.

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**CINECRAFT PRODUCTIONS, INC.**

215 Franklin Blvd., Cleveland 13, Ohio
Phone: SUprior 1-2300

Date of Organization: 1927

Ray Culley, President
Paul Culley, Production Manager
Donald L. Mitchell, Comptroller

SERVICES: Complete motion picture production, sound slide film production, convention and lecture material, television commercials and television shows, multi-camera shooting. FACILITIES: 4800 sq. ft. sound stage; recording studio; RCA sound system; 35mm and 16mm Mitchell cameras; Teleprompter; art department and animation studio. Complete location shooting equipment, 150 KVA lighting generator truck, portable sound.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: A Place in the Sun (Libby-Owens-Ford Glass Company); Get a Line on Transformers (Westinghouse Electric Corporation); SLIDEFILMS: The Three of Us (Aluminum Company of America); The Other Fellow (World Insurance Company); FILMED TELEVISION PROGRAMS: The Ohio Story, 143 shows (Ohio Bell Telephone Company).

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**WILDING PICTURE PRODUCTIONS, INC.**

617 Vine Street, Cincinnati, Ohio
Phone: GArfield 1-0477

R. L. McMillan, District Manager

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**Cleveland, Ohio Area**

**CINECRAFT PRODUCTIONS, INC.**

215 Franklin Blvd., Cleveland 13, Ohio
Phone: SUprior 1-2300

Date of Organization: 1927

Ray Culley, President
Paul Culley, Production Manager
Donald L. Mitchell, Comptroller

SERVICES: Complete motion picture production, sound slide film production, convention and lecture material, television commercials and television shows, multi-camera shooting. FACILITIES: 4800 sq. ft. sound stage; recording studio; RCA sound system; 35mm and 16mm Mitchell cameras; Teleprompter; art department and animation studio. Complete location shooting equipment, 150 KVA lighting generator truck, portable sound.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: A Place in the Sun (Libby-Owens-Ford Glass Company); Get a Line on Transformers (Westinghouse Electric Corporation); SLIDEFILMS: The Three of Us (Aluminum Company of America); The Other Fellow (World Insurance Company); FILMED TELEVISION PROGRAMS: The Ohio Story, 143 shows (Ohio Bell Telephone Company).

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**WILDING PICTURE PRODUCTIONS, INC.**

1010 Euclid Building, Cleveland, Ohio
Phone: TOWER 1-6440

Larry Young, District Manager

(See complete listing under New York City)

[LISTING CONTINUES ON FOLLOWING PAGE]
KODAK SOLVES
ANOTHER PROJECTOR WEAR PROBLEM

New Kodak Pageant 16mm Sound Projector, Type II, adds
new wearproof pulldown tooth to other long-life features:

Five years ago, Kodak made the
first in a series of important 16mm
motion picture projector innova-
tions . . . permanent pre-lubrication.
Since then, you've never had to oil
a Pageant, never had to worry
about improper oiling, or having
one run dry. Solved: the most
common source of projector trou-
ble. Ended: the threat of poor
presentations because of projector
failures caused by improper lu-
brication.

Now, Kodak introduces another
Pageant long-life feature . . . a new
material for the pulldown arm that
moves the film—a tooth that's
virtually wearproof. Of tungsten
carbide, this new tooth withstands
indefinitely the relentless wear of
daily use. (See magnified photo at
right.)

Other NEW features of the
Pageant, Type II, are 1200-watt
lamp capacity and universally ap-
proved 3-wire power cord. Write
for all the facts, illustrated in
Kodak's 6-page catalog on Pag-
eant Projectors.

For AUDITORIUM use, longer throws, hard-
to-darken rooms, NEW 1200-watt lamp
capacity gives 16% more screen brillian-
ty than projectors limited to 1000-watt output.

NEW Kodak Pageant Sound Projector, Type II, has 8-inch speaker in
baffled enclosure . . . 15-watt amplifier . . . sets up easily with folding
rear arms and belts attached.

MUNICIPAL electrical codes calling for
ground wire are satisfied by new 3-wire
power cord. Cord has adapter for 2-wire
outlets also.

EASTMAN KODAK COMPANY,
Dept. V-8, Rochester 4, N. Y.
EAST CENTRAL: OHIO CITIES

EDWARD FEIL PRODUCTIONS
1514 Prospect Avenue, Cleveland 15
Phone: 2 Prospect 1-0655
Date of Organization: 1953
Edward R. Feil, Executive Producer
Services: Production of industrial, institutional sales, public relations and promotion films; television commercials, live and animated. Facilities: Scripts, camera, editing, and sound recording available for location or studio production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Automatic Radial Draw Former & Tangent Bending, High Speed Roll Former (The Cyril Bath Company); With Heart to God and Hand to Man (The Salvation Army of Greater Cleveland); Recreation in Our Town (Recreation Department, Euclid, Ohio); A College Meets a Challenge (Pinn College). TV Commercials: For Thistle-Down & Cranwood Race Tracks (Gerst, Sylvester & Walsh Inc.); Gold Bond Beer, Mercury Dealers of Cleveland (Wyse Advertising Agency); White Sewing Machine Corporation (Fuller & Smith & Boys, Inc.); Gray Drug Stores, Inc., Ohio Bell Telephone Company Yellow Pages (McCann Erickson, Inc.)

INDUSTRIAL MOTION PICTURES, INC.
1706 East 38th Street, Cleveland 14, Ohio
Phone: E'Press 1-3432
Date of Organization: 1945
A. P. MacDermott, President-Treasurer
D. E. MacDermott, Secretary
E. B. Meyers, Production Manager
J. L. Michau, Director of Photography
Services: Motion pictures, slide films, slides, stills; sound recording, script. Specialists in location work for heavy industry. Facilities: Station wagon with portable generator; 2 sound stages, lighting; studio cameras; 3 channel 16mm and 1/4" tape recording; sound recording equipment; Arriflex & Auricon cameras, editing and animation dept.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: A New Face for Casey (Special Transportation Committee Ohio Assn. of Railroads); The Weak Flying Press (The Weak Equipment Corp.); The Big T Try (The H. O. Gillis Co.); Memo to the Winning Contractor; Iron Ore Stockpiling (Euclid Division, General Motors Corp.)

Roland Reed Productions
2307 Chester Ave., Cleveland, Ohio
George Oliva Jr., Vice-President
(See complete listing under Los Angeles area)

Riviera Productions
566 Birch Drive, Cleveland 23, Ohio
Phone: Redwood 1-0676
Pat Rancati, Eastern Representative
(See complete listing under Los Angeles area)

Akron, Ohio
CHARLES MAYER STUDIOS, INC.
Bowery at Center Street, Akron 8, Ohio
Phone: Jefferson 5-6121
Date of Organization: 1934
C. W. Mayer, Sr., Chairman of the Board
C. W. Mayer, Jr., President
M. M. Barton, Secretary
George Peacock, Comptroller
Victor Wysotski, Chief Camera Men, Still Dept.
Charles Kozak, Script Department
Services: Scripts, research, production of motion pictures and sound slide films, filmstrips, animation, slides of all types, merchandising displays and exhibits, printing and binding, manufacturers of ring binders and sample cases. Facilities: Three Audio Visual plants with latest equipment for production of all types of meeting materials.

RECENT PRODUCTIONS AND SPONSORS
Slideshow: 25 recruiting films (U.S. Air Force); It's Time for More Profits—The Under Way (Universal Rundle Corporation); 1958 Service Development Clinic (Socony Mobil Oil Company); Selecting Successful Dealers (City Service Oil Company); Selling Track Tires (Kelly-Springfield Tire Company).

Dayton, Ohio
FILM ASSOCIATES, INC.
4600 So. Dixie Highway, Dayton 39
Phone: A/Xminster 3-2164
Date of Organization: 1937
Date of Incorporation: 1946
E. Raymond Arn, President-Treasurer
Mildred G. Arn, Vice-President
Clement V. Jacobs, Secretary
Edward R. Lang, General Manager
Charles Stucker, Laboratory Supervisor
Rolland Beech, Printing Supervisor
George Whalen, Jr., Editorial Head
David Bartholomew, Art Director
Eleanor Crow, Office Manager

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: New Kitchen Ideas for 1955 (Frigidaire Div. G.M.C.); 1957 renewals of Hambletonian & Little Brown Jug (U.S. Trotting Assn.); The Great Montgomery County Fair (Coca-Cola Corp.)

BUSINESS SCREEN MAGAZINE
Haig & Patterson, Inc.

131 North Ludlow Street, Dayton 2, Ohio
Phone: B-Aldwin 3-9521
(See complete listing under Detroit area)

Steubenville, Ohio

Colmes-Werrenrath Productions, Inc.

WSTV, Inc., Steubenville, Ohio
Phone: AT 2-6265
John Laux, Vice President
(See complete listing under Chicago area)

ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago 10, Illinois
Phone: Michigan 2-5877
Date of Incorporation: 1960
Bernard Howard, Pres. & Exec. Producer
Bernard Kurlan, Secretary-Treasurer
Morris Alexander, Vice-President
Ted Liss, Sales Manager

SERVICES: Creation and production of motion pictures, slideslides, slides and wide-screen presentations for TV, conventions, meetings, sales aids for broadcast and industry. Editing, writing, recording, titling for outside producers. Complete writing, directing, production service for agencies and industrial firms in creating and producing audio-visual aids of all types. Live shooting as well as animation.

FACILITIES: Cameras, lights, cables, booms, mikes, dolly, recorders. 30' x 45' sound stage or location.

RECENT PRODUCTIONS AND SPONSORS


ALLEN, GORDON, SCHROEPEL & REDLICH, INC.

178 W. Randolph St., Chicago 1, Illinois
Phone: F-Ranklin 2-8888
Date of Organization: 1947
Branch: 1835 South Calhoun, Fort Wayne, Indiana. Robert G. Cecka, Vice-President
W. Walton Schroeppe, President
Arthur C. Allen, Vice-President
Aaron Gordon, Secretary-Treasurer

SERVICES: Photography and advertising art. 2x2 and 3/4 x 4 slides; strip film. FACILITIES: art department and all the necessary equipment necessary for production of slide services.

RECENT PRODUCTIONS AND SPONSORS

VISUAL PRESENTATIONS: for International Harvester Company; National Advertising Co.; Whirlpool-Seger Corp.; Phelps Dodge Corporation; Reynolds Metals Company.

ATLAS FILM CORPORATION

1111 South Boulevard, Oak Park, Illinois
Phone: Austin 7-8620
Date of Incorporation: 1945
Branches: (Sales) 228 No. La Salle St., Chicago; 714 Warner Bldg., 501 13th St., N. W., Washington 4, D.C.; 6331 Hollywood Boulevard, Hollywood, California.
L. P. Moommee, President
Albert S. Bradds, Vice-Pres., Production
Frederick K. Barber, V. P., Director
Advertising, Sales Promotion

Edward Schager, V. P., Director of Sales
Jack D. Danielson, Director of Television
James L. Herman, Public Relations Films
Louis E. Wilder, Slidefilm Department.
Charles Lager, Asst. ProductionMgr.

SERVICES: 16mm and 35mm public relations and training motion pictures and slideslides; color and sound; TV commercials; short subjects; theatrical shorts, packaged programs. FACILITIES: Cameras, 16mm and 35mm, RCA 35mm and 16mm direct positive sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; editing; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Why Do They Choose a Station, The Pencil and the Prow (Sinclair Refining Company); For the Love of Life (American Hospital Association); The Air Force Takes Care of Its Own, Eject & Live (U.S. Air Force); ECM (U.S. Navy). SLIDESLIDES: Payload Packemakers (General Motors); Accent on Action (International Harvester); A Busy B (Bucyrus-Erie Company). TV COMMERCIALS: For Hamilton Beach Company and others.

CHICAGO FILM STUDIOS

56 E. Superior Street, Chicago 11, Illinois
Phone: Whitchell 4-6971
Date of Organization: 1928
A. G. Dunlap, President
Robert D. Casterline, Director of Sales
Russell T. Ervin, A.S.C., Production Mgr.
Walter Rice, Laboratory Mgr.

SERVICES: 16mm and 35mm color and black and white motion pictures for advertising, sales promotion and job training, educational and travel; slideslides; television commercials. FACILITIES: Two sound stages; Mitchell, Bell & Howell and Maurer cameras; art and animation; optical effects; RCA 35mm sound recording on film or 35mm magnetic tape; projection theatre; laboratory; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: World Series of 1957, 20 Years of World Series Thrills (American & National Leagues of Professional Baseball Clubs); Sales films for Oliver Corporation, Quaker Oats, General Foods, Borg-Warner, Hobar Manufacturing, Parker Pen and others. SLIDESLIDES: A Bright New Day (General Electric); Aircraft Handling (Borg-Warner); and others for Farm Equipment Institute, Crane Company, National Cylinder Gas. TV COMMERCIALS: for Standard Oil Company (D'Arcy); Johnson Wax, All detergent, State Farm Insurance (Needham, Louis and Broxby); Reynolds Metals, North Woods Coffee (Clinton E. Frank); Paper-Mate, Kraft Foods (Foote, Cone & Belding); Norge Refrigerator, Preso (Donahue & Coe, Inc.); Quaker Oats, Oscar Mayer (Wherry, Baker & Tilden); Rath Packing (Earle Ludgin) and others.

LISTING CONTINUED ON FOLLOWING PAGES

* This symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this Review.
JOHN COLBURN & ASSOCIATES

1122 Central Avenue, Wilmette, Illinois
Phone: Alpine 1-5820

Date of Incorporation: 1953
John E. Colburn, President
Henry Usijima, Vice-President
R. Robert Luce, Studio Manager

Suzanne B. Clarke, Director, Advertising and PR

SERVICES: Industrial motion pictures; sound slideslides and complete production services available to other producers. Writers, artists and technicians. FACILITIES: Large sound stage permanently staffed; equipped for either 16mm or 35mm production. 16mm, 17½mm or 35mm magnetic recording and re-recording channels.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Afraid of the Flying A, From Powder to Plane (Aeroquip Corporation); NRECA (Allis Chalmers); Bottom Dump Tailor PD 20! (Athey Products Corporation); Speaking of Air Power (Rendix Aviation Corporation); 1960 World Premiere (J. I. Case Company); Hybrid of Greatness (Fairbanks-Morse Company); 1957 Chicago Award (General Electric Corporation); Syngres and Needles, Becton-Dickinson (Mervin L. Laue); Handling the Harvest, Pure and Simple (Link Belt Company); 4-H Tractor Trails (National 4-H Committee); Lutheran World Federation—3rd Assembly (National Lutheran Council); Mechanical Dish Removal and Food Delivery (Olson Manufacturing Company); Sooner or Later (Peterson Brothers); Masters of the Steel Steeds (Standard Oil of Indiana); Eyes on Africa, New Guinea, Our China Story, 30 Year Man (Society of the Divine Word); sales presentation for Babson Brothers, Inc.; Presentation by W. A. Patterson, United Airlines (Cate and McGone). TV FILM: 13½ minute film for Funk Brothers, Inc. (E. H. Brown Advertising Agency). SLIDEFILMS: Priceless Asset ( Loyola University); Lutheran Brotherhood and the Farm Family, Lutheran Brotherhood and Your Child (Marshall Field Insurance). TV COMMERCIALS: For Alcoa (Wentzel, Wainwright, Poiter & Poore).

DOUGLAS PRODUCTIONS

1425 So. Racine, Chicago 8, Illinois
Phone: Haymarket 1-0469

Date of Organization: 1945
Branch: 734 N. Jefferson, Milwaukee, Wis.
Phone: B-Roadway 3-5680
Fred C. Raymond, President
Arthur R. Jones III, Exec. Vice-President
Frank M. Miller, Dir. of Photography
Larry Tickas, Asst. Cameraman
Sherwin Becker, Production Manager

Wm. Bielcak, Lab. Manager

SERVICES: Creation and production of motion pictures, slideslides, TV commercials and trailers for business, industry and education, Industrial film laboratory services. Equipped and staffed for both studio and location photography in motion picture and still fields. FACILITIES: Complete laboratory facilities, including color and black and white printing. Two sound stages; administrative and creative offices; animation and art departments; magnetic and optical sound recording; film storage vaults; editing, conforming and final processing of industrial visualizations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Road to Profits (Fairbanks-Morse Co.); Tale of a Tub (Maying Co.); Profit in the Stars; Tomorrow's Products from Today's Research (Armour & Co.); Design for Logging (International Paper Co.); Ether Trails (National Safety Council); Surfage (Sun Electric Co.); Cold Extrusion (Verson All Steel Press Co.); Big as all Outdoors (Heineke & Co.). SLIDEFILMS: Shower Up (Powers Regulator Co.); Work Miracles With Merchandising (Institutions Magazine); Res-Roller Chain (Chain Belt Co.); Service Makes the Difference (Fairbanks-Morse Co.); Drivers Go Your Wrapping Costs (H. P. Smith Paper Co.). TV COMMERCIALS: For Wrigley Gum (Arthur Meyerhoff & Co.); Beltone Hearing Aids (Olin and Bronner); Chicago Title & Trust Co. (The Buchen Co.); Kitchen Kienzer (R. Jack Scott); Piggly Wiggly Stores; Chicago Federal Savings (Critchfield & Co.).
FRANCISCO FILMS
185 No. Wabash Avenue, Chicago 1, Illinois
Phone: STate 2-0798
Date of Organization: 1942
L. Mercer Francisco, Proprietor
John R. Macdonald, Production Manager
Services: Production of sound motion pictures, sound slide films, filmstrips, stop-motion sound films. Research and creative work in development of selling procedures and sales training programs. Facilities: Complete photographic facilities for production of slide films and other filmic forms, motion picture photography and other filming and studio services.

RECENT PRODUCTIONS AND SPONSORS

Galbreath Pictures, Inc.
141 West Jackson Boulevard, Chicago 4, Ill.
Phone: Harrison 7-7447
Clyde L. Krebs, Jr., Manager
(See complete listing under Indiana area)

The Jam Handy Organization, Inc.
230 North Michigan Avenue, Chicago 1, Ill.
Phone: STate 2-6757
Harold Dush, in charge
(See complete listing under Detroit area)

Henning & Cheadle, Inc.
1140 S. Michigan Avenue, Chicago, Illinois
Phone: WBash 2-0570
F. E. Harrold, in charge
(See complete listing under Detroit area)

DALLAS JONES PRODUCTIONS, INC.
1725 No. Wells Street, Chicago 14, Illinois
Phone: MHawk 4-5325
Date of Organization: 1947
Dallas Jones, President
Marilou Jones, Vice-President & Treasurer
G. Richard Bowden, Secretary
James E. Holmes, Director of Sales
Oz Zzielke, Director of Production
Jack Conrad, Executive Assistant
Paul Jensen, Script Supervisor
Edwin G. Hogan, Production Manager
Marvin Goeas, Art Director
Carl Sandin, Editing Department
Gerhard Kugel, Sound Department

Services: A complete specialized training and sales promotion service, including field research, writing, and production of all audiovisual and printed materials. Motion pictures, slides, filmstrips, slides, slides, flannel boards, complete meeting packages. Facilities: Sound and silent stages for motion pictures and slide films, highly mobile location equipment. 16-mm and 35-mm Mitchell cameras, five-channel magnetic recording. Complete staff of directors, artists, editors and writers.

KLING FILM PRODUCTIONS
1058 W. Washington Blvd., Chicago 7, Ill.
Phone: SEiley 8-4181
Date of Organization: 1928
Robert Eirinberg, President
Harry W. Lange, Executive Vice-President
Hilly Rose, Vice-President, Sales Creative
H. Richard Hertel, Executive Producer, Industrial
Len Levy, Executive Producer, Television
Manny Paull, Art Director
Al Levine, Director of Syndication
Wayman Robertson, Recording Supervisor
Carl Nelson, Supervising Editor
David Savitt, ASC, Director of Photography
Services: 35mm and 16mm color and b&w motion, slide and motion-picture, live and animated, slide, wide screen, 3-D and conventional, Cinemascpe, Industrial, public relations, sales training, educational and technical films, Custom and syndicated TV commercials. Package, syndicated and live TV shows. Facilities: Chicago—30,000 square feet of floor space, two studio buildings including four large sound stages and complete production facilities with latest equipment. Hollywood—Complete production facilities: three sound stages; 20 administrative and production buildings; complete animation facilities.

LEWIS & MARTIN FILMS INC.
1431 N. Wells Street, Chicago 10, Ill.
Phone: Whitehall 4-7477
Date of Organization: 1947
Herschell G. Lewis, President
Arthur Kaplan, Executive Vice-President
Robert Henning, Production Manager
Dick Hawley, Director of Photography
Richard Price, Chief Animator
Tony LaPietra, Editorial Supervisor
John Mackenzie, Creative Director

(LISTING CONTINUES ON FOLLOWING PAGE)
METROPOLITAN CHICAGO:
LEWIS & MARTIN FILMS: Cont’d.
Betty Lou Taylor, Studio Manager
Sanford Greenlaw, Art Director
SERVICES: Producers of industrial, sales, training, and public relations motion pictures; slidofilms; television programs and commercials; script service; studio rental; technical & figure animation and art; filmlograph. FACILITIES: Two stages, 50 ft. x 100 ft. and 60 ft. x 100 ft.; animation stand and artists; 35mm and 16mm photographic and sound equipment; creative staff; 35mm and 16mm editing equipment; still department and laboratory; slidefilm animation camera; large standing sets.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Story of the U.S. Mail; Lift Safely (Post Office Dept.); The Clarkhill Project (U.S. Corps of Engineers); Thyroidectomy under Hypnosis (William Kroger, M.D.); Their Future Is in Your Hands (Spastic Children’s Center); Coral Cliffs Skinner Monologues (Disabled American Veterans); Jerry Tales (Marshall, Lee and Richards). SLIDEFILMS: The Easy Way (Serta Associates, Inc.); It’s More Than Beer (Goetz Brewing Company). TV COMMERCIALS: for Blue Cross (Boselli and Jacobs); O-Cedar (Turner Advertising); U.S. National Bank (Allen and Reynolds); Allstate Insurance (Leo Burnett); Norge (Donahue and Coe); Serta Mattress (Erwin, Wasey, Guthrauff and Ryan); Tru-Ad (Cunningham and Walsh); and others.

FENTON MCHugh PRODUCTIONS, INC.
518 Davis Street, Evanston, Illinois
Phone: U.Niversity 4-3021
Date of Organization: 1956
Fenton P. McHugh, President
Ernest A. Lukas, Executive Vice-President
James R. O’Brien, Production Manager
SERVICES: 16mm and 35mm motion pictures for business, industry and television. FACILITIES: 16mm and 35mm motion picture and sound recording equipment; sound stage; editing facilities.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: From Start to Finish (Johnson’s Wax); Twenty Four Hours (Catholic Archdiocese); A Penny Saved (Credit Union National Association). FILMED TV PROGRAMS: Susan’s Show—13 segments (Columbia Broadcasting System). SLIDEFILM: The Story of Chocolate (Robert A. Johnston Co.).

MIDWEST FILM STUDIOS
6808 N. Clark Street, Chicago 26, Illinois
Phone: S.Heldrake 3-1239
Date of Organization: 1947
Alfred K. Levy, Production Manager
SERVICES: Motion picture and slidofilm production; research, writing, photography, editing, etc. FACILITIES: Motion picture and slidfilm equipment.
RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Point of Sales (Standard Oil); A New Dimension (Magill). SLIDEFILMS:

STANLEY NEAL PRODUCTIONS, INC.
8 East Huron St, Chicago 11, Illinois
Phone: S.Uperior 7-5616
John Newell, Representative
(See complete listing under New York City)

FRED A. NILES PRODUCTIONS, INC.
22 West Hubbard Street, Chicago 10, Ill.
Phone: S.Uperior 7-0760
Date of Organization: December, 1955
Branch: Fred Niles Films, Hollywood, RKO-Pathe Studios, Culver City, California.
Chris Peterson, Jr., Vice-President.
Fred A. Niles, President & Owner
Chris Peterson, Jr., Vice-President
Thomas R. Ryan, Vice-President, Production
Lou Kravitz, Vice-President, Sales
R. W. Pat O’Brien, Manager of Marketing
William E. Harder, Editing Dept. Super.
Prank Richter, Chief Sound Engineer
Ruth Rathey, Creative Director
Edward E. Katz, Controller
Lloyd Rethune, Thomas Rook, Charles Ticho, John Ertmann, Directors
Jack Whitehead (B.B.C.), Super. of Photography
Howard Siemion, Head Cameraman
Frances Metelko, Administrative Assistant
SERVICES: Motion picture production of TV commercials; industrial, public relations and sales training films; theatrical releases; TV-film series. Live action photography and animation. Full creative services: scripts, storyboards, industrial shows, sales training meetings. FACILITIES: Soundproof shooting stages; technical crews for production in studio and location with multi-camera equipment; color or black & white. Complete sound facilities; recording, dubbing, mixing (with nine channels). 14-man editing department, completely equipped. Animation executed by Niles’ own staff of animators in Hollywood.

PILOT PRODUCTIONS, INC.
1819-23 Ridge Avenue, Evanston, Illinois
Phones: A.Mbassador 2-4411; DAvis 8-3700
Date of Organization: 1940
Date of Incorporation: 1952
C. Robert Isley, President
M. E. O’Brien, Exec. Vice-President, Treasurer
A. E. Borough, Secretary
William Kirshner, Dir. Sales Promotion
Hal Childs, Dir. of Photography
Malcolm Rippeteau, Dir. & Writer
Ken Kracht, Dir. of Illustrative Photography
Connie Andersen, Slidefilm Dept.
John Goulden, Set Designer, Studio Mgr.
SERVICES: Complete creative and production facilities for motion pictures, slides, and stripfilms. Research, writing, photography, sound recording, editing, and stripfilm services for industrial and business films. FACILITIES: 10,000 sq. ft. 3,700 sq. ft. shooting stage with 14 ft. clearance under cat-walks; 16mm Mitchell camera equipment; gasoline generator & battery packs for field work; Ampex and Magnasync recording equipment; double system projection facilities.

PARAGON PICTURES, INC.
2540 Eastwood Avenue, Evanston, Illinois
Phones: DAvis 8-5900; BIrrigate 4-5711
Date of Organization: 1948
Robert Laughlin, President
J. Edgar Kelly, Secretary
Catherine M. Laughlin, Treasurer
Samuel J. Needham, Production Manager
SERVICES: Industrial motion pictures, slidefilms and TV commercials. FACILITIES: Fully equipped sound stages 40 ft. x 50 ft., magnetic and variable density optical recording systems, conference and screening rooms, editing and still laboratory facilities.

PILLOT PRODUCTIONS, INC.
1819-23 Ridge Avenue, Evanston, Illinois
Phones: A.Mbassador 2-4411; DAvis 8-3700
Date of Organization: 1940
Date of Incorporation: 1952
C. Robert Isley, President
M. E. O’Brien, Exec. Vice-President, Treasurer
A. E. Borough, Secretary
William Kirshner, Dir. Sales Promotion
Hal Childs, Dir. of Photography
Malcolm Rippeteau, Dir. & Writer
Ken Kracht, Dir. of Illustrative Photography
Connie Andersen, Slidefilm Dept.
John Goulden, Set Designer, Studio Mgr.
SERVICES: Complete creative and production facilities for motion pictures, slides, and stripfilms. Research, writing, photography, sound recording, editing, and stripfilm services for industrial and business films. FACILITIES: 10,000 sq. ft. 3,700 sq. ft. shooting stage with 14 ft. clearance under cat-walks; 16mm Mitchell camera equipment; gasoline generator & battery packs for field work; Ampex and Magnasync recording equipment; double system projection facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Progressive Processing (Universal Oil Products Co.); Principles of Frequency Response (Instruments Society of America); Moving Mountains; A Load Off Your Mind (Clark Equipment Company); Five Keys to Success (Tyler Refrigeration Corporation). SLIDEFILMS: T-24 Excavator Crane

BUSINESS SCREEN MAGAZINE

[LISTING CONTINUES ON FOLLOWING PAGE]
"Good action shots in any light with 'Superior' 4 film"

says Don Malkames, A.S.C.

The high speed and extreme latitude of Du Pont Superior® 4 Motion Picture Film made it the choice of Don Malkames, Director of Photography for Louis Kelman's production, "The Burglar," released through Columbia Pictures. Shot largely on location in Atlantic City, N. J., "The Burglar" posed some serious problems. Like the scene above. Filmed at night, with bright lights shining into the lens, this shot still shows good contrast, fine definition in darker areas—made possible by the use of Du Pont "Superior" 4.

"On location, I know I can't miss with 'Superior' 4," says Mr. Malkames. "For set work, Du Pont 'Superior' 2 lets me get just the lighting effects I want...without danger of under-exposure.

"The service we get from the Du Pont Technical Representative, J.T. Dougherty, the interest he takes and the technical information he furnishes...that's very important, too."

For more information about Du Pont Motion Picture Films, contact the nearest Sales Office, or write Du Pont, Photo Products Dept., 2420-2 Nemours Building, Wilmington 98, Del. In Canada: Du Pont Company of Canada (1956) Limited, Toronto.
Reid H. Ray Film Industries, Inc.
308 South LaSalle Street, Chicago 4, Illinois
Phone: Financial 6-8987
Frank Balkin, Vice-President, Midwest-West Sales
(See complete listing under St. Paul, Minn.)

Rudy Swanson Productions
7715 Oglesby Avenue, Chicago 49, Illinois
Thomas Fenton, Sales Representative
(See complete listing Appleton, Wisconsin)

SARRA, INC.
16 East Ontario Street, Chicago 11, Illinois
Phone: Whitehall 4-5151
200 East 56th Street, New York 22, N.Y.
Phone: Murray Hill 8-6865
Date of Organization: 1957
Valentino Sarra, President
Morris Behrend, General Manager
John Henderson, III, Sales Manager
Rex Cox, Creative Director
Robert Jenness, Director
Stanley Johnson, Director
George Altman, Chief Editor
David Fletcher, Art Director
(At Chicago Studios)
Robert L. Foster, Manager
Marvin Bailey, Production Manager
Karl Oesser, Photography
Norman Schickedanz, Director
Harry Holt, Creative Director
John Brix, Assistant Prod. Mgr.
Helen Krupa, Scenario Supervisor
George DeDecker, Art Director
Harold Lignell, Laboratory Manager
Victor Cosgrave, Sales
Hal Toleman, Sales
Bill Newton, Sales
SERVICES: Creation and production of motion pictures, slides and television commercials for sales, training, product promotion and information, employee training and indoctrination, safety training and promotion, public information, Armed Forces training subjects. FACILITIES: Sound stage, 16mm and 35mm motion picture cameras; still photographic equipment and personnel; 16mm and 35mm editing; 16mm and 35mm processing laboratory; art and animation; creative staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Kaiser Dome at Virginia Beach (Kaiser Aluminum and Chemical Sales); Hail to the Cook (Hotel, Restaurant and Bartenders International Union AFL-CIO); Black Lake, Color at Steephill (Construction Aggregates Corporation); The Eyes Have It (Plastic Contact Lens Company).

**Telexip-Anderson, Inc.**
6620 Diversey, Chicago 35, Illinois
Stanley Anderson, in charge
410 S. Michigan Ave., Chicago 4, Illinois
Robert F. Edmonds, in charge
(See complete listing in Los Angeles area)

UPA Pictures, Inc.
360 N. Michigan Ave., Chicago 1, Illinois
Phone: AAndover 3-7566
Jerry Abbott, Sales Executive
(See complete listing under Los Angeles area)

**TELECINE FILM STUDIOS, INC.**
100 S. Northwest Highway, Park Ridge, Ill.
Phone: TA 3-1418
Chicago Line BO 3-5818
Date of Organization: 1952
Byron L. Friend, President
June A. Friend, Secretary-Treasurer
Henry C. Friend, Facilities Manager
Hans Gragg, Supervising Editor
Helen Leber, Talent Contact
SERVICES: Motion pictures for industry and television, color or b&w; 35mm or 16mm, studio or location. TV commercials, complete packaging service, editing, re-recording, mixing, interlock screening and recording; script writing; animation; consultation. Hi-speed photography for observation and analysis; time-lapse films. FACILITIES: Multiple camera, continuous shooting picture equipment, 35mm or 16mm cameras; magnetic sound recorders; sound stage 30' x 45', five-channel re-recording and mixing; seleny interlock. Gasoline and battery-driven generators for location; wireless microphones. Lighting equip. for studio and location; editing equipment, including 35mm, 16mm Moviolas.

**RECENT PRODUCTIONS AND SPONSORS**
MOTION PICTURES: Great Enterprises (Chicago Metropolitan YMCA): Ideas and Film (Ball & Howell Company); Chicago Youth Rally (Cereal Company); Rudy's Better Breakfast (Cereal Institute); The Adventurers (Willis Butler). FILMED TELEVISION PROGRAMS: Zoo Parade, World Safari (National Broadcasting Company). TV COMMERCIALS: for Lytton's Cooking Magic, Ding Dong School, Papermate, Healthknit.

**UNITED FILM & RECORDING STUDIOS, INC.**
301 East Erie Street, Chicago 11, Illinois
Phone: Superior 7-9114
Date of Organization: 1928
Date of Incorporation: 1933
William L. Klein, President & Exec. Producer
Elliot Schick, Film Director
John Brunn, Creative Director
Larry Wellington, Creative Musical Director
Bryan Wright, Chief, Engineering Dept.
Howard Alk, Head of Editing Dept.
Marilyn Friedel, Sales Development & Traffic Coordination
Ed Hanson, General Sales Manager
SERVICES: Creators and producers of motion pictures, slides and television commercials and related materials for a complete custom-made package in all branches of business and industry. FACILITIES: Modern, fully equipped, air conditioned studios, 16mm and 35mm featuring Western Electric and RCA sound, Mitchell cameras, Ampex, etc.

**RECENT PRODUCTIONS AND SPONSORS**
MOTION PICTURES: As Ye Sow (State of Illinois); Become Men Dream (Jewish Federation of Chicago); Quality House (Lathing Foundation of Chicago); More Money In Meat; The Hollymatic Story (Hollymatic Corporation).

* This symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 8th Review.
WILDING PICTURE PRODUCTIONS, INC.
1345 Argyle Street, Chicago 40, Illinois
Phone: Longbeach 1-8419

Date of Organization: 1914
Date of Incorporation: 1927

BRANCH OFFICES

NEW YORK: 405 Park Avenue, New York, N.Y.
Phone: Plaza 9-6854. T. H. Westermann, Vice-President.

DETROIT: 4925 Cadieux Road, Detroit, Mich.
Phone: Tuxedo 2-3740. Dean Coffin, Vice-President.

Cleveland: 1010 Euclid Blvd., Cleveland, Ohio.
Phone: Tower 1-6440. Larry Young, District Manager.

PITTSBURGH: 3 Gateway Center, Pittsburgh, Pa.
Phone: Grant 1-6240. Quinn Short, District Manager.

CINCINNATI: 617 Vine St., Cincinnati, Ohio.
Phone: Garfield 1-0477. R. L. McMillan, District Manager.

CHICAGO: 1345 Argyle Street, Chicago 40.
Hugh Gage, District Manager.

ST. LOUIS: 3920 Lindell Blvd., St. Louis, Mo.
Phone: Jefferson 5-7422. Jack Robertson, District Manager.

HOLLYWOOD: 5981 Venice Blvd., Hollywood, California.
Phone: WBester 8-0183, Frank Mullaney, in charge.

C. H. Bradfield, Jr., President
J. A. Kellock, Vice-President & General Mgr.
Jack Rheinstrom, Vice-President, Sales
C. B. Hatcher, Vice-President, Finance
A. J. Henderson, Vice-President, Creative Services:
Wilde-Henderson, Inc.
E. J. Parrott, Vice-President & General Manager, Wilde-Henderson, Inc.

Walter Tinkham, Vice-President, in charge of Production
Norman B. Terry, Vice-President, Sales; Wilde-Henderson, Inc.

G. Duncan Taylor, Prod. Mgr., Slidefilm Dept.
William J. Morris, Production Mgr., New York

Charles O. Dennis, Production Mgr., Detroit
Morgan W. Gibney, Production Development
James M. Constable, Vice-President & Executive Producer

Russ Raycroft, Director, Television Division
A. J. Bradford, Director, Customer Services
Jerome C. Diebold, Executive Producer, Government Services

Harold A. Witt, Executive Producer, Government Services
Harold Kinde, Laboratory Superintendent
Gilbert Lee, Art Director
James E. Dickert, Recording Director
Jack A. Kriger, Advertising & Sales Promotion

J. B. Morton, Sales Coordinator

SERVICES: Creators and producers of motion pictures and slidefilms for business and industry; television commercials; complete live shows and presentations for conventions and sales meetings. FACILITIES: Four nationwide studio and service operations, detailed as follows:

Chicago: Home office and main studios: 60,000 sq. ft. of floor space—27,000 sq. ft. in three sound stages—100' x 75'; 100' x 70' and 100' x 50'; remainder of administrative, service and creative offices; still and motion laboratories; optical and animation departments; art department; screening rooms; sound recording department; film vaults; carpenter shop and other departments. Wilding Customer Service department, located at 5157 (Broadway) Chicago in one-story building of 14,000 sq. ft. It provides stage of 3,500 sq. ft. for slidefilm production; remainder for servicing and storage of industrial show equipment and demonstration area.

** **

Detroit: Studio operations are housed in modern building especially constructed for motion picture production. New building contains administrative, sales and service offices; graphic art department; two sound stages, totaling 8,000 sq. ft., and screening rooms. Wilding-Henderson, Inc., is a new addition to national organization, offering training, sales promotion and merchandising services. Its new building at 13535 Livermore St. houses own staff of planning, merchandising, editorial and creative personnel.

** **

New York: In addition to sales and service offices listed above, Wilding now provides complete motion picture and television production facilities at 157 E. 69th St. The new studio puts all eastern production personnel under one roof; provides two sound-proof stages totaling 3,000 sq. ft.; a carpenter shop; sound recording equipment; cutting and projection facilities and administrative offices. Easy accessibility from 69th St. for handling automobiles, trucks and large appliances.

** **

Hollywood: Sales and service facilities, sound stage, screening room and all other equipment for motion picture production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1958 New Car and Truck Announcement Pictures (Ford Motor Company); Ace Ranchero (Deere & Company); For Immediate Action (A.T.&T.); Color Magic (Interchemical Corporation); White Magic (Morton Salt Company); Pathways to Yesterday (Illinois Bell Telephone); Asbestos, A Matter of Time (Johns Manville); The Road Ahead (General Electric); The Big Change (Standard Oil of Indiana); Spring Dealer Meeting (Goodyear); Order Materials Institute (Truscon Steel Div. of Republic Steel Corporation); Jet Aircraft Research (U.S. Navy); A Product of the Imagination (Alcoa); Bread on the Water (Sinclair); You Decide (Ohio Oil); Space, Time and Steel (Armco); 1104 Sutton Road (Champion Paper and Fibre Company); The Story of Main Street (Dun and Bradstreet); Paint for the Pictures of Tomorrow (Rinkesh-Mason);.

Services: Follow Through, Pictures, Light for Easy Seeing, Lighting for Comfort, Light for Living (General Electric); Assured Accumulator (New York Life); Timken Heavy-duty AP Railroad Bearing (Timken Roller Bearing); Tips on Using Tools, Demonstration Towmotor (Towmotor Corporation); Miracle for Milday (Whirlpool Corporation). Wide Screen slides and slidefilms for Morton Salt. Slides, road show—slides and slidefilm for Kellogg Company. TV COMMERCIALS: for Aloea (Fuller and Smith and Ross); Pure Oil Company (Leo Burnett); Pontiac (McManus, John & Adams); Plymouth (N. W. Ayer); Ford (J. Walter Thompson); Standard Oil of Indiana (D'Arcy); Union Carbide (J. M. Mathes); Western Auto Supply (Bruce B. Brewer); Cities Service (Ellington & Company); R.C.A. Whirlpool (Kenyon & Eckhart); Lincoln (Young & Rubicam); Quaker Oats (Neendum, Louis & Broby); Peters Shoe Company (Henri, Hurst & McDonald); Klevinor (Geyer); Colgate (Lennon & Newhall); Trix (Tatham-Laird); Pabst (Lester M. Maitz); Hit Parade Cigarettes (BD&D); Camels (William Esty); A.M.P. (Fletcher Bowling & others). INDUSTRIAL SHOWS: for Standard Oil of Indiana; Ford Motor Company; American Kitchens; Butler Manufacturing Company; Motorola Corporation; Admiral Corporation; Electric Auto-Lite Company; Dodge, Desoto, Plymouth, Chrysler Imperial and Dodge Truck Divisions of Chrysler Corporation.

**

Raphael G. Wolff Studios, Inc.

1205 Oronning Avenue, Evanston, Ill.

Phone: Davis 8-7236

Carl Wester, in charge

(See complete listing under Los Angeles area)

Illinois

G & G FILM CORPORATION

113 North Market Street, Champaign, Illinois

Phone: Fleetwood 6-4266

Date of Organization: 1955

Perry Gliessman, President
George Grubh, Vice-President

Bill Godsey, Production Manager

Gene Wilder, Art Director

SERVICES: Scripts and storyboards, live action and animation including articulated dolls; complete production of 16mm sales, training, public relations, educational and industrial films, also television commercials. FACILITIES: Multiple camera, continuous shooting picture equipment, 16mm cameras; sound recorders; new studio with 3,200 sq. ft. of floor space including sound stage and narration booths; five-channel re-recording and mixing. Complete personnel and equipment for studio and location complete recording and mixing. Three man art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Windows (Ponderosa Pine...
MINNESOTA

CONTINENTAL FILMS
(Div. of Midwest Radio-Television, Inc.)
47 South Ninth St., Minneapolis 2, Minn.
Phone: PE 8-6391

Date of Organization: 1954
Robert Ridder, President
F. Van Konynenburg, Executive Vice-Press.
Paul D. Rusten, Executive Producer
Richard C. Polister, Production Director
Wallace N. Kammann, Head Cameraman
Ben C. Goldenberg, Sales

SERVICES: Writing, direction and production of color and black and white motion pictures for business, education, religion and television. Complete production staff, facilities; 30' x 60' sound studio; Arriflex, Mitchell cameras; editing, interlock projection; synchronous magnetic film sound recording and mixing; film music library.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Your Future (Humboldt Institute); It's Easy to Bend (O'Neill-Irwin); Trackmaster (Owotana Tool); Automation in Passenger Tire Building (United States Rubber); They Called It Minnesota (Minnesota Centennial Commission). SLIDEFILMS: The Retarded Child—Planning His Future (Minnesota Welfare); Eugene of Paris (Rayette, Inc.). TV COMMERCIALS: King Koil (United States Bedding); Janney Best Paints (Erwin, Wassey, Ruthrauff & Ryan, Inc.).

CENTRON CORPORATION, INC.
West Ninth at Avalon Road, Lawrence, Kansas.
Phone: Viking 3-0400
Date of Organization: 1947
Arthur H. Wolf, President and Exec. Prod.
Russell Mosser, Executive Vice-President and Treasurer
Norman Stuewe, Vice-President
Charles Lacey, Secretary and Director of Production
Maurice Prather, Motion Picture Photography
Margaret Travis, Script Supervision
Jerry Drake, Script
Harold Harvey, Director
Gene Courtney, Director
Robert Rose, Still Photography
Dan Palmquist, Editing
Oscar Rojas, Art Director

SERVICES: Motion pictures and slidefilms for public relations, sales, training, education and television. Subcontracting. Specialized sports photography. Specialized color and/or black and white still assignments. Animation and recording facility. SERVICES: New studio and office facilities include 60' x 100' x 27' sound stage, voice studios, editing rooms, sound rooms, etc.; Mitchell and Cine Special cameras; complete lighting and sound equipment for studio and location.

EMPIRE PHOTOSOUND INCORPORATED
1920 Lyndale Ave. South, Minneapolis 5, Minn.
Phone: Franklin 4-5040
Date of Incorporation: October, 1945
William S. Yale, President
Charles B. Woehrl, Secretary-Treasurer
Catherine Running, Business Manager
Richard Jamison, Production
Arthur Nichol, Director of Slidefilms & Animation
Gwen Wohlfel, Assist. Production Mgr.
John Raddatz, Chief Cameraman
Frank Puchard, Editor
Sam Sabean, Sound Engineer

SERVICES AND FACILITIES: Completely equipped production facilities for motion pictures, sound slidefilms, television commercials and sales meeting presentations, 16mm Maurer camera. Time-lapse, slow motion equipment. Editing, and interlock projection. Animation, sound recording studio 40' x 60' sound stage. Tape and magnetic film recording, disc and tape music libraries. Process screen and are rear projection. High fidelity public address system. 16mm Eastman are projector, Strong Are projector for 3½' x 4 slides and filmstrips, 8 ft. x 10 ft., 8 ft. x 20 ft., 12 ft. x 30 ft. and 20 ft. x 20 ft. projection screens, available for conventions, sales meetings, etc.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Truly Yours, A Promise (Farmers Union Central Exchange); The Land Leveler (The Farmhand Company); Empire on Parade, Glorious Glacier Park (Great Northern Railway Company); An Introduction to the Hossfeld Universal Bender (Hossfeld Manufacturing Company); Progress Report, Out State of the Minnesota (Minn. Agricultural College); Growing Places (Minnesota Mining & Manufacturing Company);
George Ryan Films, Inc.
210 South Seventh St., Minneapolis 2, Minnesota
Phone: F'Federal 5-8864
Date of Organization: 1955
George M. Ryan, President
Henry K. Knoblauch, Vice-President, Treasurer
Wayne A. Langston, Vice-President, Gen. Manager
David E. Westphal, Camera-Editing Depts.
Donald J. Egerstrom, Sound Dept.

Services: 16 and 35mm for motion pictures, television, film commercials, sound slides.""
WEST CENTRAL: Mo., Neb., Wisc.

PREMIER FILM & RECORDING: Cont’d.
RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Cardinal Tradition (Anheuser-Busch, Inc.); Bed Half Quarts, Pick-A-Pair of Six Packs (‘D’Arcy Advertising Company); Busch Bavarian Story 1956 (Gardner Advertising Company); Slidefilms: Perspective (Missouri Historical Society); The Living Christ Series, 7, The Blessings of the Christ Child (Concordia Publishing House); Falls City Beer sales training film (Horan-Daugherty, Inc.); TV COMMERCIALS: For Reisch Beer (Oakleigh R. French & Associates); Budweiser (D’Arcy Advertising Company); Busch Bavarian Beer, Monsanto Chemical (Gardner Advertising Company); Maur’s Barbecue Sauce (George Nagel & Associates); Siegler Heaters (Siegler Corporation).

Wilding Picture Productions, Inc.
3290 Lindell Boulevard, St. Louis, Mo.
Phone: Jefferson 5-7422
Jack Robertson, District Manager
(See complete listing under Chicago area)

Nebraska

CHRISTENSEN-KENNEDY PRODUCTIONS
3553 Farnam Street, Omaha, Nebraska
Phone: AT 2977
Date of Organization: 1956
Ray Christensen, Partner, Producer-Director
Dennis M. Kennedy, Partner, Producer-Director
Herb Hellwig, Representative
Kenneth C. Dunning, Art Director
SERVICES: Industrial, public relations, training and sales films; slide films; strip animation; visual aids; work; and TV commercials.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Help and Hope (Martin Luther Home for Retarded Children, Beatrice, Neb.); Fashion Show (The Clarkson Hospital); Slidefilms: Selling Group Plans (Mutual Benefit of Omaha); How to Do Magic Tricks (Paxton & Gallagher Co., Buchanan-Thomas, Adv.); A New Benefit Plan for Employees (Omar, Inc.).

KEITH FILM PRODUCTIONS
2220 Harney Street, Omaha, Nebraska
Phone: Jackson 3559
Date of Organization: 1953
James C. Keith, Owner
E. LaMont Williams, Production Mgr.
Helen W. Gloh, Art & Animation Director
SERVICES: Production of motion pictures, 16mm for advertising and sales purposes for industry, education and television. Including creative art and script services, photography, live and animation. Specialists in agricultural farm equipment sales films. FACILITIES: 16mm Cinema Special, Auricon and Bell & Howell cameras, animation stands, large sound stage, portable lighting, editing and viewing studios.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Down to Earth (The Soil-Mover Co.); The Big Dipper (Kooler Mfg. Co.); The Big Difference (Wind King Electric Mfg. Co.); Forage Chopping (Lundell Mfg. Co.); Profits Cut and Dried (Behlen Mfg. Co.); TV COMMERCIALS: for Old Home Bread, Meat Baking (Amundsen Bobstein Adv.); Cooper Feeds, Fairmont Foods (Allon & Reynolds); Alamito Dairy (Ayers, Swanson, Omaha); Habco Mfg. Co. (Ayers, Swanson, Lincoln); Metropolitan Utilities District (Bozell & Jacobs, Inc.); Union Pacific Railroad (Capes & Co., Adv.); Kitty Clover Potato Chips (Floyd Mellen, Adv.); Blue Bunny Ice Cream (W. D. Lyon Company).

Wisconsin

FILM ARTS PRODUCTIONS, INC.
1700 South 19th Street, Milwaukee 4, Wisconsin
Phone: Mitchell 5-0523
Date of Organization: 1927
Harlan P. Croy, President
Walter E. Immeusu, Director, Photography
C. Oscar Lindquist, Still Photography
Alfred M. Zamlo, Chief Sound Engineer
SERVICES: Creation and production of motion pictures and slide films for industry; TV commercials; slide presentations; script preparation; facilities; new studios; sound stage, 66 ft. x 50 ft.; recording studios 22 ft. x 14 ft. and 11 ft. x 14 ft.; editing rooms; laboratory; complete 16mm; complete lighting equipment for location and studio work.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Out of This World (Harley-Davidson Motor Company); Fall House-cleaning (S. C. Johnson & Sons); Take It Easy (Weber Mfg. Company); 1959 Convention (National Junior Chamber of Commerce);
Slidefilms: Behind Your Speed Queen Franchise (Speed Queen Corporation).

Douglas Productions
734 N. Jefferson, Milwaukee, Wis.
Phone: Broadway 3-5680
Fred C. Raymond, Client Contact
(See complete listing under Chicago area)

KLUGE FILM PRODUCTIONS
3200 N. Richards Street, Milwaukee 12, Wisconsin
Phone: Franklin 2-0191
Date of Organization: 1952
Donald R. Kluge, Sales Manager
Douglas W. Kluge, Production Manager
SERVICES: Scripting and production of 16mm motion pictures for business, industry and television. FACILITIES: Equipped for studio and location photography and recording; editing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Resistance Welding (Resistance Welding); The Story of Heart's (Heart's Food Products Co., Inc.);
The Electronic Secretary—Theory of Operation (Electronic Secretary Industries, Inc.); Understanding High Fidelity (Hi-Fi House, Inc.); Rotary Caster and Stacker (Alfa Machine Co.); Junior Red Cross (American Red Cross, Milwaukee Chapter).

Riveria Productions
230 Westmore Blvd., Milwaukee 14, Wisconsin
Phone: Sunset 2-8815
Robert Zens, Midwest Representative
(See complete listing in Los Angeles area)

RUDY SWANSON PRODUCTIONS
1616 Lehmann Lane, Appleton, Wisconsin
Phone: Regent 3-6272
Date of Organization: 1939
Branches: Route 2, Janesville, Wisconsin
Harlan Long, Sales Representative; 7715 Oglesby Ave., Chicago 49, Illinois. Thomas Fenton, Sales Representative.
Rudy Swanson, Executive Producer
Robert W. Swanson, Production Supervisor
Richard Caspian, Production Assistant
Gordon Daily, Sound Recording
David Porter, Studio Crew Head
SERVICES: Creators and producers of all elements of 16mm sound, color, sales, sales training, documentary, public relations, and television films. FACILITIES: Company owned motion picture center with two sound stages, offices, projection, recording and editing facilities. Main stage 40' x 60' with complete kitchen, office and household sets. Complete color lighting, three 16mm cameras, 16mm magnetic synchronous recording and multi-channel mixing; music and art facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: View Fair Shore (Milwaukee Community Chest); You Can't Put a Price on It; Veramatic (Supreme Products Co.);
These Few Seconds (Wisconsin Wire Works); The Gorton Story (Gorton-Pew Fishing Co.);
The Red Arrow Story (Wisconsin National Guard); Swann-Pak; Versatility in Volume (A Study of Automation for Fish Sticksc); Adven (Marathon, Div. of American Can Co.); The Morning Glory Story (Consolidated Badger, Inc.).

This 8th Annual Review Issue
Is Your Most Reliable Reference Source

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion pictures or slidefilms were the minimum requested for an unqualified listing. Television commercials are also listed for companies specializing in this type of production work.

[LISTING CONTINUE ON FOLLOWING PAGE]
Integrated for Performance: TECHNIRAMA and TECHNICOLOR

Now a new dimension is added to the magic of COLOR BY TECHNICOLOR. It is TECHNIRAMA—the Technicolor single camera, large screen photography system. This triumphant combination signals a new era in motion picture entertainment.

TECHNICOLOR CORPORATION • Herbert T. Kalmus, President and General Manager • Technirama and Technicolor are registered trademarks
Arkansas

Telepix Corporation
Delaplaine, Arkansas
Jim Vaughn, Representative
(See complete listing Los Angeles area)

Arizona

* CANYON FILMS OF ARIZONA
534 North Seventh Ave., Phoenix, Arizona
Phone: Alpine 2-1719
Date of Organization: 1953
Raymond Boley, Owner-Production Manager
Bob Allen, Owner-Director of Photography
John E. Evans, Creative Production
Wally Bruner, TV Commercial Production
SERVICES: Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms. Contract shooting or editing for outside producers. Art, animation and script services. FACILITIES: Two sound stages, sound recording facilities (magnetic film or tape); disc cutting. Set lighting and complete portable lighting. Synchronous cameras, recorders and dubbers. Editing dept., including sound cutting. Interlock projection and recording. Set construction. 16mm or 35mm production. Complete location equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Alpine Line (International Metals); Winter at the San Marcos (San Marcos Resort); The Arabian Horse (Arabian Horse Assoc. of Arizona). SLIDE-FILMS: Your Invitation (Paradise Memorial Trust); Reathaven Mausoleum (Tech Memorial Trust).

SOUTHWEST FILM INDUSTRIES, INC.
806 Roosevelt Street, Tempe, Arizona
Phone: Woodland 7-5413.
Date of Incorporation: 1954
Joel A. Benedict, President
Robert M. Wachs, Vice-President
T. T. Crane, Secretary, Treasurer
Elmer F. Felton, Public Relations
Sherwood Strickler, Cinematographer
Stanley Weimer, Technical Consultant
Ronald Holloway, Director of Music
Richard Bell, Script Writer
SERVICES: Motion picture productions, business, industrial, educational; kinescoping; TV commercials; processing and printing 16mm film. FACILITIES: 16mm film production studio and 16mm film processing laboratory.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The All-American County (Maricopa County, Arizona); Trends in Arizona Living (John J. Long, Phoenix); Creatures of the Desert, Irrigation (McGraw-Hill); Naked Came I, Our Versatile Forest (Arizona State College).

Extra Production Review Copies
Additional copies of this 8th Annual Review available at $2.00 each while supply lasts.

Texas

* JERRY FAIRBANKS PRODUCTIONS
219 Majestic Building, San Antonio, Texas
Phone: Capital 4-5641
Jack Mullen, Representative
(See complete listing under Los Angeles area)

GULF COAST FILMS, INC.
Oil & Gas Building, Houston 2, Texas
Phone: Blackstone 5471. Cable: Gulffilm
Robert Yarnall Richie, President
V. G. Richie, Secretary-Treasurer
SERVICES: Motion pictures, Richie-Graphs, slideslids and still photography, b&w or color. Scripting and story board treatments; counsel on distribution. FACILITIES: Mitchell camera, complete lighting.

RECENT PRODUCTIONS AND SPONSORS
(See complete listing under Robert Yarnall Richie in Metropolitan New York area)

JAMIESON FILM COMPANY
3825 Bryan Street, Dallas 4, Texas
Phone: Taylor 3-8158
Date of Organization: 1916
Branch: 936 W. Peachtree St., N.W., Atlanta 9, Georgia. Phone: Trinity 4-6625.
Chester D. Gleason, Manager
Bruce Jamieson, Partner & Business Manager
Hugh V. Jamieson, Jr., Partner & Production Manager
Jerry Dickinson, TV Production Manager
Taylor Branch, TV Program Supervisor
Robert Redd, Production Services Manager
Bill Stokes, Sales Manager
Larry Buchanan, Writing
Robert A. Scott, Camera
John Beasley, Animation
Paul Jamieson, Laboratory
Barbara Guild, Accounting
Seward Brownrigg, Sound
SERVICES: Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed television programs and TV commercials; sound recording laboratory and printing services for industrial, educational, or producer organizations. FACILITIES: 15,000 sq. ft. studio, sound stage and laboratory; complete 35mm & 16mm production equipment; RCA 16mm and 35mm sound channels; editing, printing and processing 16mm and 35mm; color printing with scene-to-scene color correction; animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Land Is Yours (Atlantic Seaboard Conference of American Title Assoc.); Solid Propellant Rocketry (Thiokol Chemical Corp.); Railroading With Radar (Southern Pacific Railroad); Adventure at Our Door (Texas State Park Boards); Search for Oil in Panama (Champlin Oil Co.); classified films for: Chance Vought Aircraft (3) and Convair (3). TELEVISION FILMS: Texas in Review—52 half hour programs for Humble Oil & Refining Co. (McCann-Erickson); Confession—7 half-hour programs for Confession, Inc. TV COMMERCIALS: For Old Judge Coffee (Hirsch, Tamm & Ulman); Humble Oil & Refining (McCann-Erickson); Borden, Fritos Haggar Slacks (Tracey-Locke); Sessions Peanut Butter, Jesse Jewell Frozen Foods (Craw ford & Porter); Tenlenist (Pams); Mercantile National Bank (Ratchiffe); Morton Food (Crook Adv.); Bunker Hill Foods (Cargill & Wilson); Red Goose Shoes (D'arcy & Co.); Neuhoff's Meats (C. Wendell Muench); Stat Fair of Texas (W. W. Sherrill).

KEITZ & HERDON
4409 Belmont, Dallas, Texas
Phone: Taylor 4-2568
Date of Organization: 1950
Larry F. Herndon, Jr., Sales Mgr.
Rod K. Keitz, Production Mgr.
Tom Young, Art Director
Bob Daltzell, Production Supervisor
John Brougham, Photography
SERVICES: Complete 35mm and 16mm motion picture services, both live photography and animation. FACILITIES: 35mm and 16mm production units.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: De Icer (Standard Oil Company of Indiana); Vornado Service (O. A. Sutton Corporation); Red Ball Jets (Mishawaka Rubber & Wool Company); Fountain Service (Dr. Pepper Company); LSB (Long Star Brewing Company).

MUNDELL PRODUCTIONS
4207 Gaston Avenue, Dallas 10, Texas
Phone: Taylor 1-0770
Date of Organization: 1956
Jimmie Mundell, Owner and Director of Production
Tom Journee, Sales Manager
Jeff Mundell, Business Manager
SERVICES: Industrial, sales promotion, public relations, political and TV news release service. FACILITIES: 16mm and 35mm cameras, silent and sound; studio and location; synchronous magnetic recording; M.R. lights & grip equipment; production & editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Unfinished Business (Citizen's Charter Association); It's Courage That Counts (Senator Ralph Yarborough); Restland of Dallas (Restland Memorial Park); Texas Labor United (Texas State AFL-CIO); Stewardess College (American Airlines).

Robert Yarnall Richie Productions, Inc.
Oil & Gas Building, Houston 2, Texas
(See listing of Gulf Coast Films, Inc.)

United States Productions, Inc.
1714 Huldy, Houston 19, Texas
Mrs. Barbara Atwell, in charge
(See complete listing in New York City area)

Winik Films Corporation
4300 Druid Lane, Dallas 5, Texas
Ray Jones, in charge
(See complete listing in New York City area)
TEXAS INDUSTRIAL FILM COMPANY
2528 North Boulevard, Houston, Texas
Phone: Jackson 9-4377

Date of Organization: 1945
Date of Incorporation: 1956
N. Don Macon, President
S. Macon, Secretary-Treasurer
A. P. Tyler, Production Manager

Services: Industrial training and sales promotion motion pictures, 16mm and 35mm sound, color; 35mm sound slidefilms. Facilities: 16mm and 35mm cameras, lighting equipment, air-conditioned sound stage; disc, 16mm magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for 16mm motion pictures and 35mm slidefilms. Personnel for writing, direction, editing and sound recording.

THOS. J. BARBRE PRODUCTIONS
2130 So. Bellaire St., Denver 22, Colorado
Phone: Skyline 6-8383

Date of Organization: 1940
Thos. J. Barbire, Owner, Manager, Producer
Anita T. Barbire, Assistant Manager
Paul Emrich, Recording Director
Harold J. Anderson, Director of Photography
Lowell B. Switzer, Writer-Director

Services: Complete production of all types of business films. Sales, training, public relations, advertising, educational, color and black and white. TV commercial and TV entertainment films. Producer services. Facilities: Sound stage, theater, editing rooms, voice studio, interlock projection. Maurer cameras. 100,000 watts of lighting equipment. Maurer six-track optical recording. Magnetic film recording. Tape recording, Sound track and generator. Editing, animation and titling rooms, equipment and staff. Recorded music libraries. Staff organist, Editors, script writers.

RIPPEY, HENDERSON, BUCKNUM & CO.
909 Sherman Street, Denver 3, Colorado
Phone: ACom 2-5601

Date of Organization: 1943
Arthur G. Rippey, Managing Partner
Gilbert Bucknum, Partner, Producer
Clair G. Henderson, Partner
Harry A. Lazier, Partner
Robert R. Powell, Production Supervisor
Robert G. Zellers, Chief Cameraman
Kenneth C. Osborne, Film Editor

Services: Industrial and civic relations motion pictures, color and sound, both voice-over and lip synchronization; sound slidefilms, black and white and color. Facilities: Sound studio, 16mm cameras, lighting, recording and editing equipment; creative staff; art department.

SOUTHWEST FILM CENTER
(Film production facilities of SOUTHWEST FILM LABORATORY, INC.)
3024 Fort Worth Ave., Dallas, Texas
Phone: Whitehall 2-6184

Date of Organization: May, 1950
Irvin Gans, Executive Producer
Jack A. Hopper, Laboratory Manager
Lloyd B. Abernathy, Producer Services
Robert E. Rogers, Editorial Supervisor
Robert Arch Green, Script
Marty Young, Director
Bill Mitchell, Set Design
Joe Harris, Animation
Oliver H. Oliver, Sound

Services: Producer services, script to screen or any phase of production. TV series; TV commercials; business and educational films; animation. Facilities: 3200 sq. ft. sound stage; sound recording studio; multiple-channel dubbing; music scoring. Complete laboratory featuring additive scene-to-scene color correction printing. New animation department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: A Better Way (Typer Pipe & Foundry Co.); Men and Milk (North Texas Milk Producers Assn.); The Next Hundred Years (Louisiana State University); The Bus and Us (Texas Educational Agency); San Angelo (San Angelo Industries, Inc.); The Answer (Waco United Fund).

THEMATIC PRODUCTIONS
COLORADO

MOUNTAIN STATES

THOS. J. BARBRE PRODUCTIONS

SONOCROME PICTURES
2275 Glencoe Street, Denver 7, Colorado
Phone: E.Ast 2-3192

Date of Organization: 1942
Branch: Multichrome Laboratories
760 Gough Street, San Francisco, California
E. B. Hooper, Owner-Producer
George E. Perrin, Director of Photography
Herbert McKenney, Owner, Multichrome Laboratories

Services: Motion picture and television producers. Sound recording, titles, TV Spots, color release prints. Facilities: Animating and editing machines; synchronous 16mm magnetic and optical recorders. Mobile power plant, Mitchell 16mm cameras, 35mm (400 ft.) Emyo. Special effects department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Safety in Action—Transportation; Safety in Action—Mechanical; Use Your Head, second section (Denver & Rio Grande Western R.R.); Submerged Welding Techniques (Burkhardt Steel Corp.); Operations Petroleum Peak (Keeska & Associates Agency); Mr. Dodds Goes to Colorado on Denver Zephyr (Burlington Railroad Company); U. S. Air Force—ARDC-ML Experimental Series. TV COMMERCIALS: for Denver & Rio Grande Western RR—38, Denver & Rio Grande Western RR and Missouri Pacific RR—4 (Ball-Daviscen Agency); Burlington Road Company—2.

WESTERN CINE SERVICE, INC.
114 E. 8th Ave., Denver, Colorado
Phone: AMherst 6-3061

Date of Organization: September 1, 1952
Herman Urschel, President
John Newell, Executive Vice-President
Noel Jordan, Secretary-Treasurer
Mike Cook, Vice-President—Sales
Harry Barnes, II, Laboratory Manager
Tom Harvey, Sound Recording Manager
Stan Phillips, Titling & Animation Manager

Services: 16mm motion picture and television production; complete 16mm lab. for color and b&w processing; and completing motion picture; complete sound recording for tape, disc and film. Sound slidefilm production. Facilities: Animation and title stand, color & b/w processing machines, printer, editing facilities, Maurer Magasyn and Magnacord recorders, synchronous cameras, professional equipment dept., rental & sale and special effects dept.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Heritage of Hope (National Jewish Foundation for Aesthetic Children); Colorado Cares (Colorado State Dept. of Public Health); Salute to Sales (Shwayder Brothers—Samsonite); Shimieke, D. U. Football Highlights (University of Denver); The Closed Loop (Martin Company); Air Force Academy Football Highlights (Air Force Academy). SLIDEFILMS: The Investment of Today ( Realty Development Company); Noon Shampoo Sales (Bradley Lane Agency). TV COMMERCIALS: for Frontier Airlines, Miss America (Lotito Agency); Luby Chevrolet (Detwiler & Pliz Agency); American Cancer Society (Thorland Laboratories); Lutheran Film (Clair & Meyer); D. U. Hockey (University of Denver); Denver United Fund (United Fund Committee).

The Film Buyer's Basic Guide

☆ Experienced users of visual communications in business, industry and government look to the Annual Production Review listing pages for basic reference data, carefully collated and complete as a primary step in the selection of a competent film producer. Only companies submitting minimum user's reference data are given unqualified listing in these pages. Look to BUSINESS SCREEN for the best buyer's guide reference data in 1958.

8TH ANNUAL PRODUCTION REVIEW
MARVIN BECKER FILMS
915 Howard Street, San Francisco 3, Calif. Phone: EXbrook 2-1655
Date of Organization: 1932
Marvin E. Becker, President
Frank E. Wulzen, Production Manager
Jack Halter, Studio Manager
SERVICES: Industry, commercial, business, public relations and educational motion picture and slideslides. Television films and commercials, newsreel coverage. Franchised Reeves Magnum-Stripping service. Hi-speed photography. FACILITIES: Creative staff, 16 and 35mm production equipment, music library, sound stage, lights, sets, carpenter shop, machine shop, art department, complete animation department and camera. Editing and projection rooms and multi-channel dubbing. Wide-screen production equipment.

MOULIN STUDIOS
181 Second St., San Francisco, California
Phone: YUkon 6-4224
Ray Moulin, President
Thomas Moulin, Vice-President
George Riekman, Mgr., Motion Picture Div., Myron Wagner, Sales Manager
SERVICES: Producers of 16mm and 35mm B&W and color features, TV commercials, slide films. FACILITIES: two music libraries, complete animation facilities, sound recording studios, tape & disc.

PACIFIC PRODUCTIONS
114 Mason Street, San Francisco 2, Calif. Phone: YUkon 2-3986
Date of Organization: 1938
Donald M. Hatfield, Ph.D., President
Fred P. Barker, General Manager
Russell Westdal, Production Manager
SERVICES: Sponsored public relations, sales, documentary and training films; medical films; slideslides; filmstrips; cinettes. FACILITIES: Mauver and Eastman cameras; synchronous tape recording; lighting; sound and silent stages; 35mm & 16mm editing equipment; animation department.

ALFRED T. PALMER PRODUCTIONS
130 Bush Street, San Francisco, California
Phone: Douglas 2-8177-8
Date of Organization: 1931
Alfred T. Palmer, Owner, Exec. Producer
Alexa H. Palmer, Co-Owner, Office Mgr.
Pauline C. Hase, Secretary
William Thomp, Associate Producer
Landa E. Williams, Associate Producer
Herbert M. Johnson, Associate Producer
M.P.S. Van Lier, Associate Producer
David H. Palmer, Sound
Mark Young, Laboratory
Julia Palmer, Editorial
Donald A. Palmer, Production
Charles Niehenshau, Camera Dept.
Nikola Drakule, Still Dept.
SERVICES: Production largely centered in maritime and overseas subjects related to the promotion of human understanding through trade and travel. FACILITIES: Complete production and sound studios, reproduction laboratory, distribution facilities and theatre. Also color and black and white still.

W. A. PALMER FILMS, INC.
611 Howard Street, San Francisco 5, Calif.
Phone: YUkon 6-5961
Date of Organization: 1936
Date of Incorporation: 1947
W. A. Palmer, President
H. B. Butler, Vice-President, Treasurer
C. DeY. Elkus, Jr., Secretary
Florence H. Dieses, Executive Producer
John Corso, Jr., Laboratory Manager
Stewart A. Macrae, Sound Engineer
Joseph E. Dieses, Jr., Associate Producer
Forrest E. Toone, Recording Manager
E. S. Douglass, Jr., Business Manager
SERVICES: Industrial public relations, educational films, and sales training films; sound slideslides; television films and spot commercials; Palmscope 16mm and 35mm television recording. FACILITIES: Studio and location photography; Westrex recording (photographic and magnetic, 16mm and 35mm); disc and tape recording, including stereophonic; multiple channel dubbing and interlock; color, black-white printing, 16mm optical printing, 35mm to 16mm reduction printing; animation and title camera.

THE BUYERS READ BUSINESS SCREEN
**SONOCHROME PICTURES**

760 Gough Street, San Francisco, Calif. (See complete listing under Colorado area)

**GENE K. WALKER PRODUCTIONS**

465 California Street, San Francisco 4, Calif. Phone: YUKon 2-2911

Studio at 627 Commercial Street, San Francisco, California. Phone: YUKon 2-4118

**ACADEMY FILMS**

800 N. Seward St., Hollywood 38, Calif. Phone: Hollywood 2-0741

Date of Organization: 1946

James A. Larsen, President

Mrs. Elizabeth R. Larsen, Vice-President

Frank Putnam, Treasurer & Comptroller

David Johnson, Laboratory Supt.

Ralph Larsen, Laboratory & Sound Technician

JoAnne L. Gainor, Exec. Secretary

SERVICES: Facilities and experienced personnel for production of motion pictures in color or bw for public relations, advertising sales training, research, employee education and other business, industrial purposes. Scripts, photography, artwork and animation. Sound recording & re-recording, editing and both color and bw lab work in our studio. FACILITIES: 60' x 100' sound stage, small recording studio; Westrex sound recording channel, 35mm, 16mm or 16mm. Ampex recorder for 1/4" tape; Mitchell & Ciné-Kodak Special cameras; Bell & Howell printing equipment; interlock motors on all recording equipment. Film vaults, editing and projection rooms.

**ALLEND'OR PRODUCTIONS**

607 North La Brea Avenue, Los Angeles 36 Phone: WEBster 8-2191

Date of Organization: 1951

Branch: 60 West 46th Street, New York 36, N.Y. Phone: Circle 5-0770

Algeron G. Walker, President

J. Lee Siegel, Vice-President

W. A. Blanchard, Sales Manager

J. Reid Rummage, Production Manager

SERVICES: Documentary, educational and industrial films. TV commercials. Television newsfilm service through our newsreel organization, Spotlight News, Inc. FACILITIES: 16mm and 35mm studio and editorial facilities.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Burden of Truth (United Steelworkers of America); Twelve to Go (American Oil Company); Watercolor and Printers Ink (Ford Motor Company); Towers of Truth (Crusade for Freedom—Radio Free Europe); The Princess Takes a Holiday (Renault, Inc.). TV COMMERCIALS: for IceCapsules, Inc.

**ALL SCOPE PICTURES, INC.**

Commercial Film Division

20th Century Fox Television

1417 N. Western Ave., Hollywood 27 Phone: Hollywood 2-6231

Date of Incorporation: 1946

Gordon S. Mitchell, President

C. D. Owens, Vice-President

A Nell B. Mitchell, Secretary-Treasurer

Charles Van Enger, Dir. of Photography

Art Seid, Film Editor

SERVICES: Industrial, public relations, educational and training films. TV commercial and theatre ad films. Live action, animation and special location picture production. FACILITIES: Studies of 20th Century Fox (both Western Ave. and Foxhills).

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Fortune in Two Old Trunks (Sunsweet Growers, Inc.); Boats and Motors (Kaiser Aluminum & Chemical Corp.). TV COMMERCIALS: Chesterfield Cigarettes (McCollum Erickson Inc.); Petri Wine (Young & Rubicam, Inc.); Luzianne Coffee (Keyes Madden & Jones); Greyhound Bus (Grey Advertising, Inc.); Rainier Beer (Miller-Mackay Hoek & Hartung); Gallo Wine (Daly & Bernbach).

**ATLAS FILM CORPORATION**

603 Guaranty Building, 6331 Hollywood Boulevard, Hollywood, California (See complete listing under Chicago area)

**CHARLES CAHILL AND ASSOCIATES**

6660 Sunset Blvd., Hollywood 28, California Phone: HO 7-6555

Date of Organization: 1956

Charles H. Cahill, Owner

Emil Carle, Associate Producer

Richard Banksch, Production Manager

SERVICES: Industrial and television motion picture production; production coordination and editorial services rendered to production companies, advertising agencies, and industrial accounts. FACILITIES: 16mm and 35mm editorial and studio facilities.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Impact (University of California and American Motors Corp.); Battelle Surveillance (Radioplane Company); Lands of the Good Earth (Kaiser Aluminum and Chemical Corp.). This is Past-Time (Wolenskay Optical Company). SLIDE-FILM: Times Have Changed (Farmers Insurance Group). TV COMMERCIALS: For General Petroleum, McCulloch Motors, Plymouth Dealers (Stromberger, LaVene & McKenzie); Socony Mobil Oil (Compton).

**CATE & MCGLONE**

1525 Cross Roads of the World, Hollywood 5, California Phone: Hollywood 5-1118

Date of Organization: 1947

T. W. Cate, President

E. D. McGlone, Vice-President, Treasurer

Walter Wise, Writer-Director

Richard Solts, Production Manager

SERVICES: Motion pictures in the field of human communications; industrial relations, public relations, sales-promotion, sales training, travelogues, TV productions and commercials, color stock library, including extensive aerial coverage of many areas in the U.S.A. FACILITIES: 16mm photographic equipment, portable lighting equipment, camera car, creative staff for writing, photographing, directing and editing.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Flight Plan '57, wide screen (United Air Lines); Two For the Road (General Petroleum Corp.); Working With Skydrol (Monsanto Chemical Company); Operation Heartbeat (Douglas Aircraft Company); and several classified films on aircraft and missile projects.
METROPOLITAN LOS ANGELES:

CHURCHILL-WEXLER FILM PRODUCTIONS
801 N. Seward Street, Los Angeles 38
Phone: HO 9-1576
Date of Organization: 1947
Sy Wexler, Partner
Robert B. Churchill, Partner
SERVICES: Informational, documentary, medical and teaching films; FACILITIES: 16 and 35mm photographic and editing equipment. Shooting stage, animation department, camera: 16mm color release printing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Human Cell & the Cytotechnologist (Committee for Careers in Medical Technology); After Mastectomy (Oregon Cancer Society); Strokes; Coronary Heart Disease; High Blood Pressure (American Heart Association).

Shamus Culhane Productions, Inc.
6226 Yucca Street, Hollywood 28, Calif.
Phone: Hollywood 4-1128
Dave Lurie, in charge.
(See complete listing in New York City area)

DESILU PRODUCTIONS, INC.
760 North Gower, Hollywood
Phone: Hollywood 55011
Date of Organization: 1950
Desi Arnaz, President
Martin Leeds, Executive Vice-President
Edwin Holly, Treasurer
Angry Nelson, V. P., Charge Production
Richard Mulford, Director, Commercial Dev.
Bernard Weitzman, Dir. Business Affairs
SERVICES: Production of motion pictures for all uses. FACILITIES: Three complete lots including 35 stages; 16mm & 35mm photography, recording, editing, optical work, projection rooms, stock library, etc.

TELEVISION PROGRAMS AND SPONSORS
FILMED TV PROGRAMS: December Bride (General Foods—Benton & Bowles); Danny Thomas Show (Post Cereals—Benton & Bowles); Walter Winchell File (Revlon—C. J. LaRoche); Desi Arnaz-Lucille Ball Show (Ford—J. Walter Thompson); Eve Arden Show (Shultz—Wesley Assoc.). TV COMMERCIALS: For Toni, Deep Magic, (North Advertising); Baker’s Coconut (Young & Rubicam, Inc.); Shaeffer Pens (Keyes, Madden & Jones); Ford (J. Walter Thompson); and Chevrolet (Campbell-Ewald Co.)

PAT DOWLING PICTURES
1056 S. Robertson Blvd., Los Angeles 35, California
Phone: CREstview 1-1636
Date of Organization: 1940
Pat Dowling, Owner
Thos. J. Stanton, Production Manager
SERVICES: Production of motion pictures and slidefilms for industry; educational films for sale to schools. Editorial and sound work for company-made films. FACILITIES: Studio, art and camera department, editorial facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Life in Norway: The Tankship; The Service Station; City Highways; Treasure in Books. (Produced for sale of prints to schools and film libraries.)

DUDLEY PICTURES CORPORATION
908 Santa Monica Blvd., Beverly Hills, Cal.
Phone: CREstview 1-7588
Date of Organization: 1945
Carl Dudley, President
Richard Goldstone, Vice-President
Bruce Newbery, Vice-President
Eugene Barnes, Secretary-Treasurer
SERVICES: producers of industrial, theatrical, television and educational films. FACILITIES: studio and offices.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Lifelines—USA (Committee of American Steamship Lines); Mainline—USA (Association of American Railroads); New Horizons (Seaboard Airline Railroad); The Fabulous Land (Universal—Int.); Cinerama South Seas (Stanley-Warner Cinerama Corporation).

JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA
1330 N. Vine St., Hollywood 28
Phone: Hollywood 2-1101
Branch: 520 N. Michigan Ave., Chicago, Ill.
Robert Kemper, representative.
Phone: Whitehall 4-0196
Branch: 219 Majestic Blvd., San Antonio, Texas.
Jack Mullen, representative.
Phone: Capital 4-8641.
Date of Organization: 1929
Jerry Fairbanks, President
Charles Salerno, Jr., Vice-President
Robert Scrivner, Studio Manager
John McKennon, Production Manager
Leo Rosenzweig, Story and Creative Head
SERVICES: Industrial, theatrical and television motion pictures. FACILITIES: Full studio facilities; 2 sound stages; 16 camera units; 16mm and 35mm including Multicam process; 16mm; 35mm and magnetic sound recording and re-recording; editing; animation; Duplo process; 16mm & 35mm optical; films and music libraries; technical, art, creative and music staffs.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: U.S.A.F. Flight Test School (U.S. Air Force); A House in Order (Rose Hills Memorial Park); Charlie’s Haunt (American Telephone & Telegraph Company); Chrysler Tests, 2 (Ross Roy, Inc.); SLIDEFILMS: Airport Qualification, 3 (Trans World Airlines). TV COMMERCIALS: for Albers Milling, White King Canser, White Star Tuna (Erwin, Wasey & Company); Corn Products (C. L. Miller Company); Oldsmobile (D. P. Brother & Company); Alcoa Aluminum (Fuller & Smith & Ross); Rival Dog Food, Swift (McCann-Erickson, Inc.); Reddi-Whip, Atlas Tire (D’Arrey Advertising Company); Miller Beer (Mathisson & Associates); Nic-L-Silver Battery (Johnson & Lewis); Quaker Oats Masa Harina (Thomas F. Conroy, Inc.); General Electric Ranges.

FIDELITY FILMS, INC.
(Formerly Ed Johnson Films)
6612 Sunset Blvd., Hollywood 28
Phone: Hollywood 2-7481
Date of Organization: 1950
Date of Incorporation: 1958
Ed Johnson, President, General Manager
Albert Buffington, Vice-President, Production Mgr.
Tom Baron, Director of Animation
Joanne Roberts, Art Director
SERVICES: Production of filmed live and animated television commercials and business films. FACILITIES: Complete art, editorial and projection facilities. 16mm camera equipment. Stage for inserts. 35mm camera and titling equipment. TV COMMERCIALS: 125 animated and live on film for various agencies.

FLAG FILMS, INC.
5907 West Pico Blvd., Hollywood 35, California
Phone: WE 8-5101
Date of Organization: 1946
Don Flagg, President
Toni Flagg, Vice-President
Larry Raimond, Production Manager
Tom Borden, Art Director
SERVICES: Feature films, TV entertainment and spots. Industrial, public relations and educational films. FACILITIES: Stage, cutting and projection rooms, 16mm and 16mm Mitchell equipment; Westrex and Stenell-Hoffman sound equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Around the Supermarkets in 56 Days (San Francisco Chronicle, KRON-TV); Cement-Stone of the Ages (Kaiser Permanente Cement); 100% Oxygen in Cardiac Surgery (Stanford University Hospital); Twin Programs (Van Camp Seafood Co.). FILMED TV PROGRAM: Parele, 30 half hour series (Los Angeles Times, KTTV).

GANTRY-LAWRENCE ANIMATION, INC.
(Affiliate of Robert Lawrence Productions, Inc.)
716 North LaBrea, Hollywood 28, Calif.
Phone: Hollywood 6-7968
Teletype: LA-1463
Ray Patterson, President
Robert L. Lawrence, Vice-President
Grant Simmons, Secretary & Treasurer
(See complete listing in New York City area)

* This symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this Annual Review.
OZZIE GLOVER PRODUCTIONS
1159 N. Highland, Hollywood 38
Phone: Hollywood 2-6061
Date of Organization: 1952
Ozzie Glover, Producer-Director
Sanford Greenwald, Production Manager
Joe Gardner, Director of Sales Promotion
Guy Halferty, Script Department
Margie Baisden, Distributor
SERVICES: Production of documentary, sales training, industrially-sponsored TV public service motion pictures; TV commercials; TV news films. Subsidiary Company, National Newsfilm Associates: production and national distribution of television newsfilm. FACILITIES: Production facilities, lighting equipment, production unit, camera and sound equipment, editing rooms, Movilabs and projection facilities.

GOLDEN KEY PRODUCTIONS, INC.
1921 Hillhurst Ave., Hollywood 27
Phone: NOrmandy 3-1121
Date of Incorporation: 1953
Dr. Gene Spiller, President
David Rose, Secretary-Treasurer
Dr. P. R. Deville, General Manager
Ruth Binz Spiller, Film Librarian
SERVICES: Script to screen production; specializing training and promotional films on scientific, technological subjects. Staff with science background. Film distribution, FACILITIES: 16mm production and recording; cutting rooms, titles, miniatures, etc. Micro and macro-photography.

GRAPHIC FILMS CORPORATION
1615 N. Las Palmas Ave., Hollywood 28
Phone: Hollywood 7-2191
Date of Organization: 1941
Lester Novros, President
William B. Hale, Vice-President
Virginia Dumont, Treasurer
Anthony Vellani, Production Manager
Jo Andersen, Secretary
Guy Halferty, Chief, Sales Division
Richard Kendall, Chief, Camera Division
Ugo d'Orsi, Animation Director
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 16mm and 35mm; 35mm Bell & Howell Standard camera; 16 & 35mm Arriflex camera; 16 & 35mm Movilabs; cutting and screening rooms; permanent animation and live action staffs.

HARRIS-TUCHMAN PRODUCTIONS
715 N. Highland, Hollywood 38.
Phone: WEBster 6-7189
Date of Organization: 1950
Branch: 110 Sutter Street, San Francisco 4, California. Phone: GArfield 1-6936
John Palmer, in charge
Ralph G. Tuchman, General Manager
F. L. Harris, Creative Director
Fred Gold, Production Supervisor
SERVICES: Creative writing, planning, production of motion pictures and sound slides for business, industry, sales talks on film, promotion films for television, and TV commercials, live action or animation. FACILITIES: Creative writer and artists, fully equipped stage, complete working kitchen, all editing facilities for 35mm and 16mm, animation department, projection, music library, stock film library.

HARRIS-TUCHMAN PRODUCTIONS
715 N. Highland, Hollywood 38.
Phone: WEBster 6-7189
Date of Organization: 1950
Branch: 110 Sutter Street, San Francisco 4, California. Phone: GArfield 1-6936
John Palmer, in charge
Ralph G. Tuchman, General Manager
F. L. Harris, Creative Director
Fred Gold, Production Supervisor
SERVICES: Creative writing, planning, production of motion pictures and sound slides for business, industry, sales talks on film, promotion films for television, and TV commercials, live action or animation. FACILITIES: Creative writer and artists, fully equipped stage, complete working kitchen, all editing facilities for 35mm and 16mm, animation department, projection, music library, stock film library.

KERR FILM PRODUCTIONS
1416 North LaBrea, Hollywood, Calif.
Phone: Hollywood 3-2142
(See complete listing under Chicago area)

KMG-TV, Division of Leow's, Inc.
MGM Studios, Culver City, California
Maurice Gresham, in charge
(See complete listing under New York City area)
METROPOLITAN LOS ANGELES:

Parthenon Pictures: Cont'd.
camera, sound, editorial; 16mm and 35mm. Access to all Hollywood resources.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Hall the Hayti; Elsie & Co. (The Borden Company); Fire and the Wheel (Socony-Mobil); Basic Refrigerators (Kaiser Chemicals Div.); pictures in process for American Telephone & Telegraph; Bell Telephone Labs; Hilton Hotels; International Harvester and American Petroleum Institute.

PICTURES FOR BUSINESS
704 N. Gardner St., Hollywood 46
Phone: Webster 4-3804
Date of Organization: 1951
Bill Deming, Executive Producer
Ann Deming, Associate Producer
H. Keith Weeks, Producer-Director
A. H. Holywell, Administration
Bill Helms, Director of Photography
Bob Mobley, Art Director
SERVICES: Motion pictures and slidefilms for business and government. Television program production and packaging (live and film). Animated and live TV spot production. Consultation and creative planning services. FACILITIES: Studio and location equipment; animation department, complete from planning through photography.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Frac-Assist Equipment; Frac-Assist Demonstration (B. J. Service).
SLIDEFILMS: PB Rubber (BJ-PB Rubber); The Right Way with BJ (Byron Jackson Pumps); Vibration Testing (Ling Electronics); Ball Fracturing Procedure (B. J. Service); Selling Signs (Foster & Kleiser); script only (Navy Nurse Corps); The New BJ Centralizer (BJ Tools); Barrett Project (Byron Jackson); script only (Hoffman Television); The Dizi Sixty (MBI Import & Export); Partnership for Profit: The Priceless Ingredient (Belo Products).

PLAYHOUSE PICTURES
1401 No. La Brea Avenue, Hollywood 28, California
Phone: Hollywood 5-2193
Date of Organization: 1952
Date of Incorporation: 1957
Branch: 560 N. Michigan Avenue, Chicago 1, Illinois. Phone: SState 2-3656, Peter Del Negro, Manager
Adrian Woolery, Producer
Mary Mathews, Secretary
Bill Melendez, Producer Supervisor
A. H. Halderson, Business Manager
Pat Matthews, Animation Director
Chris Jenkins, Creative Story Director
Sterling Sturtevant, Layout & Design Director
George W. Woolery, Director of Public Relations
SERVICES: Animation specialists in business, public relations, entertainment, educational films and television commercials. FACILITIES: Complete studio facilities for the production of animated films from story through camera, with exception of laboratory.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Energetically Yours (for Transfilm, Inc., Standard Oil Co. of N. J.); 12 recruiting trailers (U. S. Navy). TV COMMERCIALS: For '57 and '58 Ford Cars, Trucks, Station Wagons; Tennessee Ernie Ford Show Openings; Schiltz Beer (J. Walter Thompson); Northern Pacific Railroad; Burgermeister Beer (B.E.D. & O.); Commonwealth Edison Little Bill; Eastside Old Tapp Lager Beer (Leo Burnett Company); Lanvin Parfums (North Advertising); Richfield Oil Company (Hisson & Jorgenson); Dewrey's Beer (MacFarland & Aveyard); Mobilgas, Socony Vacuum (Compton Advertising); Big Boy Food Products (Wian Enterprises, Inc.); Ideal Bread (Wm. T. Finn Associates); Falstaff Beer Old Pro spots (Dancer-Fitzgerald-Sample).

POLARIS PICTURES, INC.
5859 W. Third Street, Los Angeles 36
Phone: Webster 8-2181
Date of Organization: 1946
Perry King, President
J. C. King, Vice-President
James G. Halverson, Assistant to President
Art Scott, Director of Animation
SERVICES: Motion pictures and slidefilms for advertising, public relations, training and television. FACILITIES: Live action and animation production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Leadership, series (U. S. Air Force); Project Pinwheel (Rotorkraft Corporation); The F&O Skyway (Douglas Aircraft Corporation); Highlights of 1957 (Southern California Edison Company); All-Star Football (Shrine Football Committee).

ROLAND REED PRODUCTIONS, INC.
650 No. Bronson Ave., Hollywood
Phone: Hollwood 2-6977
Date of Incorporation: 1947
Branches: 215 E. 60th St., New York City.
Phone: TE 3161, Hamilton McFadden, Vice-President, 2307 Chester Ave., Cleveland, Ohio; George Oliva, Jr., Vice-President.
Roland D. Reed, President
Arthur Pierson, Exec. V. P., Ctg. Prod.
James G. Fox, Secretary-Treasurer
SERVICES: Producer of sponsored motion pictures from creating stories, through production to delivery of master answer print—including animation. FACILITIES: Nine sound stages in California, facilities in New York. Equipment for location shooting anywhere.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: A Family Affair (Westinghouse); The Aluminum Man (Alcoa); Banking on Farmers (American Banking Assoc.); For God & Country (American Legion); Progress Parade (American Petroleum Institute).

THE BEN RINALDO COMPANY
6926 Melrose Ave., Hollywood 38, Calif.
Phone: Webster 8-8641
Date of Organization: 1946
Ben Rinaldo, Producer
Saki, Art Department
Fred Irwin, Scenario
Geri Stone, Assistant to Producer
SERVICES: Producers exclusively of sound slidefilms. FACILITIES: Complete organization for production of sound slidefilms for all purposes.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: Play Ball (The Squirt Company); Little Leagues of America; Get in the Swim (Catalina Swim Wear); Give 'Em Fit (Hollywood Maxwell Brassieres); The Heart of the Problem (Don Baxter Pharmaceutical); Planning for Tomorrow (National Memorial Services Inc.). In preparation Welcome Matt; Mr. Dowling's Dilemma (Carnation Company); Wake Up, Willie Doodle (Karl's Shoes); Family Album (Los Angeles Board of Education); unlisted sales film (Catalina Swim Wear).

RIVIERA PRODUCTIONS
29 Miraleste Plaza, Los Angeles (San Pedro, P.O.)
Phone: DA7709 6-7766
Date of Organization: 1947
Branches: 220 Westmoor Blvd., Milwaukee 14, Wisconsin. Phone: SUNset 2-8815. Robert Zens, Midwest Representative. 566 Birch Drive, Cleveland 29, Ohio. Phone: REdwood 1-5976, Pat Rancati, Eastern Representative
F. W. Zens, Executive Producer
Hal MacDaniel, Director of Sales
Jack Kelly, Associate Producer
A. W. Stephenson, Head, Travel Films
Bert Hunt, Associate Producer
Joe Tomchak, Writer
Jim Barnes, Head, Religious Films
SERVICES: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, religious, technical motion pictures. TV programs and spots. FACILITIES: Executives, offices; studios; editing rooms; projection room; sound recording and mixing. Location equipment; musical library; sound effects and complete departments for film production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The VisoMatie (R. C. Allen Business Machines, Inc.); Operation Facelift (Harbor Drug Stores); Fabulous Fills (Films Plastics Corporation); Life in the Sea (Encyclopaedia Britannica Films); Bione, 1957 (Serra International); Ceramic Mood (Sascha Brastoff Products, Inc.); The Transland Ap-2 (Hi-Shear Rivet Tool Company); The Curtain Story (Curtion Corporation); Santa's Village (Santa's Village); Kemerville Story (Kemerville Chamber of Commerce).

Ross Roy, Inc.
Phone: Hollywood 9-6263
J. G. Mohl, Vice-President, in charge
(See complete listing under Detroit area)
ROCKET PICTURES, INC.
6188 Santa Monica Blvd., Hollywood 38
Phone: Hollywood 7-7131

Date of Incorporation: 1943
Dick Westen, President, General Manager
Harlow Wilcox, Vice-President, Treasurer
Edward D. Robison, Sales Director
Courtney Anderson, Creative Director
Don Bartelli, Production Manager
Kay Shaffer, Asst. to the President

SERVICES: Consultants, creators and producers for business and industry. Specialists in personnel recruiting, indoctrination, technical and/or service training, sales development, consumer selling, public relations and merchandising. Audio-visual programs for sales promotions including booklets; manuals, sound slidefilms; complete meetings; training classes, charts. Single-step services from ideas to results. FACILITIES: Shooting stage, sound recording, art and animation, creative writing staff, camera department, editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Scientific Selling (Beckman Instruments Inc.); A Better Life (Peckham Corp.); How About You?; The Problem of Life (Pacific Mutual Life Ins. Co.); The Question Is... (Better Selling Bureau).

FREDERICK K. ROCKETT CO.
6063 Sunset Blvd., Hollywood 28
Phone: Hollywood 4-5183
Date of Organization: 1925
Branch: 1022 Forbes Street, Pittsburgh 19, Pa. Phone: Express 1-8146.
Frederick K. Rockett, General Manager
Alfred Higgins, Production Manager
Lyle Robertson, Script Department
Jay Adams, Camera Department
James Lipari, Stage Manager

SERVICES: Production of motion pictures and slidefilms. FACILITIES: Complete 16mm and 35mm camera equipment. Large soundproofed stage. Western Electric sound recording equipment and trucks. Equipped cutting rooms. Location trucks. Preview theatre. Full time staff. An affiliated animation company.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Keep America Beautiful; Appearance and Maintenance; Pump Island Service; Market Development; What Is Boron; Youth Economy Run (Richfield Oil Corporation); Carves and Figures (E. K. Williams & Co.); Report to Employees (Kaiser Steel Corp.); J.U.T. (Lockheed Aircraft Corp.); Close Order Drill; Marine Rifle Platoon; Accident Prevention; Transportation Management (U.S. Navy). SLIDEFILM: Lesson #3 (Cannon Electric Corp.).

See Advertising Pages for Helpful Data
☆ Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation * over listing text. Refer to the convenient "Index to Advertisers" on the last page of this number for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.

JOHN SUTHERLAND PRODUCTIONS, INC.
201 No. Occidental Blvd., Los Angeles 26
Phone: DUnkirk 8-5121
Date of Organization: 1943
Branches: 136 East 55th St., New York 22.
Phone: PLaza 5-1875, MacDonald MacPherson, Vice-President.
John E. Sutherland, President, General Manager, Writer, Producer
MacDonald MacPherson, Vice-President
True Boardman, Writer, Associate Prod.
Daniel Kurlman, Treasurer
Charles B. Anderson, Vice-President
Irma Lang, Executive Assistant
George Gordon, Director, Animation
Howard Rosssel, Production Manager,
Live-Action
Earl Jonas, Production Manager, Animation

SERVICES: Complete production of live-action and animation films from research and script through release printing. FACILITIES: Motion picture studio. Completely-staffed animation department, fully equipped, including cameras. Live-action stage with electrical, grip and sound equipment. Set inventory, mill, paint shop, etc. Modern sound recording rooms and equipment. Editorial department equipped for 35mm and 16mm. Projection theatre equipped for 35mm and 16mm.

TELEPIX CORPORATION
1515 N. Western Ave., Los Angeles 35
Phone: Hollywood 4-7391
Date of Organization: 1948

Robert P. Newman, President
Martin Weiner, Vice-President, Sales
Charles Done, Head of Sound
Pat Shields, Head of Production

SERVICES: TV commercials; industrial and audio-visual motion pictures and slidefilms; stage rentals and recording service.

UPA PICTURES, INC.
4440 Lakeside Drive, Burbank, Calif.
Phone: TThornwall 2-7171
Date of Incorporation: 1945
Branches: 60 E. 56th St., New York 22.

Stephen Besostow, President
Melvin Getzler, Exec. Vice-President, Treasurer
Herbert Klynn, V. P., Chg. Western TV Commercialists
Maxine Davis, Secretary
Rev Chaney, Production Manager

SERVICES: Animated cartoon films; educational, industrial films and theatrical short subjects and features. TV commercials and programs. FACILITIES: Animation studios in Burbank, New York, sales offices in Chicago and London.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Pirate, Painter (Coca Cola). TV COMMERCIALS: For Sunbeam Shavemaster (Sunbeam Corporation); Tonette (Toni Company); Folger's Instant Coffee (Folger Company); Ex-Lax (Ex-Lax Company); Pan American Coffee Bureau; Sinatra Show; Texas Cigarettes; Cherry Nutt Ice Cream (National Dairy); Psychiatrist (Stoette); What's My Line Opening (Remington Rand Ltd.).

Van Praag Productions, Inc.
1040 North Las Palmas Ave., Hollywood 38, Calif.
Phone: Hollywood 2-1141; TWX LA-1223
Hugh S. Hole, Vice-President
Gene Harrison, Production Manager
(See complete listing in New York City area)
WEBSTER 1952

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Phone:

5631

Treutelaar,

Director

Manager

Blvd.,

Hollywood

Company)

HAWAII

1515 N. Western Ave., Hollywood 27

Phone: Hollywood 4-2123

Date of Organization: 1948

Norman Wright, President

C. M. Wright, Secretary-Treasurer

Kenneth Homer, Vice-President, Production

Hal Geer, Editor

Gilbert Wright, Writer-Director

Errol Grey, Writer-Director

William Perez, Animation

SERVICES: Creative writing, planning and production of business, television, government and theatrical motion pictures in b/w and color. Facilities: Mobile filming and sound equipment. Sound stage and animation facilities.

NEW PRODUCTIONS AND SPONSORS

MOTION PICTURES: We'll Take the High Road, Engineering Your Future (American Road Builders Association); What's In It For You (Oil and Gas Journal). (Only 1957 productions submitted)

WASHINGTON

EMPIRE FILMS CORPORATION

227 N. Division St., Spokane 2, Washington

Phone: MAdison 4-8141

Date of Organization: 1952

C. H. Talbot, President

M. O. Talbot, Secretary, Treasurer

T. F. Gorman, Camera Dept. Supervisor

P. W. Carter, Recording Supervisor

Ed. Foster, Continuity-Script Dept.

SERVICES: Creation and production of 16mm motion pictures for business, industry, and professions. Also 35mm filmsstrips. Commercial services for television. FACILITIES: Small sound stage with some standing sets; productions, recording, and editing equipment but no laboratory; studio, location, or field assignments either sound or silent, b/w or color; own camera and lighting.

NEW PRODUCTIONS AND SPONSORS

MOTION PICTURES: Hands On-The Toys of Yellowstone (Parkmaster Systems, Inc.); The Great Western Road Race (Douglas Soil Conservation Dist.); Cystocoele-Rectocele Repair; Decasaen Section; surgical films (Dr. R. T. Harsh); No Tears for Terri (El Katrina Shrine for Shriners Hospital for Crippled Children) for March 1958 release.

L. R. HUBER PRODUCTIONS


Phone: EAst 2-4274

Date of Organization: 1952

Louis R. Huber, President

Hazel H. Huber, Vice-President

SERVICES: Motion pictures, 16mm color and/or b-w; specially-qualified and equipped for Alaskan, overseas and field production. FACILITIES: Specialized 16mm cameras (4). Cine-Special I (2) with wide assortment of lenses, special camera car; field high fidelity magnetic tape recording. 16mm magnetic recording; Magnascope; high fidelity tape transfer recorder; 16mm magnetic film two channel editing; film planning, editing, scripting, animation.

NEW PRODUCTIONS AND SPONSORS

MOTION PICTURES: Letter From Alaska; Little Diomede; Living Wilderness (Northern Films); It's Moving Day (North American Van Lines, Inc.); On Reaching Alaska (Northwest Orient Airlines, Inc.).
ALBERTA: Calgary

MASTER FILM STUDIOS LTD.
510 5th Street West, Calgary, Alberta
Phone: Amherst 9-3200
Date of Organization: April 1955
E. K. Elton, General Manager
Spence Crilly, Managing Producer
C. P. MacKintosh, Secretary-Treasurer
M. H. Handret, Secretary
Robert Willis, TV & Animation Dept.
Werner Franz, Editing & Sound Dept.
John Pflüg, Camera Dept.
Gus Jorg, Processing Dept.
SERVICES: Motion pictures for industry, education & TV; TV commercials; slides, animation; 16mm printing and processing; magnetic & optical recording; editing. FACILITIES: 30' & 40' sound stage; Cameras: 2 Auranier Super-200s, Cine-Specials; animation stand; MR & DKO lighting (65,000 watts); R & H Model J Printer; Houston Fearless processing; 2 Magnasync recorders; Magnasync 3 channel dubber; Maurer optical recorder; editing & screening rooms; 2 station wagons.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Oil Is a Scientific Business (Imperial Oil Limited); Gas Line East (Trans-Canada Pipe Lines Limited); Standbeke Stop-Over (Canadian Pacific Railway); Special Kind of Courage (Crippled Children's Hospital Aid Society); End of An Era (Master Film Studios).

BRITISH COLUMBIA

* S. W. Caldwell Ltd.
311 Alaska Pine Building, 1111 W. Georgia St., Vancouver, B. C.
Phone: MA 8733
Florence Ward, Representative
(see complete listing under Ontario)

HIRST FILM PRODUCTIONS
3015 W. Broadway, Vancouver 8, B. C.
Phone: CH 3616
Date of Organization: 1935
H. V. Hirst, Owner/Producer
H. W. Manson, Sales & Script
E. Puill, Chief Cameraman
S. Verbeke, Sound Production
W. Taylor, Laboratory
W. Mosher, Editor
W. Wilson, Art Department
SERVICES: Motion pictures for industry, TV, commercials, strips, slides, industrial analysis; complete laboratory services, printing, processing, 35-16 and 16-8 reduction (optical), color processing. Blowup and reduction services for still and motion pictures. Also equipment rentals for producers and industry. FACILITIES: 35mm Mitchell and DeBrie cameras; Auranier 1200, pro, and Mitchell 16mm cameras Houston processing machines; B & H printers. Sound stage and studio facilities. Optical and magnetic sound application.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Storm Shelter (Acme Improvement Company); Prepare the Future (Mascon Construction Co. Ltd.); It's Easy (Swiftknit Company); The Big Payoff (Home Oil Company); What Stop (The Camera Shop).

ONTARIO: Ottawa

* CRAWLEY FILMS LIMITED
19 Fairmont Avenue, Ottawa, Ontario
Phone: Parkway 8-5513
Branch Offices: 181 Eglinton Avenue E., Toronto. Phone: Mayfair 0325. 1467 Mansfield St., Montreal. Phone Ave. 2-2264
Subsidiary: Graphic Films Limited, 19 Fairmont Ave., Ottawa, Ontario.
Date of Organization: 1939
F. R. Crawley, C.A., President
Graeme Fraser, Vice-President
Stewart Rebenn, Manager, Toronto Office
Alasdair Fraser, Manager, Montreal Office
Donald Carter, Director of Production
Paul Naish, Office Manager
Tom Gunn, Production Manager
Jim Turpie, Mgr. Producers Services Div.
George Gorman, Quentin Brown, Sally MacDonald, Edmund Reid, Philip Wiegand, Peter Cock, Edmund Reid, Rene Bonnierre, Betty Zimmerman, Senior Producers
Rod Sparks, Chief Engineer
Robert Johnson, Supervising Editor
Stan Brede, Camera Department
Ivan Herbert, Lighting Department
Tony Betts, Recording Department
Kenneth Gay, Animation Department
Joan Hind-Smith, Script Department
William McCauley, M. Bach., Dir. of Music
Ivor Lomas, F.R.P.S., Laboratory Manager & Quality Control
Alma Givson, Purchasing Agent
Earl Valley, Equipment Sales Manager
SERVICES: Motion pictures and slidefilms for Canadian and United States industry, Government, education and television; recording, editing, animation, extensive laboratory services for producers, independent camerman, ten provincial governments and other organizations from coast to coast. FACILITIES:

(Listing continues on following page)
CRAWLEY FILMS LTD.: Cont'd.

30,000 sq. ft. studio building, sound stage and two recording studios; 4 cameras; Maurer, Newman-Sinclair, Bell & Howell, Arriflex and Cine-specials;-blips, dolls, 320,000 watts of lighting equipment with mobile generator and transformer station; Maurer 16mm recording equipment and 2 recording studios with 8 & 35mm mixing channels. 3 Rangertone synchronous magnetic sound recorders; 7 16mm Magnetic recorders and dubbers; Magnecorders with sync heads, 35mm dubbers, turntables, disc recorders; animation department with two stands (Saltzman); engineering development facilities; still dept., casting file; music library; script dept. with research library. Electronic service dept. Equipment Sales Division.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: French & English versions of the following: Sky Watch on 55" (The Bell Telephone Co.); The Order of Good Cheer (Canadian Restaurant Association); Of Song and Love (Thomas J. Lipton Co.); New Horizons (Canadian Magazine Owners & Publishers; Video Limited); Legend of the Raven, Mural (Imperial Oil Ltd.). Money Minters, French version (The International Nickel Co. of Canada Ltd.); A New Future Lies North (French version for Dept. of Trade & Commerce, and German version for Dept. of Citizenship & Immigration); A Day with the Girls (Viccor Ltd.); Waterscapes and Flyways of the North, City of Rivers (Manitoba Dept. of Industry & Commerce); Red Carpet (Trans-Canada Air Lines); Jamaica Flavour (Captain Morgan Rum Distillers Ltd.). The Librarian (Canadian Library Assoc.); Beaver Dam, Jamaica Stage (Crawley Films Ltd.); The Teens (National Dept. of Health & Welfare); Tyroon Guthrie on Twelfth Night, Michael Langham on Hamlet (Canadian Association for Adult Education); Social Acceptability, Emotional Maturity, Discipline, Is This Love, How Much Affection, When Should I Marry (McGraw-Hill Ryerson Co.); Vancouver Days (Vancouver Police Dept.); New Brunswick (Atlantic Ore Co. Ltd.); Canada's Carpet Craftsmen (Harding Carpets Ltd.); Put This in Your Pipe (Aluminum Ltd.); A Champion Is Born (House of Seagram); The Queen's Commission (Dept. National Defense). FILMSTRIPS: Museum (National Gallery of Canada); Lecture (Bank of Nova Scotia); Systems Analysis (R. L. Crain Ltd.); Labrador (British Newfoundland Corp. Ltd.); Confidence Because (Personal Products Ltd.); Packboard Drill (Civil Defense Div. of Dept. Health & Welfare). TV COMMERCIALS: For Kellogg's, General Mills, Pillsbury, W. A. Rankin Ltd., Pure Spring (Canada) Ltd., Victorian Order of Nurses for Canada, Trans-Canada Air Lines, Canadian Legion, Central Canada Exhibition Association, Progressive Conservative Party and others.

S. W. CALDWELL LTD.

447 Jarvis Street, Toronto, Ontario
Phone: WA-2-4103

Date of Organization: 1949

Branch Offices: Ontario: 355 Main St., Ottawa; Donald Manson, Repr. Quebec: 1410 Stanley St., Montreal; Bud DeBow, Repr. Manitoba: 801 Linda Bldg., Notre Dame Ave., Winnipeg; British Columbia: 311 Alberni Plaza Bldg., 12 W. Georgia St., Vancouver; Florence Ward, Repr.

Spence Caldwell, President

Gordon F. Keeble, Vice-President

Stuart H. Coxford, Comptroller

Sydney Banks, Exec. Producer, TV Film & Lab.

SERVICES: 16 and 35mm TV film commercial production. Documentaries, theatrical shorts, 35 & 16mm processing and printing, animation (cell & camera), artwork, slides, filmstrips, studio rental, motion picture equipment rental, TV program air check, filming service (Kine-recording), sound recording. TV film sales, Canadian distributor for CBS Television Film Sales, Guild Films, Towers of London, BRC, Associated Rediffusion Ltd., Caldwell A-V Equipment Co. Ltd. FACILITIES: All facilities required to render above services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: Pay Attention (Ontario Dept. of Highways). TELEVISION FILMS: Street Scene (Tri-Net); Italian Touch (Max Factor); Bathroom (Philishave); Silverware (Blue Surf); Good Seasons (Generals Foods).

CHEWTYD FILMS LIMITED

21 Grenville Street, Toronto 5, Ontario
Phone: WAlnut 4-1493

Date of Incorporation: 1950

Arthur Chetwyd, President & Gen. Mgr.

Marjory Chetwyd, Sec.-Treasurer

Lenore Gordon, Secretary

W. C. Donaldson, C.C TV Production

Robert Barclay, Supervising Editor

Russell Hulse, C C Sound Department

Eirikur Hargan, Film Director

J. L. McCormick, Production Manager

Robert Brooks, Chief Cameraman

SERVICES: 16mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, industrial stills; projection services, slidefilm and filmstrip production; research, writing, editing, scripting, sound, processing, printing, film library. FACILITIES: 16mm motion picture cameras; still cameras; research, writing, editing, scripting, sound, Ampex 1/4" tape, Stancil-Hofman 16mm sprocket tape, library (distribution and stock shot), studio, screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Calgary Stampede 1957 (Calgary Brewing & Malting Company); Pursuit of Wisdom (University of Toronto); Shrine East-West All Star Football Game 1958 (Molson's Brewery Ltd.); Investment in Canada (Canadian Broadcasting Corporation —TV). Official coverage of Eastern Canada Big Four professional football games for Molson's Brewery. 12 one reel films for children's programs for Canadian Broadcasting Corporation—TV.

FLETCHER FILM PRODUCTIONS LIMITED

RCA Bldg., 225 Mutual Street, Toronto, Ont.
Phone: EEmpire 3-8372

Date of Organization: 1954

Howard D. Fletcher, President, & Gen. Mgr.

Edward R. MacGillivray, Executive Producer, & Secretary

Hugh J. Moreland, Executive Director, & Production Manager

Brian C.Jupe, Supervising Director

Michael L. Snow, Animation Director

Svend A. Blangsted, Production Mgr.

Paul Woolston-Smith, Camera Chief

Ruby Renaut, Production Coordinator

J. Kenneth Elliott, Supervising Editor

Isabelle D. McNinns, Traffic Manager

SERVICES: Production of motion pictures, sound slidefilms, and slide-motion films in 16 & 35mm, sound, b&w and color, industrial, documentary, sales and technical training, customer and public relations, sales presentations, TV commercials and films. Theatrical short subjects and trailers. Full color and VHS Cel animation. Complete programs, including 35mm filmstage presentations for sales training and consumer sales, film library service; editing of TV syndicated films and features; commercial cut-ins, timing, cleaning, shipping, inspecting and storage of TV films. Public Service Films Division specializes in films for public service organizations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: It Makes Sense (Dunlop-Canada Limited); Shipments (Naval League of Canada); The You in United, Special Conference (United Appeal for Metro Toronto); Slipper to Fill, How Natural Gas Comes to Your Community (Consumer's Gas Company Ltd.); Amblydyons Ammonia for Canada (Dow Chemical of Canada); Dr. Griffin Speaks (Canadian Mental Health Association); Sculpture in Canada (Institutional Broadcasters Dept., CBC Broadcast Co. Ltd.); FILMS: Warden Service (Dept. of National Health and Welfare of Canada); The You In United (United Appeal for Metro Toronto). TV FILMS: A Day in the Life of Mrs. Curtis (Canadian Broadcasting Company); series of six (Canadian Tuberculosis Society).
COMMERCIALS: For Dunlop-Canada Limited, United Appeal for Metropolitan Toronto, Canadian Mental Health Association and others.

* 

CRAWLEY FILMS LIMITED

181 Eglington Ave. E., Toronto, Ontario Phone: Mayfair 6325 Stewart Reburn, Manager

(see complete listing in Ottawa area)

KLENNAN-DAVIDSON PRODUCTIONS LTD.

9 Bloor St. East, Toronto, Ontario Phone: WA 4-6182

Date of Organization: 1956

William Davidson, President
Norman Klennan, Vice-President
Stanley N. Schatz, Secretary-Treasurer
Gordon R. Coles, Member of the Board
P. H. Delacour, Member of the Board
William H. Gimmi, Dir. of Photography
James A. Willis, Head, Sound Dept.

SERVICES: Complete production of theatrical shorts and feature films, TV films and film series, industrial and public relations documentaries.

FACILITIES: Complete 35mm production equipment; cameras, lights, camera accessories, dolly, Morita editing equipment, sound recording and re-recording facilities, transports. Rents studio space when required, contracts out optical and laboratory services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: A Home of Their Own (Ontario Homes for Mentally Retarded Children Inc.). TV FILMS: Major Hill of Niagara; The Village Blacksmith; Jasper Park Warden; Rolex Ranch; The Sailmaker; Tracking the Spitwul; and 11 others (The TV Film Service Dept. of the Canadian Broadcasting Corp. Television Network).

ROBERT LAWRENCE PRODUCTIONS (CANADA) LTD.

32 Front Street West, Toronto, Ontario Phone: EMPire 4-1448

Date of Organization: April, 1955

Robert L. Lawrence, President
John T. Ross, Vice Pres. & Gen. Mgr.
Phillip Kornblum, Treasurer
Robert Rose, Production Director

SERVICES: Producers of motion pictures for television and industry—live-action and animation. Robert Lawrence Productions in New York and Toronto; Grantry-Lawrence and Lawrence-Schnitzer Productions in Hollywood, California. FACILITIES: Sound stage 127' x 55' x 25' for 16mm and 35mm color, black and white film production—35mm NC Mitchell with blimp, Fearless dolly, Magnasyn recording equipment, Mole-Richardson sound boom.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: For Ford Monarch Div.; (Cockfield, Brown & Co. Ltd.); Mercury-Lincoln-Meteor Div. (Vickers & Benson Ltd.); Kelloggs of Canada Ltd. (Leo Burnett Co. Ltd.); Saladah Tea (McKim Advertising Co. Ltd.); Lever Bros. Ltd. (Cockfield, Brown and J. Walter Thompson); Lipton’s Tea; Rock City Tobacco (Kenyon and Young, Rubicam, Gerhardt); Hood-Minor Shoes (Harold F. Stanfield); Rollaids (Baker Advertising Co. Ltd.).

SHOWCASE FILM PRODUCTIONS

(39th Associated Broadcasting Co., Ltd.)

1139 Bay Street, Toronto, Canada Phone: WA 4-1111

Date of Organization: June, 1956

Martin Maxwell, President
Jack Chisholm, General Manager
M. DiTursi, Production Secretary

SERVICES: Producers of industrial, educational, sales training, motion pictures and slideslips; theatrical trailers; TV commercials. Specializing in industrial and engineering films. FACILITIES: Motion picture production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Claim Stakes (Ontario Dept. of Mines); The Blind River Story (Joy Machinery); The Big Z (Rio Tinto Mining Co., Canada); Uranium Mining (Stanleigh Uranium Co.); The Shaft Sinker (Ingersoll-Rand Co., Canada).

ONTARIO: Windsor

ROSS ROY CANADA, Ltd.

Windsor, Ontario Phone: CLEarwater 6-2371

H. J. G. Jackson, Vice-President, in charge

QUEBEC: Montreal

REAL BENNO FILM PRODUCTIONS

(Formerly Benoit De Tonnancour Films)

2161 St. Catherine Street, West, Montreal, Quebec Phone: WE 3-7339

Date of Organization: 1949

Real Benoit, Director
George Fenyon, Director of Photography
Jean Milard, Sound

SERVICES: Production of 16 and 35mm films for all purposes from script to final print. French translations and adaptations. FACILITIES: Sound stage 40' x 70'; 16 35mm positive and negative cutting rooms; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

TELEVISION FILMS: Collegiens Trombados, 39 films (Pepé Cali); series of musical travelogues (Lever Brothers); Louis Cyr, Vieux Montreal, 3 films (Canadian Broadcasting Corporation).

OMEGA PRODUCTIONS, INC.

1960 Dorchester Street West, Montreal 25 Phone: WE 7-3325

Date of Organization: 1951

T. S. Morrissey, President
Pierre Harwood, Vice-President
Leonard M. Gibbs, Secretary-Treasurer
Richard J. Jarvis, Sales Representative
Henry A. Michaud, Director of Production
John R. Racine, Director, TV Commercials
John Burman, Chief Engineer
Lisearon, Chief Editor
Denis Mason, Chief Cameraman
John Sawyer, Chief Electrician

SERVICES: Educational, industrial, sales promotion, theatrical, and television motion pictures. FACILITIES: 16mm and 35mm cameras, tape and film recording equipment, projection and editing facilities, sound shooting stage, animation department.

LISTING CONTINUES ON FOLLOWING PAGE}
CANADIAN PRODUCERS:

OMEGA PRODUCTIONS: Cont'd.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Road to the Market (Province of Quebec); St.-Bennoit du Lac (St.-Bennoit Abbey). FILMED TELEVISION FILMS: Pepsi Cola 50 episodes; Radisson 26 episodes; Tomahawk 26 episodes (Canadian Broadcasting Corporation). TV COMMERCIALS: For Canada Starch Ltd., du Pont of Canada Ltd., Dow Brewery Ltd. (Vickers & Benson Ltd.); Kraft Foods Ltd., Standard Brands Ltd. (J. Walter Thompson Co.); Fred A. Lallemand & Co. Ltd. (Walsh Advertising Co. Ltd.); W. H. Schwartz Ltd. (Bennett & Northrop Ltd.); Reckitt & Colman Ltd. (McKim Advertising Ltd.).

S. W. Caldwell Ltd.

Suite 319, 1410 Stanley St., Montreal
Phone: AV 8-0528
Bud DeBow, Representative
(see complete listing under Ontario)

Crawley Films Limited

1467 Mansfield St., Montreal, Quebec
Phone: AVenue 8-2264
Alasdair Fraser, Manager
(see complete listing in Ottawa area)

QUEBEC: Quebec City

LES DOCUMENTARIES Lavoie
(Lavoie Productions)

447 Rue Dolbeau, Quebec, P.Q., Canada
Phone: Murray 3-2601
Date of Organization: 1949
Herméneault Lavoie, Director
Thérèse Richard, Secretary
Richard Lavoie, Production Manager

SERVICES: Producers of motion pictures; industrial and educational motion pictures and TV commercials. FACILITIES: Full production facilities for all phases of motion picture photography. Sound studio, recording, editing and animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Story of Zone 2 (Le Soleil Libre); Insolation (Bouchard & Robitaille Ltée.); Forest Operations (John Murdock Ltée.); Sisters of Charity of Saint-Louis Meet the Challenge (Sisters of Charity of Saint-Louis); Stop (Province of Quebec Government); Rencontres dans l'Inconnu (Les Documentaires Lavoie).

Experienced Film Sponsors Look to the Pages of This Annual Review

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for their reference use. Five business-sponsored motion picture or slide films were the minimum requested for an unqualified listing in the pages of this 8th Annual Production Review Issue of 1968.

Business Films, Libraries, Advertising Companies, Film Distributors, Etc., Vacuumate Corporation offers quick relief for film headaches—bringing to you many services you have urgently sought.

FILM CLEANING INSPECTION AND REPAIR

SPOOLING & SHIPPING OF TV COMMERCIALS

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Specialists in Film Handling Services

446 West 43rd St., New York, N.Y.

CINE COMMERCIAL, S. A.
Louisiana No. 81, Mexico, D. F. Phone: 23-88-50
Date of Incorporation: 1954
Arrigo Coen, Prod. Director
Carlos Basurko, Prod. Mgr.
Carlos Prieto, Script Supvr.
Jose Torre, Cameraman
Ruben Gamez, Cameraman

SERVICES: 35 and 16mm motion picture production. Specializing in documentaries, television short subjects and commercial ads for movies and television. FACILITIES: 35 and 16mm, camera equipment, stages, cutting room, projection room, magnetic and optical recording equipment available.

RECENT PRODUCTIONS AND SPONSORS
TV Spots: For Max Factor; Tums; Enicar; Anacin; Coca-Cola; Hinds; Viceroy; DuMont; DuBarry; Kelvinator; Nabisco; Air France; Gillette; Paper Mate; Acco; Studebaker; Ford; Mennen; McCormick; Hoover; Procter & Gamble; Admiral; Brylcream; Johnston Pumps; Minn. Mining & Mfg.; Revlon; Johnson & Johnson; Richard Hudnut; and others.

CARIBBEAN AREA PRODUCTION
VIGUIE FILM PRODUCTIONS, INC.
Roosevelt Ext., Hato Rey, Puerto Rico
Phone: 6-0235 & 6-1258
Date of Organization: 1950
Juan E. Viguie, Jr., President
Manuel R. Navas, Vice-President, Administration
Salvador Tió, Vice-President, Promotion
SERVICES: 16mm & 35mm black & white and color commercial spots, documentary films for government and private organizations; TV and theatre newsreels; Kinescope facilities; editing; single and double system photography; laboratory services B & W; animated commercials. FACILITIES: Two sound studios (50' x 50' and 34' x 20'); cutting rooms; recording and projection rooms; laboratory processing and printing rooms; music library; animation.

RECENT PRODUCTIONS AND SPONSORS
MOVIE PICTURES: Two Blades for One, University in the Fields (Agricultural Ext. Service of U.P.R.); Sources of Energy (Puerto Rico Water Resources Authority); Eating Habits for Small Children (Department of Health); Puerto Rico Alert (Puerto Rico Sugar Growers Association).

"The Magazine the Buyers Read and Advertisers Prefer"
Business Screen Covers the Field of Visual Communication
ESTUDIOS CINEMATOGRAFICOS ROSELLO
Casilla Correo 3116, Lima (Peru), S. A.
Phone: 30.553
Date of Organization: 1952
Jose Maria Rosello, President and Treasurer
R. De Nardo, Vice-President
Luis Rosello, Production Mgr.
SERVICES: Complete production of films, black & white and color, 35-
mm and 16mm, travel, newsreel, artistic productions (drama, comedy,
musical), TV commercials, documentary, etc. FACILITIES: 16
and 35mm cameras, lighting, sound truck, Magnetic sound,
Moviola, etc. All services.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Huanda (E. Grana); Perez Arenihor (Benefici-
cencia de Lima); Si Don Luis (musical film); La Muerte Lliga
al Segunda Show (political film); Tela Supriio (Duncan Fox), TV
COMMERCIALS: For Cero Politifor, Persianas Flexalum, Good Year,
Cera Cardinal, Medias Lancaster, Canadian Pacific Airlines, Calzado
Rimac. Approximately 105 other films in 1957 in Eastman Negative
color.
Roger M. Jones, Secretary
SERVICES: Specialist producers of direct 16mm color sound motion
pictures and 35mm shorts; TV Newsreel Dept., commercial and
3-dimensional photography; sound recording (synch, or wild); mo-
 bile film shows; TV commercials. FACILITIES: Studios for film pro-
duction, commercial photography; filmstrips, editing, titling, rear
projection, retail still and cine sales division supplying audio
visual aids.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Fon Range (Verity’s Ltd., Birmingham); On
the Beam (Joseph Lucas Ltd.); All Change Gear (Self Changing
Gears Ltd.). TELEVISION FILMS: Know Your Milauds, series of 13
(Associated Television Ltd.). TV NEWSREELS: British Independent
Television Authority and British Broadcasting Corporation.

HALAS & BATCHelor CARTOON FILMS, LTD
10A Soho Square, London, W.1, England
Phone: GERrand 7681/2/3
Date of Organization: 1947
Shudios: Dean House, 2, 3 & 4, Dean Street, W.1. Animation
Stroud, Church Road, Cainscross near Stroud, Gloucester.
Branch: 11 West 42nd St., Room 1146, New York 36, N.Y.
Phone: LOngeae 4-3346.
Miss Irene Lee, Sales Repr.
John Halas, Director
Joy Batchelor, Director
Sam Eckman, Jr. (U.S.A.), C.B.E. Director
SERVICES: Staff of 80 for animated film production for advertising and
entertainment for television and cinema. Industrial, public rela-
tions and educational films. FACILITIES: Studios for both celluloid
animation and 3-dimensional puppet, model animation. Animation
 cameras; 2 model camera setups. Editorial and projection equip-
ment for 35mm/16mm.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: History of Cinema (Phillips Electrical Indus-
tries, Holland); Best Seller (Shell Petroleum Co., Ltd.); All Lit Up
(The Gas Council of Great Britain). TV COMMERCIALS: For
Murraymints, OMO (S. H. Benson Ltd.); Surf, Walls Ice Cream
(Lintas Advertising Agency); Phoenix (J. Walter Thompson);
Lyons Products (Dorland Advertis-
ing Agency); Hoover (Erwin
Wasey & Company, Ltd.).

WORLD WIDE PICTURES, LTD
Lysbeth House, Soho Square,
London W. 1, England
Phone: GERrand 1736/7/8
Date of Organization: 1942
James Carr, Managing Director,
Evee, Producer
Hindle Edgar, Company Direc-
tor, Producer
V. L. Price, Co. Director, Secy.
SERVICES: 35mm and 16mm spon-
sored public relations, documen-
tary, training and sales films for
government departments and in-
tustry, TV programs and com-
mercials. FACILITIES: studios, re-
cording theatre — Western Elec-
tric, lighting, cameras, studio
staff.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Submarine Ev-
elope Training (Admiralty);
Mousetrap Is Out (English County
Cheese Council); The Restless
Sphere (British Broadcasting
Corporation); Three Men in a Truck
(Ford Motor Company); The
Film That Never Was (Central
Office of Information). TELEVIS-
ION FILMS: Transatlantic & Com-
munewal Television—monthly issues
(Central Office of Information).

IN CANADA—
it’s Crawley’s

Canada's largest producer of sponsored films . . .
over 1,000 productions . . . 19 years . . .
85 national and international awards . . .
30,000 sq. ft. modern studio building . . .
own lab, animation, stage . . .
branches in Toronto and Montreal . . .
for Canadian production, write —

Crawley Films Limited
19 FAIRMONT AVENUE
OTTAWA, CANADA

FRENCH VERSIONS
Commentary or Dubbing
Quickly and Correctly
LES ANALYSES CINEMATOGRAPHIQUES
6, Rue Francois - ler
PARIS 8e, FRANCE
U. S. references: Dartnell Corporation, Mobil Oil,
Remington-Rand, General Motors, Worthington.
LEADING IN EUROPE
in the field of Sound Slidefilm Production

research
script writing
sales promotion material
art-work
photography
colour-processing
sound studio
DuKane automatic
soundfilm projectors

over 50 staff members specialised in sound slidefilms technique

production of German, English, French, Swedish, Italian and Spanish versions

LAUX STUDIOS KG. FRANKFURT/MAIN
DENMARK

MINERVA-FILM A/S
Toldbodgade 18, Copenhagen K, Denmark
Phone: Minerva No. 1

Date of Organization: 1926
Torben Madsen, President
Ingolf Boisen, Vice-President
Theodor Christensen, Director
Hagen Hasselbalch, Director
Jorgen Bovild, Director
Ole Berggreen, Director


RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Power to Greenland, 35mm Eastmancolor (Burmeister & Wain); Johannes Larsen, Atomic Energy, 35mm Eastmancolor (Danish Government); Queuing Up For Life (Rikuben); Rust (S. Dyrup & Company); They Were Kafirs, NATO, versions, (Danish Government); Hvor Gaaer Karl Hen (Confederation of Danish Employers).

STATENS FILMSENTRAL
Schvensena gate 6, Oslo, Norway
Phone: 60-20-90

Mrs. Ingeborg Lyche (director, Ministry of Education), President of Board
Jon Mathirsen, Managing Dir.

SERVICES: production and distribution of documentary and educational films and filmstrips. 16mm non-commercial film distribution on a national scale. 16mm sound recording. 16/35mm laboratory work. FACILITIES: sound recording studio, laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Knife-smith, The Hatter, The Fiddlers—folk music (Ministry of Education); This Is Norway (Norwegian Foreign Ministry); Same Yakki-The Laplander (Per Host).

NORSK FILM A/S (Norwegian Film, Ltd.)
Kirkevelen 59, Oslo, Norway
Phone: 69-54-90

Date of Organization: 1932
Rolf Stranger, Lord Mayor of Oslo, President of the Board
G. W. Boo, General Manager
Robert Heuch, Technical Manager
Martin Fiksen, Studio Manager

SERVICES: production of weekly news-reel Norsk Filmavis; feature films and documentaries. FACILITIES: Film studio at Jar near Oslo; film archive; studio for recording and synchronisation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Film based on We Die Alone by David Howarth (A/S Nordfjordfilm); Fools in the Mountains (Calmar Film A/S); Although Small (Has-Jonsen); In Such a Night (co-production with Sigma-Film); Out of the Dark (co-production with Mental Film A/S). English translations of Norwegian titles.

SVENON FILM
Seiersberget 7, Bergen, Norway
Phone: 14688-14680

Date of Organization: 1950
Hakon Sandberg, Owner, Managing Director
Sverre Sandberg, Owner, Managing Director

SERVICES: 16mm and 35mm documentary-educational film production. Productions for U. S. television. FACILITIES: 16mm sound recording studio, 35mm to be installed in 1958, laboratory, 16mm single system equipment, 16 and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: London, Manhattan Million (self-sponsored); Kort Skip (Monopol Lakkr og Malimgindustri); Regina (Jorgen S. Lien Industrier); De Motes der Ute (Norwegian Seamen’s Mission).

SWEDEN

FORBERG—FILM AB.
Kungsgatan 27, Stockholm, Sweden
Phone: 111555

Date of Organization: 1934

Rolf Stranger, Lord Mayor of Oslo, President of the Board
G. W. Boo, General Manager
Robert Heuch, Technical Manager
Martin Fiksen, Studio Manager

SERVICES: production of weekly news-reel Norsk Filmavis; feature films and documentaries. FACILITIES: Film studio at Jar near Oslo; film archive; studio for recording and synchronisation.

FORBERG: Cont'd.
T. Hultgren, Executive Sec., Treasurer
S. Hebbel, Sales Manager
H. Peters, Director
H. H. Bolov, Sound Services, K. Pill, Art Department

SERVICES: Motion pictures in 16 and 35mm and slides for industrial, sales and personnel training. FACILITIES: Camera and lighting for 35 and 16mm motion pictures; sound recording; complete facilities for slidefilm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Building Paws (Borgeforsens Hydrauliska), film on deciding the course of a tunnel (Electrical Ore Prospecting Company); SLIDEFILMS: Selling fruit (The Banana Company); on impregnating seed (Enos Company); A Study in White, Baths and Bathrooms (Gustavberg’s Porcelain Factory); Higher Efficiency by Better Control (National Cash Register, Sweden); on the Vertico 1400 chiche camera (Printing Equipment Company); Salesmen and Prospect—the Human Contact (Sales Executives of Sweden); Motor Lubrication (Shell—Swedish branch); Selling Breads (Swedish Bakers Association); Bus Bodies (Swedish Bus Owners’ Association); on supervision (Swedish Employers’ Union); on handling customers (Swedish Hairdressers Association); Pork and Products of Pork (Swedish Pork-Butchers’ Association); on pipe fittings and the T.A. Climate Compensator system (Tour Agencies Inc.); Saving Your Time (Trelleborg Rubber Co.); Selling Ads, Selling Subscriptions (United Provincial Newspapers). Many adaptations of U. S. and German sound slidefilms.

MINERVA-FILM A/S
Copenhagen K
DENMARK

FOUNDED 1936

Oldest Documentary Film Company in Scandinavia

Production: more than 1400 films

MINERVA-FILM A/S
Copenhagen K

DENMARK

FOUNDED 1936

Oldest Documentary Film Company in Scandinavia

Production: more than 1400 films

MINERVA-FILM A/S
Copenhagen K

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Production: more than 1400 films

MINERVA-FILM A/S
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FOUNDED 1936

Oldest Documentary Film Company in Scandinavia

Production: more than 1400 films
W. J. GERMAN, Inc.
AGENTS FOR THE SALE AND DISTRIBUTION OF
EASTMAN
Professional Films for Motion Pictures and Television
FORT LEE, New Jersey: Longacre 5-5978
Hollywood: 6677 Santa Monica Blvd. Hollywood 4-6131
CHICAGO: 6040 N. Pulaski Road IRving 8-4064
NEW SOUTH WALES

AUSTRALIAN INSTRUCTIONAL FILMS PTY., LTD.
and HALLIDAY PRODUCTIONS

6 Underwood Street, Sydney, N.S.W., Australia
Phone: BU 6537

Cable: Austofilm
Lex Halliday, Director
Jean Halliday, Director
Philip J. Pike, Chief Cameraman
Noel Robinson, Scripting
Donald Stanger, Sound

SERVICES: Production for screen or television, specializing in color 16mm standard Kodachrome, 35mm Eastman color (completely processed in Australia). Producing films on world-wide locations and specifically Australian and adjacent Pacific islands. General research and scripting. Educational and scientific advising facilities. FACILITIES: Cameras, 16mm Cine Specials, (synchronous); Ektar lenses, 35mm Arriflex (synchronous); Dollies, studios, theatrette; Moviola, editing facilities; full complement of spot and floodlights. Synchronous 17.5mm portable tape recording equipment. Optical recording on Western Electric System. Portable 15 KVA generator. Cartoon and animation.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: 35mm Eastman color for Lux; Lifebuoy; Rinso, with Pidgin English and Police Motu sound tracks; World Brands, 16mm Kodachrome for Vacuum Oil, Bitumen; Speedo; Sunsilk; Quanta; N.S.W. Child Welfare Department; Sydney Today, classroom version. Koala, German sound track. Filmmstraps: Training series for Australian Mutual Provident Society, TV Commercials: For Surf, Sunsilk, Vauxhall Victor and others. Operation Wasteland, 35mm Eastman color documentary with music composed and orchestrated and separate technical and television versions in production. Recent additions to 16mm Kodachrome Stock Library and Black & White Still Library: Northern Territory Industries; Australian Capital Cities and Primary Industries; Aborigines; Fijian Sequences.

CINESOUND PRODUCTIONS PTY., LTD.

541 Darling St., Rozelle, Sydney, N.S.W.
Phone: WB 3141 (4 lines)

Date of Organization: 1931

Norman Bede RYdge, C.B.E.,
Chairman, Directors
Andrew J. Hodgson, Gen. Mgr.
Reg Burberry, Prod. Mgr.
Lloyd Shils, Chief Cameraman
Sydney Whiteley,
Editor-in-Chief
Arthur Smith, Chief Sound Engineer
Stuart Ralston, Optical Effects & Animation
Peter Whitchurch, Film Director
Richard Allport, Film Director
Bede Whitman, Film Director

SERVICES: Cinesound Australian Weekly Newsreel circulating throughout Australasia and New Zealand. T.C.N. daily TV newsreel. Industrial, documentary commercial and television films in 35mm and 16mm. Camera representatives in Melbourne, Brisbane, Adelaide, Perth, Townsville, Auckland, New Zealand. FACILITIES: Two sound stages, full 35 & 16mm camera and lighting equipment; (35mm and 16mm) power generating plants, 16mm & 17½mm magnetic recorders and mixing heads; (8-channel re-recording). Two optical film recorders. Three theatrettes, Oxberry animation equipment; editing, dubbing, script writing.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Progress in Wool (Australian Wool Board); This Game of Bowls, National Football (Caltex Oil); Swinging State (Queensland Govt.); St. Mary's Project (Commonwealth Govt.); The Lynagh Story (Lyssaght Steel Industry); Rugby League Football (NSW Rugby League); Journey to Ayers Rock (Trans-Australian Airlines); The Rooi Story (Reeves); The Polythene Story (Int. Chemical Industries); Heavy Equipment (Winghouse Le Tourneau); 10,000 Miles Against the Clock (Vacuum Oil); Cartoon-Magic of Animation (Greater Union Theatres).

PERIER PRODUCTIONS PTY., LTD. (ssf, etc.)

PERIER FILMS PTY., LTD.

(imp only)

24 Jamison St., Sydney, N.S.W.
Phone: BU 6527

Date of Organization: 1947

Reg Perier, Managing Director
Stan Murdock, Production Mgr.
Mildred Crowley, Business Mgr.
Helen Hughes, Color Transparencies

John Bowen, Film Editor

SERVICES: 16mm production, 35mm B&W and color transpar-
JAPAN
INTERNATIONAL MOTION PICTURE COMPANY, INC.
Katakura Bldg., Kyobashi, Tokyo, Japan
Phone: 28-5778, 9
Cable Address: IAMUITSU, Tokyo
Date of Organization: 1952
Ian Mutsu, President
Shokichi Mogami, Director
Yasumasa Sakoda, Director
SERVICES: Producers of industrial and business films, TV commercials and newsvide. 16mm and 35mm production. FACILITIES: Full time camera, sound and office staff. Own sound recording and editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Kikono (Japan Silk Exporters Association); 760 Cases of Murder (Standard Vacuum); International Trade Fair (Agriculture Section USIS); Tokyo Fireworks (Hosoya Fireworks Company); Canadian Wheat, Japanese edition (Canadian Embassy).

AFRICA
SUDAN PUBLICITY CO., LTD.
Publicity House, Khartoum, Sudan
Phone: Khartoum 4160, 7511
Cable Address: Publicity
Date of Organization: 1950
British Davidson, Managing Director
Khalil Atabani, General Mgr.
Gabriel Tokatlian, Prod. Sup.
Platom Lambrou, Studio Mgr.
SERVICES: 35mm films (B&W); 16mm films (color); 35mm film-lets (B&W and color). Soundtrack: Arabic, English, French, Greek. FACILITIES: Air-conditioned studio, carpenter's shop, production offices.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Towns of Enjoyment (African Confectionery Co. Ltd.); Sudan Black Honey (Middle East Agricultural Co. Ltd.); Sandgrouse at Dusk (I.C.I., Sudan, Ltd.); SLIDEFILMS: Make Friends with Pepsi—series of 6 New Industries Co., Sudan, Ltd.; Wonderland Route (Ethiopian Airlines Inc.); Sailor Man (Sudan Tobacco Co. Ltd.).

1. TO REDUCE FILM COSTS DRastically...
If you have prints in your film library that must be "junked" because they are scratched, dirty or damaged in some way—what do you do? Do you buy new prints which may cost up to $150 a print? Here is a better solution! Your prints can be RAPIDWELD-ed—cleaned, scratched removed, and damages repaired—at a very small fraction of the cost of purchasing new prints.

2. TO MAKE YOUR PRINTS LAST FOREVER...
If you purchase or have new film in your library it will be damaged (scratched) before long, even from the most normal usage. Suppose an additional coating could be placed over the emulsion side before use, do you think your picture would be protected? ...Of course it would! RAPIDTREAT, our protective coating, will retard and resist scratching. If at some time in the future, your film does get scratched, "The Film Doctors" can easily remove the coating and imperfections... replace it with another coating... and return your print like new.

3. TO SOLVE YOUR FILM PROBLEMS...
Rapid Film Techniques, specialists in the science of film rejuvenation, has been solving film problems for laboratories, producers, film libraries, television studios, educational institutions, industrial film users for 20 years. "The Film Doctors" can assist you with your film problems, restore your prints to original screening quality, and prolong the life of your film.

Write now and ask us about our Free Offer

Rapid Film Technique, Inc.
37-02 27th St., Long Island City 1, N.Y.
**Youth's Future in the Sales Field**

Chevrolet's "Career Calling" Fills Long-Felt Need for Inspiration to Young People Whose Talents Are Needed in the Field of Selling

**Sponsor:** Chevrolet Div. of General Motors.  
**Title:** Career Calling, 27 min., produced and distributed by The Jam Handy Organization.

“‘If we're long on industrial production and short on customers, let’s put another million salesmen to work!'”

So we stated optimistically a few weeks ago when BUSINESS SCREEN took a look ahead into 1958.

A lot of people evidently were thinking along the same lines and, in addition, were also asking the big question, “Where are you going to get 'em?”

Chevrolet is performing a public service of high order by presenting right now a new motion picture, Career Calling. Its purpose is to help find the “missing million.” The new picture sheds light on why a million opportunities in selling go begging as young Americans flock to other careers. College students, particularly, are asked to take a second look and to ask themselves whether they may be losing out on satisfying, rewarding life-work.

**Presents Candid, Unrehearsed Interviews Career Calling**, a 27-minute documentary, is exceptional in its “live news” treatment of its subject, by means of candid, unrehearsed interviews. The new picture is offered for free use to universities, schools of business administration, high schools and all other interested groups.

The temptation in a recruiting picture is to show only the shiny side of the coin, the view from the best port hole. Career Calling is unique in its approach toward helping young men and women make a personal decision about a career. No attempt is made to sugar-coat or soft-soap. Professional interviewers let the students do the talking. It thereupon becomes obvious why sales executives are finding it hard to get qualified applicants from the colleges.

Successful young salesmen then tell their own stories, which differ greatly from the preconceptions of the student mind. Several top corporation executives who got where they are via the selling route then step before the camera and cite the opportunities for careers in selling as they see them.

**Has the Selling Profession Sold Itself?**

John Daly, noted commentator, ties together the views expressed in the film and comes up with the verdict that the selling profession, paradoxically, seems not to have sold itself to the present generation of young people. Professional salesmen, by contrast, view their work as a real career with wide opportunities.

Presenting the views of the professionals in Career Calling are Felix W. Coste, Vice President and Director of Marketing, The Coca-Cola Company; Stanley C. Hope, President, Esso Standard Oil Company; Howard N. Hawkes, Vice President, United States Rubber Company; W. E. Fish, General Sales Manager, Chevrolet, and J. P. Spang, Jr., Chairman, The Gillette Company.

Career Calling is available in 16mm standard prints by writing to the producer, The Jam Handy Organization, 2821 East Grand Boulevard, Detroit 11, Michigan.

Commentator John Daly advises “young people thinking about a career to give some thought to selling, the opportunity is excellent.”

---

**Banker Builder**

Manufacturers Trust Film Begins Broad Personnel Training Program

**Sponsor:** Manufacturers Trust Company.  
**Title:** The Inside Story, produced by United States Productions, Inc.

What people think of banks largely depends on what sort of treatment they receive from the bank employees they do business with. Realizing this, Manufacturers Trust Company, which has 112 branches in New York City, is undertaking an intensive training program to teach customer-contact personnel the importance of giving the customer not merely efficient service but courteous and friendly service as well.

The program was unveiled at the Bank's annual officers dinner this winter with the showing of The Inside Story—a different kind of wrong-way, right-way training and motivating film. The film itself is only part of an overall training program being undertaken for the Bank by United States Productions, Inc.

Starring Henry Jones and Alan Burrell, currently appearing in leading roles in Broad-

In “The Inside Story” the audience sees how customers of the bank react to service . . .

way’s hit play, Sunrise at Campobello, The Inside Story makes use of a “magic” radar-TV device—an ingenious gimmick—which lets the audience see how a customer of the Bank feels about the service he receives. This device results in a series of dramatic and effective film sequences and enables the picture to solve one of the most difficult of all training-film problems: How to show the “wrong way” without being obvious, dull or repetitious.

Directed by Frank Telford and photographed by Larry O'Reilly, the picture will be used to kick off a series of training sessions to be held in each of the Bank's branches by branch officials. The officials themselves are attending a number of conference-leader-training classes which will help them subsequently to lead training meetings among employees.

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**BUSINESS SCREEN MAGAZINE**
The AMA Story

"Doctor to the Nation" Reports to Public in "Whitehall 4-1500"

Sponsor: American Medical Association
Title: Whitehall 4-1500, 27 min., produced by Centron Productions.

☆ Need the biggest doctor in the land? Call Whitehall 4-1500. This is the national headquarters telephone number of the American Medical Association—and, suitably, the title of a new 27-minute motion picture dramatizing the extensive services of the AMA.

By enlisting and augmenting the efforts of individual doctors in its vast membership, by facilitating numerous health programs, the AMA serves as a kind of supra-doctor to the nation. Day after day, at the AMA Chicago headquarters, in response to "Whitehall 4-1500" calls, the switchboards busily service the health needs of individuals, industries and health groups.

In the new film, narrated by John Cameron Swayze, dramatized case histories illustrate the AMA's work in providing medical care, health and counsel on a national scale.

A young couple's child is mysteriously stricken. The family physician identifies the child's sickness as the result of poisoning. The doctor calls the AMA, describes the symptoms, and, in minutes, is told what the probable poison is and the antidote to be administered.

In Maple Grove, a small town, one physician is unable to cope with the health needs of a growing population. The townspeople hold a meeting, petition the AMA for another doctor and shortly, through AMA assistance, a new doctor is welcomed to town.

Narrator Swayze explains some of the many other functions of the AMA in areas of civil defense, alcoholism, health education, nutrition and food standards, drugs and pharmaceuticals, hospitals and accident prevention.

Whitehall 4-1500 was produced for the AMA by Centron Productions of Lawrence, Kansas. It is being distributed by Association Films, Inc., through distribution centers in Ridgefield, N. J., La Grange, Ill., Dallas, Tex., and San Francisco, Calif.

A T & T Sounds a Friendly Ring

Name Stars and "Personality" Theme Give This Bell System Film Wide Appeal

Sponsor: American Telephone & Telegraph Company
Title: Sounds Familiar, 23 min., color, produced by Audio Productions, Inc.

☆ Surveys of educators taken by the Bell System have long indicated that teaching materials would be welcomed on "how the telephone works." And some 97% of the teachers polled replied that the best way to present the material would be on film.

Sounds Familiar should provide just the answer to the schools' request. In addition, as a general public relations film for the Bell System companies, it will reach audiences in theatres, on television and before adult groups.

Featured in the film are such entertainment stars as Tom Shirley, Red Barber, Arlene Francis and Edgar Bergen with Charlie McCarthy and Mortimer Snerd. They explain how the whole personality of each person is transmitted with fidelity by the modern telephone.

A technical animation sequence explains the working of the telephone instrument.

In Your Next Business Screen

☆ A big sheaf of film "Case Histories" and major editorial features (Wm. S. Merrell Co.; Ford "Round the World" picture portfolio; films on the international scene, etc.) will share the spotlight with "A New Challenge for the Sponsored Film" by Jay E. Gordon and our profile report on the 20-year history of major distributor, Modern Talking Picture Service, Inc. Watch for it in a few weeks!
Helping Service Reps to Win Sales

A Positive, Motivational Training Program Helps Bell Telephone Office Representatives to Improve Customer Contacts Via "Four Steps to Sales"

SPONSOR: American Telephone & Telegraph Company.

TITLE: Four Steps to Sales, 30 min., color, produced by Henry Strauss & Co., Inc.

Most of the requests for telephone installation—home and business—are made by phone. Bell Telephone System business office representatives who handle these contacts have a demanding job.

The Bell reps, girls with little sales experience, must elicit certain facts about the potential customer and information about his calling habits. The reps must ask the right questions self-assuredly and with tact. They must quickly analyze the information, form a mental picture of the customer's premises and the telephone service that fits his needs.

They must make their recommendations clearly and convincingly, strive for customer agreement and conclude the necessary arrangements.

To train the representatives to do their job, the Bell System developed a four-step plan covering techniques for getting the facts, making the recommendations, dealing with customer objections and closing the sale. Though this plan contained the technique briefing required, Bell discovered technique was not enough. Many reps had attitudes which prevented them from putting the four-step plan to work with full effectiveness.

Henry Strauss & Co., Inc., New York City, was retained to help prepare and produce a training program designed to replace the reps' negative attitudes with positive attitudes. Research disclosed the mental blocks that inhibited the reps' performance.

The reps were afraid of being turned down by the customer. Unsure of the value of their recommendations, they were reluctant to "push things off on people." Many felt a strong sense of personal failure if the customer didn't accept all of their recommendations. Others lacked confidence in their own knowledge—were too tentative in making recommendations. A number of reps were unable to "personalize" the voice at the other end of the wire.

In the motivational training package developed by Henry Strauss, the techniques of Bell's four-step plan are visually infused with the attitudes which make the techniques work. The package includes a half-hour film, Four Steps to Sales and four specially edited sequences—each covering one of the steps. Over 500 of these packages are in use throughout the Bell System in combination with discussion and job-practice material.

Four Steps to Sales is the story of how Bell rep Jennifer Blake overcame the growing pains of her job. Trainee reps see Jennifer apply herself to the same problems they may experience, they see her work through the four steps that lead to the platform of sales, and they see her achieve self-confidence.

In Jennifer's triumphs and defeats, she, and the trainee viewers, are shown the four-step plan not as a rigid formula but as a guide to be adapted to the rep's own personality and the personalities of the various persons who call about phone installations. Use of realistic settings were avoided in producing the film, since it was believed that such sets might stereotype the trainee's mental picture of customer situations. Customers were depicted against symbolic backdrops.

Color values were considered extremely important in training representatives to sell color telephones that would blend into the customer's decorative scheme. To meet the exacting standard of color reproduction which this sales factor entailed, Four Steps . . . was shot in 35mm Eastman Kodachrome. Animated sequences were interspersed in several places to lend clarity to the teaching process.

The film and training course material have already produced results. One major Bell Company affiliate reports that the percentage of contacts in which representatives followed all four of the recommended steps for sales has more than doubled since the program was inaugurated.


SPONSOR: Volkswagen of America.

TITLE: Five Miles West, 15 min., color, produced by Marathon TV Newsreel.

The post-war economic recovery of West Germany and its meaning to all Europe is the subject of this new public information film which emphasizes the application of the free enterprise concept in the process of rehabilitation and points out the role of personal freedom in what has been termed the "miracle" of West German economy.

Included are views of newly-rebuilt West German cities showing the manner in which their people live and contrasting them with scenes of the communist-dominated East Zone.

The film features an original score composed and conducted by Richard Ralf and performed by the Volkswagen Works Symphony Orchestra. It will be shown extensively in the United States and Europe. A 13½-minute television version will be distributed in both color and b/w to stations in the United States.
A WORD TO THE WISE
A product is not necessarily better because it has been around for a long time.
Actually, young, aggressive new firms must improve existing equipment in order to gain a foothold in the market.
Consequently, when we design a new product it must meet the following requirements:
1. It must be either completely new on the market; designed to do a specific job—or
2. It must be improved so far as to make older, existing equipment obsolete.
3. It must be equal to or lower than existing equipment in price.
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PRO-CINE 202 — THE FINEST TRIPOD MONEY CAN BUY!
The film "Francesca" was made in Italy, is based on actual case history from files of the Foster Parents' Plan who aided the child and her aged mother, shown here.

Francesca: Child of Our Time
Lux-Brill Scores With a Warm, Appealing Documentary Which Shows the Important Work Being Done by Foster Parents' Plan

SPONSOR: Foster Parents' Plan, Inc.
TITLE: Francesca. 20½ min., b&w, produced by Lux-Brill Productions.

To commemorate its 20th Birthday, this semi-documentary film has just been released by Foster Parents' Plan, the international child relief organization through which 600,000 Americans have "adopted" needs children in Europe, Korea and Viet Nam.

Filmed in the streets of Carchittii, Italy, a poor village about 30 miles from Rome, Francesca was acted by the people of the town and stars two Foster Children. The title role is played by a velvety-eyed twelve year old boy who has been unable to go to school because her family is too poor; and her friend Fiore by a handsome thirteen year old farm boy, whose whole family exists on $20 per month.

Francesca tells the story of a sensitive little girl whose grinding poverty and lonely life with her sick mother forces her to flee from reality and contact with her townspeople into a make-believe world. The film follows her gradual awakening to friendship and love through the kind intervention of her friend Fiore, with the help of a gentle American woman—Foster Parents' Plan's director in Italy.

The film is available through Association Films, Inc., without charge, to television stations, theaters, school groups and all interested organizations.

Sales Training Slidepix Set Released by Henning-Cheadle

Sales training ideas of 21 sales managers are utilized in a new series of Sales Training Sound Slides of 600,000 by Henning and Cheadle, Inc., of Detroit and Chicago.

The 21 sales managers, working in three committees, contributed their sales training methods and techniques to the scripts of the new six-film set.

The sales slideshows include: Let's Be Professional About It, Get More Selling Seconds From Your Working Day, What Makes People Buy? Don't Let Objections Block the Sale, Close the Sale But Keep the Door Open, and Price Is Part of Every Sale.

Each slideshow in the series is approximately 10 minutes in length, with recordings available both for bell and manually-operated projectors. Each film is accompanied by an 8- to 10-page Meeting Leader's Guide, which features an "Action Getter" suggestion meant to prompt the salesman to put the film's principles to work.

The complete series of six films and meeting guidelines is available for $225.00. Individual subjects are available for $40.00. They can be previewed at a cost of $10.00 per film or $25.00 for the set to cover the cost of handling, shipping, postage and insurance.

Henning and Cheadle, Inc., the producers and distributors of the slideshow series, may be contacted at: 1060 W. Fort Street, Detroit 26, Michigan, or: 1140 S. Michigan, Chicago 6, Illinois.

A Colorful Gem Glorifies the Gift Wrap Art

SPONSOR: Minnesota Mining and Manufacturing Company.
TITLE: A Touch of Magic. 16 min., color, produced by Arco Film Productions.

This little gem is one of the most delightful sponsored films to be seen in many a month. Bright and gay, fantastic, fey it is completely without narration, but tells its story of gift wrappings and holiday home decoration with more charm and believability than any words could do.

Responsible for this bold step away from literalism is the team of 3-M: its agency, MacManus, John & Adams, Inc.; Arco Film Productions, of New York; and Cinema et Publicite, in Paris, where the film was made.

The cast of nineteen, including the famed English Bluebell Girls of the Lido nightclub in Paris, romp from set to set and dance to a specially-written score played by a 46-piece orchestra.

A Touch of Magic will have the widest possible distribution, via theaters, television and 16mm group showings. Association Films is the distributor.

Film Aims to Recruit Lab "Soldiers" in War vs. Cancer

To recruit young people as laboratory technicians in the fight against cancer, the National Committee for Careers in Medical Technology has recently introduced The Human Cell and the Cyto-Technologist for showing before schools, medical groups, and similar audiences.

Sponsors are the American Society of Clinical Pathologists, the College of American Pathologists and the American Society of Medical Technologists. The film was produced on grants from the American Cancer Society and the National Cancer Institute. Filming was done by Churchill-Wexler Film Productions, Inc., of Los Angeles.

This is the second in a series of films on career opportunities in medical technology. The first, Career: Medical Technologist, produced in 1954, won the Scholastic Award as one of the ten best educational films for school use, and is still being widely shown.

Aim of The Human Cell and the Cyto-Technologist is to interest young people in laboratory careers to aid pathologists in screening slides to detect cancer in its very early stages. Many new workers are needed, pathologists say, if the public is to have wide access to this new medical examination.

The new laboratory technique of cyto-diagnosis makes possible early detection of cancer, long before it can be detected in any other way. Particularly effective with cervical cancer, doctors believe the new examination, if widely employed, could wipe out this form of cancer, which kills 16,000 women a year.

The film portrays a routine laboratory day in the life of a pretty young cyto-technologist. It describes procedures involved in preparing and screening slides containing cell groupings from patients, through to the final diagnosis by the pathologist as to the presence of cancer.

A unique animation sequence describes how cancer grows and throws off abnormal cells, which can be distinguished from normal cells under the microscope.

Either color or black and white prints may be purchased from the National Committee for Careers in Medical Technology, 1785 Massachusetts Ave., N. W., Washington, D. C. Cost is $135 for color, $65 for black and white. The film is also available on loan free for educational showings.
Fine quality...

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In 1951 we produced a film for a new customer, a large manufacturer of chemicals. We have completed our 15th project for this firm.

We consider it a privilege to serve a number of national* as well as local clients who place their trust in us year after year.

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*Several of our clients are located far away from Houston. Yet, they find it advantageous to have their films made in Texas.
Along the Production Lines

"Helping the Taxpayer" Helps in a Job That Nobody Likes

☆ One of the most popular public service films ever made deals with a subject that is one of the most unpopular in America: income taxes. The film, Helping The Taxpayer, is being offered by stations of Association Films for televising during "tax season," January 1 to April 15.

Presented by the American Institute of Certified Public Accountants and produced by Willard Pictures, Inc., with the cooperation of the Internal Revenue Service, the 14½-minute subject uses several dramatic situations (based on actual tax cases) to show what happens when the Government questions a tax return. In addition, Helping The Taxpayer shows some of the workings of IRS in the handling, checking and processing of more than 60,000,000 separate income tax returns each year.

The film ends on a hopeful note, explaining that the vast majority of questioned tax returns are settled by minor adjustments or informal conferences with the Internal Revenue Agent.

☆ ☆ ☆

Jam Handy to Distribute "Jonah" Film to Theatres

☆ Theatrical distribution of Jonah and the Highway, the new photo-play released by the United States Steel Corporation, has been assigned to the Jam Handy Organization, Detroit.

Offered as a public service to call attention to the contributions of the highway engineer and contractor, and to attract young men to careers in civil engineering, Jonah and the Highway is being shown in 35mm widescreen. The film was produced for U. S. Steel by John Sutherland Productions, Inc., of Los Angeles.

☆ ☆ ☆

Stehney, Stein Join United Studios in Executive Posts

☆ Michael Stehney has joined United Film & Recording Studios, Chicago, as executive producer of the tv film commercial department. In this post he will supervise, produce and direct film commercials for the company. Stehney has also acquired a stock ownership interest in United Studios.

Most recently, Stehney was executive producer and vice president of Kling Film Studios. Before that he was associated with Sarra Film Studios, winding up as general manager in charge of production. He has been in the film industry for more than 20 years.

In another appointment at United Studios, Lawrence Stein has been named general manager in charge of studio operations, including the Motion Picture and Recording divisions. Stein has been controller and executive business officer at Kling Studios for the past three years. Before that he was a public accountant.

United Studios this year is observing the 25th anniversary of service to the film industry.

☆ ☆ ☆

MPO Productions Vice-Presy on Venezuelan Film Trek

☆ Larry Madison, vice-president of MPO Productions, Inc., New York, recently toured Venezuela to shoot footage for a Reynolds Metals Co. film on the uses of aluminum in the oil industry.
"Cross-Country" Show Debuts on 45 TV Stations

☆ Three of the top men in American agriculture appeared in the first three Cross-Country programs, which bowed on 45 key agricultural TV stations the week of January 27.

Cross-Country, the first national agricultural TV show, is a half-hour weekly program, telecast during the noon-hour. It is produced in Chicago by the Cross-Country Network, Inc., a subsidiary of Fred Niles Productions, Inc., Chicago-Hollywood film producer.

In an exclusive appearance on the TV program, Secretary of Agriculture Ezra Benson told of the reasons behind the recent announcement to cut dairy price supports. Charles Schuman, president of the American Farm Bureau Federation, in another exclusive interview predicted that 1958 will be a slightly better year for American farmers than 1957.

Lyman McKee, president of the American Dairy Association, was another guest on one of the first programs. He commented on the necessity for a stronger selling program on the part of his association.

Literally going cross-country for its news and feature stories, Cross-Country has correspondents in key major agricultural regions, who film on-the-spot news as it happens. Farmers and ranchers are interviewed, cross-country, reflecting any government action which affects them.

Land-grant colleges also provide film reports on late research developments and extension activities. Iowa State College, Purdue, the Universities of Minnesota and Georgia have filmed reports appearing in the early programs.

Cap Bentley, noted marketing analyst, delivers a weekly marketing forecast. Another weekly feature is a Washington Report, a discussion and depth interview with USDA officials and leaders in agriculture. Lloyd Burlingham, veteran farmcaster, is the program moderator. He is assisted by Bill Mason, farmcaster, and Eleanor Warner, who represents the woman's viewpoint.

Programs are filmed, edited and distributed from Fred Niles Productions, Inc. Film coverage from other sources is received daily at Niles' Chicago studios. Studio portions are filmed by Niles' camera and technical crews. The 14-man editing department edits the films, and distributes them to the stations carrying the program.

The program is sponsored on a spot participation basis by the Charles Pfizer Co., Brooklyn, N.Y. Spots for Pfizer are appearing in 40 basic midwestern markets.

According to R. W. Pat O'Brien, director of marketing, an advertiser can purchase one spot announcement in one market, or as many as four spot announcements in as many markets as desired.

Bill Newton to Sorra, Inc.

☆ Sorra, Inc. announces the appointment of Bill Newton, creative producer-director, to its Chicago staff.
Reliving Baseball's greatest thrills and learning the sport from its top stars. an estimated 250 million persons formed the total audience for 37 motion pictures sponsored from 1934 through 1957 by the American and National Leagues of Professional Baseball Clubs.

Achieved by World Series documentaries and instructional 16mm films, this amazing audience record sustains an upward trend. In recent years, the annual audiences for these major league films have approached the total annual park attendance for all major league games.

Reach 16 Million in '57

During 1957, between 15½ and 16 million persons saw the American and National Leagues’ films—in 16mm showings, exclusive of television. It is estimated that in 1958, the Leagues’ annual baseball film audience may range from 16½ to 18 million—possibly exceeding major league ball park attendance.

Three new major league films, World Series of 1957, All-Star Game of 1957, and 20 Years of World Series Thrills—totaling 780 prints—were released June 1, 1958, and by early February these films were booked solidly to March 1. In the “second inning” of this distribution, these three new films will be booked solidly to June 1.

Deep Into Rural America...

Beneath this eye-popping score-board of booking and attendance figures is the story of an eager audience effectively served by a generous, energetic and deftly aimed film distribution program. The program is the continuing saga of Lew Fonseca, a baseball star who became a movie pro and sensed the measure of the public’s baseball devotion.

"Towns I never heard of—day after day... You think you’ve saturated the market but you never do... I’ve been around here for 24 years—every day, I get towns I never heard of!” Beaming like a home-run hitter, Lew Fonseca thumbs through the stack of morning mail on the desk from which he directs the motion picture division of the American and National Leagues, at 64 East Jackson Blvd. in Chicago.

Confirm Requests in 48 Hours

Whether Fonseca has heard of the towns or not, the film request letters are answered within 48 hours. That’s a Fonseca rule. It’s part of the friend-making efficiency built by Fonseca since he founded the film program in 1934.

"We give the films to any organized group in the U.S. who make a request,” says Fonseca. Large or small, the organizations get personalized attention and though the line is drawn at home showings, films sometimes are sent to individual shut-ins who otherwise might never see a big league game.

Currently, 30 films, totaling 3,500 prints, are being circulated to the nation and the world from the Leagues’ Chicago film office and through some 250 distributors. These include major and minor league baseball clubs, the film’s two cosponsoring concerns, selected company film libraries, school system film libraries and other organizations.

Coding each film, Fonseca and his staff have the entire distributor action. If a distributor is sitting on the reels, the films are called back to base so they may be sent elsewhere. Audience groups requesting films for extended periods are checked for verifications of their screen programs. Many others

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 Majors’ Baseball Films Bring “The Game” to 250 Millions

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TIME IS OF THE ESSENCE—therefore if a motion picture is to be effective, it must present the sponsor’s message in a manner so as to leave the audience with the knowledge that their valuable time was indeed well spent. Such are the films produced for business, industry, government by

FARRELL AND GAGE FILMS • INC.
213 EAST 38th STREET NEW YORK 16, N. Y.
are kindling fires of baseball interest. The visual excitement of the Series films keeps baseball-fan enthusiasm burning through winter and spring. Expert performances in the big league training films work to ignite and instruct the ambitions of youngsters who can be the stars of baseball's future.

A Good Will Builder

Keeping high the flames of audience enthusiasm by prompt service, Fonseca sees professional baseball warmed by a "tremendous good will." The ardent requests on Fonseca's desk—4,030 in January—steadily endorse this concept of promotion by good will. The film requests, in effect, are pleas to bolster meeting attendances, to enliven university athletic lectures, spark church programs, sharpen YMCA clinics, help American Legion Posts—even to gladden a bowling league!

Major league ball clubs use the films as general public relations and in direct promotion. Featured at meetings addressed by ball club speakers, the films stimulate interest which the speaker ties to ticket sales.

Not only are the Milwaukee Braves World Series champions,

The Majors' Film Chief Gives His Viewpoint . . .

☆ Looking back over the past 24 years this program has been in operation offers me much personal satisfaction.

We, and I mean my wonderful and capable co-workers, have parlayed an idea I had with a $50.00 movie camera in 1932 into a recognized world-wide program which we believe to be the largest non-theatrical motion picture distribution of any one subject in the entire world.

Much personal satisfaction has been derived from the entertainment we have afforded all groups throughout the world regardless of race, color or creed.

We hope that our instructional movies on baseball are aiding in some manner the development of future big leaguers from the little leaguers of today.

This alone would mean real personal satisfaction.

—Lew Fonseca

but also, Fonseca notes, they are whizzes at promotion. The Milwaukee club has 40 film prints—mostly, to be sure, of the World Series. Films evidently will mean business for the newly arrived Los Angeles Dodgers, who had to put a man in charge of film requests immediately.

Two Firms Sponsor Films

Fifteen years of cosponsorship of the Leagues' films has been the promotion vote of the two companies modestly credited in the films. These companies are A. G. Spaulding & Brothers, Inc., sporting goods manufacturers, who cosponsor the World Series films and the instructional films, and Hillerich & Bradsby Co., manufacturers of the Louisville Slugger baseball bat, who cosponsor the World Series films only.

These two sponsors were acquired when Fonseca strove to safeguard the films from commercial excesses which loomed in earlier years when the films had several sponsors. The present cosponsors neatly suit baseball films and the cooperation of these companies in the unobtrusive credit policy has helped to insure the films' universal acceptance.

Considering the sure-fire appeal of baseball as played by Enos Slaughter, Mickey Owens, Willy Mays, Don Larsen and Lew Bur (CONTINUED ON NEXT PAGE)

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no rubbing in...

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N U M B E R 1 • V O L U M E 1 9 • 1 9 5 8
... a worldwide program which we believe to be the largest non-theatrical motion picture distribution on one subject...

... a Chicago Film Studio crew lenses a Yankee's batting skill

Baseball's Epics:

(continued from page 177)

... it is easy to think of the Leagues' film program as a "natural." Actually, the program is the result of long application to the problems of production, supply and demand.

In 1932, when Lew Fonseca started clicking his camera at Chicago White Sox players training at Pasadena, California, he had not yet wound up his 12-year career as a ball player. He had two years to go, serving as White Sox player-manager. A major leaguer since 1921, Fonseca had been 1929 American League batting champ, with a record of .369 as a member of the Cleveland Indians.

Fonseca began scoring as a producer-distributor in July, 1934, when he put together a 4-reel silent film featuring the White Sox. He was given 30 days to show what he could do with the film. Traveling to viewer groups, Fonseca projected and narrated the film. By December, 1934, he had chalked up an audience of 40,000.

In 1935, Fonseca and the Chicago Film Studio produced a professional film for the American League. Under American League auspices, this combination continued—Fonseca planning, directing and narrating the films and Chicago Film Studio doing the production. Twelve years ago, the American and National Leagues merged their promotional effort and the film program served both leagues thereafter.

Until 1943, the Leagues' pro-

gram sponsored baseball "highlights" films, featuring various stars. When World War II sent 11 million men overseas, Fonseca saw a huge appreciative audience for World Series films. Associates agreed that overseas GI's were a likely audience. But Fonseca's hunch that a massive audience awaited World Series films in this country was doubted: theatrical newsmen did the job, 16mm showings would be old stuff.

Fonseca was alive to the strength of the World Series appeal, alert to the immortality of baseball's legends. The World Series films were immensely popular in the U.S., and they remained popular.

"In 1956 and 1957, we had bookings for approximately 3,000 showings of old World Series films—dating from 1943 onward," says Fonseca. The non-Series films are long-lived, too. A 15-year-old film, Inside Baseball, remains a favorite.

Restrict TV Distribution

Television utilizes the Leagues' films but print circulation to TV is relatively restricted. New World Series films are not released to TV until the October following their January release. Supplying the expressed demand for the 16mm baseball films is the first objective of the Leagues' distribution. Though a "million bugs" have been taken out of the operation, "we're still looking for suggestions," Fonseca remarks.

Fonseca likewise endeavors to improve the films. He tried several script writers but wasn't satisfied. They didn't know baseball. For the last three years, Fonseca has gotten the kind of scripts he wants from two sports writers, Ed Prell of the Chicago Tribune, and Edgar Munzel of the Chicago Sun-Times—who do know baseball.

Comes Autumn and the World Series bleachers bend as thousands wait for baseball's climax to begin. Cameras are there to record the action. When victory has gone its way and the privileged ball fans have departed to begin recounting new legends, Fonseca and his production crew are cutting and editing the thrills which will carry these legends vividly to wherever there are audiences and 16mm projectors.

Premieres Start the Year

Each new World Series film is press-premiered in the city of the Series-winning ball club, then is premiered in other major league cities. The prints begin their journeys from the Chicago office where, upon return, editing equipment keeps them in condition. In the basic distribution set-up, long distance requests are mailed from the Chicago office. No charge is made for the films but the receiver must pay postage, using special delivery to return the films.

The Chicago office and the League ball clubs also maintain a system in which local borrowers write for the films, get an OK, and pick up the films at the distribution office. The Chicago office is geared to dispatch 150 prints a day. Normally, the Chicago office is manned by Fonseca and four assistants. In the busiest spring
months, the office adds two helpers.

If it's big league ball, the League's film program has it. This year, the 40-minute World Series of 1957 is delivering the highlights of all important plays from each of the seven games played as the New York Yankees yielded to the Milwaukee Braves. So it has been since '43—a pictorial replay of each new World Series.

For fans who relish baseball's long legends and great debates, there's 20 Years of World Series Thrills—30 minutes of outstanding plays from 1938 through 1957. There are the annual 20-minute All-Star Game films—'55, '56, '57.

Training Films for Youth

For serious sand-lotters and bush leaguers who intend to move up, there's Building Big Leaguers — 20 minutes at major league spring training camps. For the true fan-hood, the unabashed hero-worshipers, there's The Democracy of Baseball—20 minutes of past and present stars.

For the estimated potential of some 2½ million baseball players in little leagues, high schools and colleges, there are the 20- and 30-minute instructional films—Pitching Stars of Baseball, Catching Stars of Baseball, Batting Stars of Baseball, Infield Play at First and Third, Double Play Kings of Baseball, Circling the Bases, Inside Baseball, and Umpire in Baseball. The Series and training films are in black/white, the All-Star Games in color.

Promotion Isn't a Problem

With the national and world audience eager for these baseball films, Fonseca's problem isn't one of promotion—it's one of sheer motion. The League's have the films and, in 24 years, the word has gone out. Fonseca says he would be swamped and the print and handling costs would be prohibitive, were he to promote the films beyond the annual World Series premiers and the promotion done by other distributors.

The League's film department effort now is to "get it moving in a hurry and keep it moving." The man who sends in a letter asking for a film is interested in his own program, Fonseca says. The aim of the film program is to make sure that man knows that the Leagues share his interest.

Today, as unprecedented variety of mass-recreational attractions shout for attention, Baseball is mightily pitched by the 16mm film, thanks to Lew Fonseca and his team who bring America's major league diamonds to out-of-the-park millions.

Keeping Films Busy

Dow Chemical Co. encourages its salespeople to use its films as selling tools. Here's what the company said in a recent sales bulletin to field offices:

☆ Our films are working for us only when they are out being seen by audiences. Therefore, our distribution program is aimed at keeping these films busy as near to 100 per cent of the time as is possible.

When you try to arrange a film showing on short notice and find all the films busy—nobody goofed. It just means the distribution program is working.

Champion Milwaukee Braves preview "Hail to the Braves" (sponsored by Miller Brewing Co.). L to r: pitcher Bob Trowbridge; Miller's Bob Forte, who directed film; pitcher Don Kaiser; Norman R. Klug, president of Miller; pitcher Ernie Johnson; Braves' gen. mgr. John Quinn; Joe Taylor, equipment mgr.; and star outfielder Hank Aaron.

Our Specialty... SALESMAIUSHPAIN on film

As scores of top firms can tell you, there's no faster, more forceful way to put your message across than with a Holland-Wegman film.

For Holland-Wegman is a 5,000 square foot studio fully equipped and manned to plan, write and produce top-caliber films in any category... product sales, public relations, training, documentary, television commercials.

What job do you have for Holland-Wegman salesmanship-on-film? Phone or write us about it today!
Charles Ross, Inc., Marks 37th Year in Business

Having lit the camera's way in eastern productions since 1921, Charles Ross, Inc., New York City, is celebrating its 37th anniversary.

Now a leading supplier of lighting and grip equipment, props and generator trucks in the east, the company grew from a modest service founded by the late Charles E. Ross, who set up the original firm as the Motion Picture Serv-

ice Company. Mr. Ross began his enterprise at 321 W. 44th Street equipped with several sun ares, a dozen assorted spots and some used cable.

In his first year, Mr. Ross' customers included such early film industry homesteaders as Shadowland, The Tex Rickard Company, Klieg Brothers, Tiffany Productions and Bedford Theatre in Brooklyn. Two New York film production companies which became clients in 1922 are still served by the Ross establishment—Pathescope Productions and William J. Ganz Company, Inc.

The incorporated organization, Charles Ross, Inc., came into being May 18, 1937 and the company moved to the present address, 333 West 52nd Street. Mr. Ross was active in his company until shortly before his death in 1952, at the age of 63. He had seen his business grow to a place of prominence in the film industry. During nearly four decades, Charles Ross, Inc., has supplied a large portion of the New York area's business film producers with production and staging equipment. The company also has facilitated eastern location production for major Hollywood studios.

Keeping pace with the film industry, the company recently added a new generator truck to its fleet. This generator truck, a 1600 Amp, DC unit, typifies the company's increasing candle power as Charles Ross, Inc., cuts its 37th cake and lights the scene for another take. * * *

Pelican Films Installs New Animation Equipment

* Pelican Films, Inc., New York City, has recently installed a new Oxberry animation stand and 35/16mm camera to provide increased facilities for the production of animated tv commercials for its clients, according to Jack Zander, vice-president and director of animation.

More than 75 per cent of the firm's output is concentrated in producing full-animated and animated-live tv commercials for such accounts as Robert Hall, Campbell Soups, Ipana, Ballantine Beer and Ale, and Lucky Strike, working through agency clients, Zander reports. The balance comprises longer films for industrial sponsors and government agencies.

Pelican recently completed an 11-minute film for the Association
Mobilux Unveils New Technique

☆ One hundred and twelve film producers and motion picture technicians were on hand February 3rd to inspect the U.S. patents granted that day to John Hoppe for a new film technique called Mobilux. This extraordinary turn-out reflects the enormous interest Mobilux has generated since rumors of the new process became known about a year ago.

Exclusive film and video tape rights to Mobilux have been acquired by Robert Davis Productions, Inc.

Fantasy in Movement, Light

The gay, cavorating Mobilux figures, which float about the screen in any direction while changing form, are produced by reflections from a very intense light. The flexible mirrors which are used are made of plastic and steel and are very brightly coated. Designs are "masked" on the mirrors, and are manipulated to simulate the movement desired. The abstract, exotic figures whose eyes wink, feet dance, torsos bend, and arms and hands gesture, join with wholly creative art forms in a rhythmical display, and when coupled with bright colors and augmented by sound, become an effective and eye-appealing selling device.

The primary difference between Mobilux and ordinary form of animation is that with Mobilux there is an extraordinary fluidity and rhythmic dimension not found in animated processes. This synchronization in Mobilux to movement and music is controlled by hand rather than mechanical movement.

Another important difference, it is said, is that with Mobilux there is a great reduction in the time element and in the cost of producing a film.

Featured by Sullivan, Fisher

In recent months, Mobilux has been used for fantasy productions on such leading tv programs as Ed Sullivan, and Eddie Fisher.

Robert Davis Productions is currently making spot commercials using Mobilux combined with live film for such agencies as J. Walter Thompson, Leo Burnett, and Campbell-Ewald. Also, negotiations are in progress with several major film sponsors who are interested in using the Mobilux technique for public relations films.

☆ * ☆

New Guide Standardizes Measurements for TV Art

☆ A framing guide to standardize measurements for the art work for tv commercials has been jointly developed by the American Association of Advertising Agencies and Station Representatives Association.

Printed on cardboard, 11 by 14 inches in size, the framing guide provides measurements for use in preparing tv flip cards, teitops and slides. It also gives suggestions for safety margins, paper stock, the use of blacks, whites and greys.

Electros, mats or reproduction proofs are available from Marbridge Printing Co., 225 Varick St., New York 14, New York. ☆ * ☆

Two New Records Provide "Out of This World" Moods

☆ Keeping abreast of man's invasion of space, the BG-Library of Mood and Bridge Music has released two records on Interplanetary Music for use in radio and tv broadcasts and for film soundtracks.

Eight different selections—ranging from wierd, frightening, suspenseful, ghastly phenomena to celestial, visionary, dream atmosphere—are available on these two records.

Producer is the Audio-Master Corp., 17 East 45th St., New York.
Fordel Films

IMAGINATION
SKILL
INTEGRITY
SERVICE

REASONS WHY THE NAME FORDEL ASSURES YOU OF FILMS THAT GET RESULTS

### Connor Named Vice Pres. of Sylvania Photolamp Sales

George C. Connor has been appointed vice-president, photolamp sales, of Sylvania Lighting Products, a division of Sylvania Electric Products, Inc. He has been general sales manager, photolamps, for the past seven years.

Connor joined Sylvania in 1934 as a field engineer in the Equipment Tube Sales division, and handled special assignments on electronic military equipment during World War II. He is a former president of the Photographic Manufacturers and Distributors Association and a former director of National Association of Photographic Manufacturers.

### Stevens, Miller in New Posts for Bell & Howell

Douglas E. Stevens is the new central regional sales manager for Bell & Howell Company, Chicago. He is responsible for district manager sales and administration in the central states.

Prior to his promotion, Stevens had been district sales manager for the company. He joined Bell & Howell in 1944 and served thereafter in war coordinating, order control and retail sales.

Lee Miller has succeeded Stevens as district sales manager for

### “An Informed America is a Strong America”

Current Affairs Films

A Division of Key Productions, Inc.

527 MADISON AVE. NEW YORK 22, N. Y.
part of the Chicago marketing area. Miller joined Bell & Howell in 1955 and has handled various assignments in the marketing division since transferring from the west coast branch early in 1957.

* * *

Compco Names Merle Painter Promotion Mgr. of Photo Div.

Merle E. Painter is the new sales promotion manager of the photographic division of Compco Corporation, Chicago. Painter’s appointment was announced by S. J. Zagel, president.

In his new post, Painter will have charge of the promotion of Compco reels and cans, film editors and plastic slide mounts.

Painter is known in the photographic industry for outstanding merchandising and sales promotion campaigns and he brings to Compco a background of experience as a merchandising counsellor and retailing specialist.

* * *

Ozalid Names James LeMay Midwest Visual Aids Director

James E. LeMay has been appointed mid-western regional director of visual aids of Ozalid Division, General Aniline and Film Corporation, Johnson City, N.Y., according to James A. Travis, general sales manager.

LeMay has been assistant chief of the audio-visual center of Air University at Maxwell Air Force Base, Alabama. He also was consultant to the staff and faculty of the Air University in the areas of visual communication and photo-mechanical reproduction processes.

Prior to his work at Maxwell Air Force Base, LeMay was audio-visual director and instructor in Education at the College of St. Thomas, St. Paul, Minnesota.

* * *

Simmons Appointed Asst. Mgr. of Kodak Western Film Div.

Norwood L. Simmons, chief engineer of the West Coast division of Eastman Kodak Company’s motion picture film department, has been named assistant manager of the division. His appointment was announced by Donald E. Hyndman, manager of Kodak’s motion picture film department, and Emery Huse, manager of the department’s West Coast division.

Vaughn C. Shaner will succeed Simmons as chief engineer of the West Coast division. This division offers technical service to professional motion picture studio customers.

* * *

Da-Lite Sends Hamzy Southwest

Norlfeet “Pete” Hamzy has been appointed southwest district manager for the Da-Lite Screen Company, Warsaw, Indiana. He will cover these states from headquarters at 7469 Mohawk Ave., Fort Worth, Texas; is well-known in photographic circles, particularly in the audio-visual field.

---

**Every Norwood Production Has the Stamp of Superlative Quality**

NORWOOD MOTION PICTURE STUDIOS, INC.
WASHINGTON, D. C.

1536 Connecticut Ave., N.W.
Columbia 5-2272
Complete Production Facilities Under One Roof

☆ Script Writing • Imaginative Photography.
☆ Recording & Re-recording • Westrex Equipment.
☆ Laboratory Duplicating • COLOR or B&W.
☆ Interlock Projection • Editing Services.
☆ Animation • Art Work & Photography.
☆ Titles • Hand Lettered or Printed.
☆ 60' by 100' Sound Stage for rent with complete lighting equipment.

Let “Academy Films” produce all or any part of your next motion picture in Hollywood’s newest superbly equipped motion picture studio.

ACADEMY FILMS
800 N. Seward Street Hollywood 38, Calif.

TIESLER PRODUCTIONS

An organization devoted exclusively to the production of Motion Pictures for Industry.

112 WEST 44TH STREET
NEW YORK 36, N. Y.
Circle 5-1274

MEN Who Make PICTURES

News of the Studios and of Executive Staff Appointments

Directors Name Ransohoff
President of Filmways, Inc.
☆ A realignment of management responsibilities for Filmways, Inc., and their wholly-owned subsidiary, World Highways Expedition, has been announced by Martin Ransohoff, recently named president at a meeting of the company's board of directors.

In addition to Mr. Ransohoff, who had been executive vice-president, Lee Goodman has been elected vice-president in charge of production and Michael Dubin, vice-president in charge of sales. During 1957, Filmways sent camera crews 1,500,000 man miles, through 23 foreign countries and most of the states of the Union shooting commercials around the world and in the United States.

The company maintains two studios in New York, one in Hollywood, and worldwide location facilities.

Flood in New Post at Close and Patenaude
☆ David J. Flood has been appointed director of films for Close and Patenaude, Philadelphia sales promotion agency. He comes to the company from the Calvin Co., Kansas City, Mo., where he wrote, directed and edited motion pictures for sales promotion, sales training, education, public relations and employee recruitment.

Prior to his film work, Flood was for 13 years with the DuPont Co. as advertising supervisor for the finishes division. Here he handled advertising and sales promotion in both consumer and industrial fields.

Stokes Named Sales Chief of Jamieson Film Company
☆ Bill Stokes has been appointed general manager of sales of Jamieson Film Company, Dallas, Texas. He will supervise sales for television and industrial films as well as for an expanded producer’s service division.

A large motion picture producer in the South, Jamieson Film Company is completing a $100,000 plant expansion. The studio has facilities for the complete produc-
The A-B-C of a Good Producer

A is for Architectonic—the art of systematizing knowledge.

B is for Background. Background enables one to remember some things and forget others.

C is for Counsel. “They that will not be counselled cannot be helped.” — Franklin.

STARK FILMS

Since 1920

Producers of Motion Pictures that sell

Baltimore 1, Maryland

(Not a big company, but a bright conscience)

GAUGHAN JOINS GALBREATH AS EXEC VICE PRESIDENT

E. W. Gaughan has been appointed executive vice-president of Galbreath Pictures, Inc., Fort Wayne, Ind., and elected to the board of directors. For the past two years Gaughan has been an independent consultant in sales distribution and marketing. Before that he was vice-president and sales manager for Capelhart-Farmsworth Co., Fort Wayne.

His earlier experience includes general sales manager of electronics for Crosley-Avco, Cincinnati, and association with Westinghouse Electric Corp.

NAME HALMAY SALES V.P. AT WILBUR STREECH PRODUCTIONS

Appointment of Andrew Halmay as vice-president in charge of sales and client relations of Wilbur Streech Productions, New York television film producers, has been announced by Wilbur Streech, president.

Halmay formerly was associated with Benton & Bowles, Inc., and Bryan Houston, Inc., both of New York, and Young & Rubicam Ltd., Toronto.
Men Who Make Pictures

News of the Studios and of Executive Staff Appointments

Wilding Picture Productions Announces Sales Exec Shifts
☆ Three executive changes in the sales staff of Wilding Picture Productions, Inc., have been an-
nounced by Jack Rheinstrom, vice-president of sales.

Dean Coffin, formerly district manager of Wilding's Cleveland and Pittsburgh sales and service offices, has been appointed a vice-

Lawrence Young . . . to Cleveland

Quinn Short . . . to Pittsburgh

nominated district manager in Cleveland and Quinn Short has been appointed as district manager in Pittsburgh.

☆ Bonafield New Exec V.P. of Davis Productions
☆ Jay Bonafield has been appointed Executive vice-president of Robert Davis Productions, Inc.

Mr. Bonafield was formerly executive vice-president of RKO Pathe, Inc.

☆ Ken Silver Will Manage Alexander Export Sales
☆ Ken Silver has been appointed New York manager of Alexander International, export sales division of Alexander Film Co. Silver formerly was the firm's special representative in New York. His appointment was announced by Jay Berry, vice-president and general manager of Alexander's National Division.

Alexander Film's headquarters is in Colorado Springs, Colorado. The export sales division's offices are at 500 Fifth Avenue, in New York.

☆ Weeks Appointed Producer at Pictures for Business
☆ Pictures for Business, Los Angeles, has appointed H. Keith Weeks as producer-director, according to Bill Deming, executive producer.

Weeks will handle major motion picture projects at Pictures for Business. His background includes more than 30 years as a studio productions executive. His previous affiliations include Metro-Goldwyn-Mayer, Universal-International and Twentieth Century-Fox studios.
Joseph Brun Joins Transfilm as Director of Cinematography

Joseph Brun, ASC, an internationally experienced feature cinematographer, has joined Transfilm Incorporated, New York City, according to Walter Lowendahl, president. Before his new appointment, Brun completed camera work on "Eversglades," a Warner Brothers - Schulberg Production, and "Windjammer," a film in the new Cinemiracle process for Louis de Rochemont.

Since World War II, Brun has directed the cinematography on feature films using many color and screen processes. Among his credits are the feature documentaries "Crinerama Holiday" and "Martin Luther." Brun spent 11 months in Africa filming "Savage Splendor." He has filmed numerous television film series and tv filmed commercials.

Brun's film career began 30 years ago with study at the Institut d'Optique in Paris. After graduation, he became an operative cameraman for such directors as Rene Clair, Jean Renoir and Julien Duvivier.

From 1933 to 1939 Brun wrote, directed and filmed his own documentaries in Europe and Asia. In World War II, he served in the French Army and was wounded. When France fell, he escaped with his wife and child to America where he continued his film activities for industrial film producers, the Army, Navy and the National Film Board of Canada.

Robert Eberenz Joins Byron, Inc. Sound Staff

Robert W. Eberenz has been added to the sound department staff of Byron, Inc., Washington, D. C., film laboratory.

Previously, Eberenz was sound transmission engineer and chief engineer of Fine Sound, Inc. and Perspecta Sound, Inc., a Loew's, Inc. subsidiary. He participated with C. R. Fine in the "Opti-Mag" and "Electronicue" developments.

Earlier, Eberenz served as field engineer for the Altec Service Company, where he supervised engineering and installation of theatrical stereophonic sound systems, Cinemascope and three-dimensional equipment.

During the Korean War, Eberenz constructed and operated a USIS motion picture unit in Korea, where films were produced for the rehabilitation of Communist prisoners of war.

Melvin Shaw Forms New Film Writing Service

A new business film writing service combining creative planning with training and public relations methods has been announced by Melvin Shaw.

Shaw has had 18 years' experience in motion picture work with National Broadcasting Co., Reela Films, Inc., Bob Bailey Productions and Scripts by Oeveste Granducci, Inc.

Organized as "written by Melvin Shaw," the new company will be headquartered in Hollywood.

Saunders Elected Edit V.P. of Haig and Patterson, Inc.

Jackson M. Saunders has been elected as vice-president, editorial, of Haig and Patterson, Inc., industrial film producers in Detroit, Michigan and Dayton, Ohio. The announcement was made by Earl E. Seielstad, president.

Saunders' election is the result of Haig and Patterson's business volume expansion and the firm's increasing activities in the training and marketing fields, Seielstad said.

Previously serving as editorial manager, Saunders has been with Haig and Patterson since 1930, when he joined the firm as senior writer. He has been closely associated with the production of many of the studio's industrial training and sales promotion programs in the midwest.

SOUND RECORDING
at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

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YOU HAVE
THE UPPER HAND
WHEN YOUR FILM PROVIDES THE
NECESSARY STIMULUS TO EXCITE
SALES AS WELL AS CREATING AN
UNDERSTANDING OF YOU AND
YOUR COMPANY'S OBJECTIVES.

DEKKO-ROCKWELL FILMS HAS
THE FACILITIES AND ABILITIES
TO MAKE THIS FILM FOR YOU.

WRITE FOR INFORMATION.

DEKKO-ROCKWELL FILMS
126 DARTMOUTH STREET
BOSTON 16, MASS.
THE MOST important decision a sponsor has to make in connection with any motion picture project is the selection of the producing company that is to do the work. Year after year, many of the most experienced users of films keep coming back to:

**LESLIE ROUSH PRODUCTIONS, INC.**

130 HERRICKS ROAD
MINEOLA, L. I., N. Y.

**New AUDIO-VISUAL Equipment**

**Recent Product Developments for Production and Projection**

**New Filmosound Model Features Safety Interlock**

☆ A rewind safety interlock and sealed lubrication are featured on a new model of the Filmosound 16mm motion picture projector manufactured by Bell & Howell Company, Chicago.

The new Filmosound 385 projector has a rewind safety interlock built into the newly designed take-up reel arm, to prevent a common cause of film breakage. The arm has a spindle which automatically disengages the rewind gear when the reel of film is removed. The projector cannot accidentally be started in the rewind position when a new film is to be shown.

The new unit's factory-sealed lubrication eliminates the need for oiling the projector, and assures the proper amount of lubricant for each moving part, the manufacturer notes. The Filmosound 385 has a 15-watt amplifier and a voltage regulator which keeps voltage to the photocell constant. Reserve gain (not needed for normal operation) is provided to compensate for variation in soundtracks and to assure ample sound volume in low-voltage areas.

The single-case 38SC Filmosound projector has an 8" speaker. Other models are available with 12" auxiliary or 25-watt power speakers, in matching cases.

**Sound Synchronizing Kits Designed by Eastman Kodak**

☆ Simplified production of 16mm magnetic lip-synchronized sound motion pictures is promised with the use of three new sound-syn-chronizing kits introduced as auxiliary equipment for the Kodak Pageant Magnetic-Optical Sound Projector.

Eastman Kodak Company's new magnetic recording aids include the Kodak Synchronizing Brake Kit, the Kodak Synchronous Motor Kit, and the Kodak 2-Projector Synchronizing Kit. These kits may be attached to projectors without returning the projectors to the factory or repair shop. No modification of the projector mechanism is required.

The sound-synchronizing kits permit the use of the Kodak Pageant Magnetic-Optical Sound Projector for on-set recording of lip-synchronized sound with a synchronously-driven taking camera, previewing and editing before sound and pictures are combined on one piece of film; the combining of sound and action into one synchronized master print; production of duplicate in-sync sound tracks.

**New Processor Handles Up to 5,400 Ft. of Film Per Hour**

☆ The Filmline R-90 Processor, which processes 16mm reversal, negative and positive film at speeds up to 5,400 feet per hour at 68 degrees F., has been announced by Filmline Corp., Milford, Conn.

The processor's standard equipment includes stainless steel air squeegees, an oil-less air compressor, a developer recirculating pump, replenishing fittings, a filter and spray bar, and an air agita- tion system with a control valve for the bleach tank.

Filmline's "Temp-Guard" temperature control system with thermostats provides refrigeration and heating for all chemical solutions. A variable speed transmission and
film speed tachometer, and a foot-
age counter, offer a wide range of speeds and developing times. The unit’s feed-in and take-up elevators allow continuous operation. Two dial thermometers continuously indicate drybox and developer temperatures.

All of the processor’s drive components and gears are mounted on ball bearings or roller bearings and the unit’s heavy 16-gauge stainless steel tanks are provided with bottom drain valves. Two 1200-foot daylight magazines are supplied with the R-90: 220 volts, 60 cycles, single phase, 30 amperes. Other voltages are available.

1,000-ft. Blimp Designed for Arriflex 35 Cine-Cameras
α A new 1,000-ft. Arril blimp, designed to accept any recent model Arriflex 35 cine-camera, has been announced by Kling Photo Corporation, distributor.

To use the Arriflex 35 camera in the 1,000-foot blimp, the regular DC handgrip motor is unscrewed and replaced by the standard Arril synchronous motor drive. The entire unit is placed inside the blimp, where it rests on rubber blocks for proper sound insulation.

The new blimp accepts 1,000-foot Mitchell magazines. Before the magazine is placed in the blimp and attached to the camera, a special adapter is joined to the magazine. No modification is needed on the magazine proper. The adapter carries the sprocket magazine mouth of the regular Arriflex 35 magazine on its lower side, while its upper part fits to the Mitchell magazine and is secured to it by a knurled screw and spring latch. These two parts are connected by a flexible bellows.

Although the Mitchell magazine is placed on the camera in the same way as the Arriflex magazine, its weight does not rest on the camera, but on rubber buffers extending from the interior blimp walls. The adapter’s two sprockets are driven by the camera. The magazine take-up spindle is driven by a separate torque motor located inside the blimp and connected to the magazine by a belt.

The Arriflex 35 camera’s “through-the-lens” focusing and viewing feature is maintained with the blimp. The regular camera door with finder system is replaced with a special door and the blimp has its own optical system which connects to the camera. The magnifying eyepiece on the rear of the blimp is equipped with a rubber eyecup and foam-plastic cushion.

An auxiliary finder, such as the Mitchell or Ceco, can be attached to the door of the blimp.

Focusing and diaphragm adjustments are controlled from the outside of the blimp and transmitted to the taking lens through a drive-coupling system. A large knob located on the front left of the blimp actuates the diaphragm. Three knobs are provided for focusing, one each on the front left and right side of the blimp and one on the rear of the blimp.

Diaphragm setting and distance (continued on page 191)
Send Your Film To The Complete 16MM Service Laboratory

Unsurpassed for...

SPEED QUALITY

MOTION PICTURE LABORATORIES, INC
Phone BROADway 5-2323
1672 Union Ave., Memphis 4, Tenn.

The Master Craftsmanship Your Film Deserves

FILM AWARDS
(also see pages 20, 26, 192, 194, 197)

BRUSSELS INTERNATIONAL EXPERIMENTAL FILM COMPETITION

Sponsored by the World Film Festival and La Cinematheque de Belgique (Belgian Film Library) as part of the 1958 Universal and International Exhibition of Brussels Monday through Sunday, April 21 to 27, 1958 Entries Closed February, 1958

PURPOSE: To encourage free artistic creation, the spirit of research and pioneering effort by all independent film producers throughout the world.

DEFINITION: The term experimental shall be defined as any attempt to explore new developments of cinematographic expression, or contents which touch on subject matter unfamiliar in the cinema.

ELIGIBLE FILMS: All productions, 16mm and 35mm, sound or silent, black & white or color, of any length, produced since January 1, 1955, which fall into the classification of avant-garde or experimental films, essays in film poetry and abstract compositions; all original creations falling outside the familiar pattern of commercial film entertainment.

AWARDS: Two Grand Prizes of the Universal Exhibition will be awarded to the two best experimental films, the first of which will receive a gold medal, the second a silver medal. Six other prizes which are bronze medals, will be awarded on grounds determined by the jury. All entries chosen for competition will receive a medal specially struck for the 1958 Universal and International Exhibition.

JURIES: A Selection Jury will consider all entries and eliminate any productions falling outside the definition of experimental or below the required standard of originality. A Competition Jury, composed of personalities from the literary, art and film fields, will award the prizes.

* * *

Special Film Entry Information
☆ Film producers and sponsors in the U.S. who desire to enter films for Brussels competition are advised to direct inquiries to Miss Jean Dalrymple, c/o the Office of the Commissioner General, U.S. Exhibit, Brussels International Exhibition, Room 100, 45 Broadway, New York 6, New York.

TRADE AND TRAVEL FILMS of the WORLD TODAY to stimulate understanding and goodwill among all peoples.

ALFRED T. PALMER PRODUCTIONS 130 BUSH STREET, SAN FRANCISCO 4

NOBODY LOVES US

Nobody but our clients, that is.
They like our approach to their budget problems.
They like the way we use brains instead of bankrolls.
They like the results they’re getting from our sales films.
For sensible prices, brains and results, check with

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SOLELY SOUND SLIDEFILMS

We are Specialists and can solve any Sales, Safety or Informational problem.

$89.50 per frame

This price includes:
Story outline original artwork shooting script
photography sound effects
sound camera cast crew
open and close music laboratory editing
sound reproduction

Samples of recent sound slides for Carnation, Catalina, Squirt, NMS, Don Baxter, Little Leagues, Pharmaseal, etc., are yours for the screening.

The Ben Rinaldo Company
6926 Melrose Avenue
Hollywood 38, Calif. Webster 8-8541
New A-V Products:

(continued from page 189)

setting are observed on large detachable scale bands located behind the soundproof, internally illuminated observation windows on both sides of the blimp. These scale bands are individually calibrated for each lens and are changed to match the taking lens.

The blimp features an extra large rectangular front port with optical glass window. Wide angle lenses such as the 18mm Taylor Hobson Cooke or 20mm Schneider Cinegon can be used. In addition to the front port, three doors provide access to the blimp interior. The blimp housing is a magnesium alloy die casting. It is lined with 10 alternating layers of goat-skin, foam plastic and sheet lead and finished with grey corduroy lining.

* * *

New Fairchild Processor Develops 16mm Film Rapidly

☆ An automatic self-feeding portable rapid film processing device able to develop dry to dry 16mm film at the rate of up to 10 feet per minute and still attain commercial quality has been announced by the Industrial Camera Division of Fairchild Camera and Instrument Corp.

Known as the Mini-Rapid 16, the device is said to make it possible to have an ordinary 100-foot roll of black and white film ready for projection on a screen within 20 minutes after shooting.

Major elements in the new processor, about the size of a standard file drawer, are interchange-

able film transport plastic inserts containing a high speed developer, a rapid fixer, a hypo eliminating agent and a static rinse. Provision also has been made for the

PAUL HANCE PRODUCTIONS, inc.

Motion Pictures for Business and Industry

References:

American Car & Foundry Co.
American Cranberry Exchange
American Zinc Institute
Armco Steel Corporation
Bell Telephone Laboratories
Corning Glass Works
Drop Forging Association
General Foods Corporation
Kasco Mills Inc.
National Cranberry Association
Remington Rand Univac
Roses, Inc.
The New Jersey Zinc Company
United States Navy

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KENSOL 11 A
ART LETTERING PRESS

Compare the following Kensol Hot Press advantages:

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Light weight hot presses and most other methods print only one line at a time.

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Hot Press is the only method which will produce fine quality lettering on all three.

• LETTERS IN BLACK, WHITE AND ALL POPULAR COLORS
Titles quickly and inexpensively made by inexperienced personnel.

• NO MESSY INK TO CLEAN UP OR CHEMICALS TO CHANGE
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Specialists in Quality Marking Equipment and Supplies for over 30 years

In the southeast...

on location, or
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we have
complete film facilities,
but most of all . . .
imagination.

frank willard
productions

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NUMBER 1 • VOLUME 19 • 1958
FILM AWARDS

(continued from page 190, 194, 196)

Tenth Annual Competition
Of the Canadian Film Awards
Sponsored Jointly by
The Canadian Association for Adult
Education.
The Canadian Film Institute,
The Canada Foundation

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada.
Chairman: Charles Topshee.
Manager: Canadian Film Institute, 132 Sparks Street, Ottawa 4, Ontario.

CATEGORIES: A new category has been added for this year's competition. Awards will be given for films produced for TV and filmed TV commercials. Other categories are: Theatrical, short and features; Non-Theatrical, arts and experiment, children's, general information, public relations, sales and promotion, training and instruction, travel and recreation. Films released since January, 1956 are eligible for award.

AWARDS: Amateur Trophy of the Association of Motion Picture Producers and Laboratories of Canada, the Award for the Canadian Film of the Year, an Award of Merit for each category. No Honorable Mention will be offered in this year's competition.

VANCOUVER INTERNATIONAL FILM FESTIVAL
Sponsored by the Vancouver Festival Society
Vancouver, British Columbia
July 19 to August 16, 1958

AWARDS AND JUDGING: Plans are in process to establish standards of judging and the types of awards to be given. For information on the judging and awards, write: The Vancouver Festival Society, Rooms 7 & 8, 16th floor, Hotel Vancouver, Vancouver, B.C.

SPECIAL SERVICES

* Reasonable charges


GEORGE HALLIGAN
Motion Pictures
Hollywood 9-7962
6060 Sunset Boulevard
HOLLYWOOD 28, CALIF.
New A-V Products:
(continued from page 191)
water. Film lengths as short as 1 foot or as long as 400 feet may
be processed without having to change or add to the chemical
solutions.
The unit is made of welded

11:34 a.m.—film is ready for pro-
tection and study...

11:38 a.m.—film of punch press
operation is being reviewed.

In stainless steel with an aluminum
rear housing. All chemical tanks,
which hold 18 ounces of liquid
each, are easily removable for rinse
cleaning and renewing of solutions.
All compartments are accessible
for cleaning and wiping by hand.
In ordinary use the unit is placed
on a table for operation; no fasten-
ters are needed.

Weight of the Mini-Rapid 16 is
70 lbs. dry. It is 27” long, 12”
wide and 13” high.

New Time-Study Projector
Has Single-Frame Operation

Flicker-free projection at speeds
of 6 to 20 frames per second is
said to be possible with the new
Weinberg-Watson modified ver-
sion of the Kodak Analyst pro-
tector, introduced by Camera Equip-
ment Co., Inc., New York.
The projector gives single frame
operation in both forward and re-
verse. Special construction allows
the projector to be stopped in-
definitely on any single frame with-
out damaging the film. Quick
transition from continuous to
single frame operation is provided.
Film transport and direction of
film travel can be controlled re-
motely.

Designed at the University of
Rochester School of Medicine and
Dentistry, the projector is appli-
cable to such uses as analyzing
school or professional sports films,
industrial time and motion studies,
or films of manufacturing
processes.

Electronic Tel-Animaprint
Automates Hot Press Work

A new Electronic TEL-Anima-
print hot press machine has been
announced by S. O. S. Cinema
Supply Corporation, New York
City. The electronic hot press is
described as automating the pro-
duction of titles, crawls, flip cards
and advertising copy.

Ordinary printer’s type is
heated in the typeholder and im-
pressed upon black, white or any
color foil. This is applied to paper,
cardboard, acetate, artwork or
photographs. Maintenance of the
correct level in the heating of the
type, regardless of room tempera-
ture, is possible with the electronic
unit via a thermostat and an elec-
tronic assembly.

(continued on page 195)
FILM AWARDS

(Also see pages 20, 26, 170, 192, 197)

SIXTH ANNUAL COLOSSEUM FILM FESTIVAL

Sponsored by
The Film Council of Greater Columbus
Wednesday and Thursday
April 16 and 17
The Southern Hotel
Deadline for Entries: March, 1958

Festival Categories

Business & Industry: Job Training, Sales Promotion and Training, Industrial Relations, Public Relations and Industrial Safety.

Travel: American and Foreign.

Informational-Educational: Children's Films—Primary, Intermediate, Junior High, Senior High, Geography and History; Science; Miscellaneous; Films for Television; Conservation, Gardening, Home Improvement and Agriculture. This year Health, Mental Health and Religion have been included in this category.

Home Movies: Entries for Columbus and Franklin County only. This is a new category and will serve to increase local attendance at the festival. Chris Columbus Awards will be given to winners in the categories of Family, Gardening & Flowers, Home Animal Scenes and Vacations.

Cultural Arts and Theatre: Feature Motion Pictures, American and Foreign; Art Sculpture, Painting, Home Art Hobbies, Music, Play Production, Experimental films.

Special Medical Category: Films produced by doctors, university medical schools, and pharmaceutical firms.

** Entry: Film producers and sponsors are invited to enter any films they have produced during 1955, 1956 and 1957, provided the films have not been entered previously in the Columbus Film Festival. Entries should be accompanied by 3x5 cards (for preview committees) noting: color or black and white; running time; brief summary of film's content. Films will be judged by professionals in the various fields. Entry fee per film is $3; $5 in case of a feature picture of 80 minutes or more. Entrant also pays roundtrip postage on films. Companies are invited to send literature for lobby display and poster art.

** Screening Schedule: Wednesday, April 16. This year only one screening session will be held in the Assembly Room of the Columbus Public Library, from 6:30 p.m. to 11:00 p.m. with a refreshment break at 9.

** Awards: This is the second year for the "Chris" Award, a certificate showing a photographic reproduction of the 20 foot, 7,000 pound bronze statue of Christopher Columbus, presented to Columbus, Ohio as a gift from the people of Genoa, Italy on Columbus Day, 1955. This award is given to the outstanding films selected by professionals in various fields. The awards are presented at the Award Banquet.

San Francisco Complete Production Facilities

16 mm 35

Creative Staff Sound Stage Recording Art and Animation Wide-Screen Production

Franchised Magna-Stripe Station

MARVIN BECKER FILMS
915 Howard St., San Francisco 3

Business Screen Magazine
New A-V Products:

(Continued from page 193)

Manipulation of dials to correct temperatures is unnecessary with the controlled unit which was developed by the Fenwall Company. The Electronic TEL-Animaprint is supplied with a 9" self centering typeholder, calibrated precision linefinder and anodized animation peg bar line-board. Present owners of the standard model can convert with an Electronic Heating Control Kit.

** **

New 150-Watt Projector Added to 4 McClure Units

A new 150-watt projector will be standard equipment on four Picturephone sound slidefilm units manufactured by O. J. McClure Talking Pictures, Chicago. Picturephone models D, L, M and J are equipped with the new projector, providing increased screen brilliance.

Used in the projection of 35mm single-frame filmstrips with recorded sound, the 150-watt projector features push-in threading, convection cooling and convenient framing. Of streamlined design and finished in aluminum, the projector’s parts are easily accessible for the replacement and cleaning of lamps, condensers and lenses.

** **

Filmstrip Cans of Plastic

New filmstrip cans of colorful, durable and flexible plastic have been announced by FilmKare Products Company, 446 West 43rd Street, New York.

Designed to fit all regulation filmstrip storage and shipping containers, FilmKare cans are made in red, yellow, green and blue colors, are light in weight, sturdy and smooth to prevent scratching. A specially constructed lid will not "pop off."

Prices range from two dollars for three dozen cans to $21 per thousand for large orders.

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beeland-wood films, inc.
752 Spring Street, N.W.
Atlanta, Ga.

NUMBER 1 • VOLUME 19 • 1958

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THE BUSINESS NEWSREEL
Trends and Names in the News Events of the Month

Movielab's Business Volume Up Half Million in 1957
☆ Increases in virtually every category of film processing resulted in a half-million-dollar rise in annual volume during 1957 for Movielab Film Laboratories and Movielab Inc., New York City, according to Saul Jefee, president.

Industrial motion pictures, television commercials and television programs were cited as sparking the uptrend in Movielab's business. The organization anticipates a continued expansion in the film processing business during 1958.

Movielab Color was credited for a large share of the company's growth. The Movielab Color processing facilities were designed by Movielab's own engineers in cooperation with Eastman Kodak Company and other leading suppliers.

In 1957, Movielab spent $2,000,000 on expansion of processing facilities at its Manhattan building and now has a capacity of over 1,100,000 feet of film per day. To handle the growing volume of business, which includes secret government work and a steadily increasing trade from Latin America and all parts of the United States, Movielab's staff has been enlarged 40% in the past year.

Besides processing facilities, Movielab maintains a private projection theatre and 65 editing and film storage rooms in the Movielab Building at 619 West 54th Street in New York.

Brown Named A-V Equipment Sales Manager for Graflex
☆ Appointment of James S. Brown as manager, audio-visual equipment sales for Graflex, Inc., Rochester, N. Y., has been announced by H. Q. Schumacher, vice president.

This new position resulted from the assumption by Graflex, Inc., a subsidiary of General Precision Equipment Corp., of manufacturing and distribution functions for the audio-visual equipment line of the Society for Visual Education, Inc., Chicago.

Before coming to Graflex, Brown served as administrative assistant to the president of SVE. He entered the industry in 1951 with Amporo Corp., manufacturer of tape recorders and motion picture production. His product sales later became a responsibility of SVE, a member company of General Precision Equipment Corp. Amporo and SVE equipment sales have since become the responsibility of Graflex.

Byron Installs New Westrex Hi-Fi Recording System
☆ Byron, Inc., Washington, D.C., has completed installation of a new Westrex high-fidelity recording system, said to be the first of its kind in the 16mm film industry of the United States.

Designed and engineered jointly by Byron and Westrex, construction and installation of the system took almost a year.

The system includes two mixer studios, two narrator studios, theater recording studio with both 16mm and 35mm projection facilities. All rooms “float” independently of each other.

Recording facilities include two 35mm and two 16mm optical dubbers, two 35mm and four 16mm magnetic dubbers, three 16mm and one 35mm magnetic recorders, 16mm film recorder, 1/4-inch tape with Rangertone sync.

The 8-input re-recording console has sliding faders, graphic equalizers, effects filters, and high and low position filters. Entire system is interlocked for forward or reverse.

Other features include loop facilities, high-fidelity monitoring systems, double-speed transfer system, and track processing by latest spray method. Individual editing rooms are provided with a Westrex editor, with or without editorial personnel. A complete music and effects library is available.

Williams and Mann Join Roger Wade Productions
☆ Roger Wade Productions, Inc., motion picture producers, announces two new appointments: Thomas B. Williams, in charge of sound slidefilm production and Howard A. Mann as chief film editor.

Williams comes to the company from Transfilm, Inc., where he served as production manager of its sound slidefilm department and as account executive. Prior to that, he was writer-producer-director of the visual education section of General Electric Co. in Schenectady.

Man will serve as chief editor of all the Wade organization’s motion pictures and television commercials. He was formerly with Hartley Productions, Robert Yarnall Richie Productions and Transfilm.

Fred England Joins JHO
☆ A. E. Gedelman, treasurer of The Jam Handy Organization, announces that Fred C. England has joined the financial department of Jam Handy, producers of motion pictures, slidefilms, and live shows.

England previously was associated for 10 years with Encyclopedia Britannica Films.

Henning and Cheadle Names R. D. Schwartz Account Exec
☆ Robert David Schwartz has been appointed account executive in the Chicago office of Henning and Cheadle, Inc., according to F. E. Harrold, vice-president.

Schwartz formerly was advertising and sales promotion manager of Deepfreeze Home Appliances and an account executive with Arthur Grossman Advertising. Henning and Cheadle, with headquarters in Detroit, produces merchandising, promotion and training programs.

Hutchings Named Vice-Pres. of Klang Film Productions
☆ William C. Hutchings has joined Klang Film Productions, Chicago — as vice-president, according to Robert Eirinberg, president.

Hutchings will concentrate on major industrial film sales — particularly sales training and sales promotion programs.

Formerly executive vice-president of United Film and Recording Studios in Chicago, Hutchings is experienced in the broadcasting, music and film fields. At one time he was general sales manager of the Radio and Music Division of the Brunswick-Balke-Collender Company.

Alexander Film Co. Appoints Parker Theatre Div. Manager
☆ Clifford Parker has been appointed vice-president and general manager of the theater division of Alexander Film Co., Colorado Springs, Colorado. He will direct the activities of Alexander’s regional sales force.

Parker formerly was general sales manager for the company, producer of short-length advertising films.
COLOR BLOW-UPS 16mm to 35mm by direct reversal, or to the new Eastman 5270 Internegative, giving finer grain, perfect contrast, maximum definition and higher color quality.

SPECIAL LABORATORY SERVICES
Low cost blow-up workprints retaining original key numbers • Precision Optical Printing • Anamorphic Conversions • 35mm workprint duplicating at low cost for editorial purposes • Research and development work on new processes.

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The finest in color duplication with full color and density correction and maximum definition. Let us prove our superiority.

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★ SOUND SLIDE FILMS
★ FILMOGRAPHS
★ TV COMMERCIALS

ANIMATIC PRODUCTIONS, LTD.
15 West 46th Street, New York
Judson 2-2160

FILM AWARDS
[also see pages 20, 26, 190, 192, 194]

10TH INTERNATIONAL EXHIBITION
OF CINEMATOGRAPHIC ART

The Lido, Venice, Italy
June 10 to November 4, 1958
Closing Date for Entries: May 31, 1958

★ This exhibition is made up of seven separate cinematographic events, as follows:
1st International Exhibition of Film on Art
—June 10 to 12 (on the opening of the 21th Biennale of Figurative Art)
10th International Exhibition of Film for Children—July 17-27
9th International Exhibition of the Documentary and Short Film—July 17-27
4th International Exhibition of the Film Book and the Film Journal and Magazine—
August 15 to September 15
2nd International Exhibition of the Newsreel—August 22nd
19th International Exhibition of the full length feature film—August 24 to September 7
3rd International Exhibition of the Scientific-Didactic Film—October 30 to November 4
at the University of Padua.

AWARDS: A prize is awarded for the best film in each event. Certificates are presented to
the entrants of all films selected for the exhibition.

ENTRY INFORMATION: Producers and sponsors in the U.S. who wish to enter films in overseas
film festivals, (particularly Edinburgh and Venice) are advised to send full details (but
not film prints) on entries to Harold Wigren, Coordinator for the Advisory Committee,
COUNCIL ON INTERNATIONAL NON-THEATRICAL EVENTS
1201 Sixteenth Street, N.W., Washington 6, D.C.

A New Overseas Film Arrangement
★ Progress is being made for improved handling of sponsored, educational (classroom) and
documentary films from U.S. sources, suitable for overseas exhibition. A new
Advisory Committee, representing principal 16-
nm educational, business and professional
audio-visual groups is working on the
problem.

Plans call for careful advance review of
prospective entries by correspondence. Prints
will then be reviewed by appropriate groups
and a $15 handling fee charged only if the film
is accepted for overseas shipment.
NEW YORK
Buchan Pictures, 122 W. Chippewa St., Buffalo.
The Jam Handy Organization, 1775 Broadway, New York 19.
Ken Killian Company, Inc., 723 Prospect Ave., Westbury, N. Y.
Training Films, Inc., 150 West 54th St., New York 19.
Visual Sciences, 599BS Suffern.

PENNSYLVANIA
J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
The Jam Handy Organization, Pittsburgh. Phone: ZENith 0143.

WEST VIRGINIA
B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES
FLORIDA
Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8508, Jacksonville 11.

GEORGIA
Colonial Films, 71 Walton St., N.W., Alpine 5578, Atlanta.

**EASTERN STATES**
- MASSACHUSETTS • Cinema, Inc., 234 Clarendon St., Boston 16.
- NEW JERSEY • Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.
- ASSOCIATION FILMS, INC., Broad at Elm, Ridgefield, N. J.
- BUCHAN PICTURES, 122 W. Chippewa St., Buffalo.
- CRAWFORD, IMLIG AND LANDIS, INC., 200 Fourth Avenue, New York 3, New York.
- THE JAM HANDY ORGANIZATION, 1775 Broadway, New York 19.
- KEN KILLIAN COMPANY, INC., 723 Prospect Ave., Westbury, N. Y.
- S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.
- TRAINING FILMS, INC., 150 West 54th St., New York 19.
- VISUAL SCIENCES, 599BS Suffern.

**PENNSYLVANIA**
J. P. LILLEY & SON, 928 N. 3rd St., Harrisburg.
LIPPINCOTT PICTURES, INC., 4729 Ludlow St., Philadelphia 39.
THE JAM HANDY ORGANIZATION, Pittsburgh. Phone: ZENith 0143.

**WEST VIRGINIA**
B. S. SIMPSON, 818 VIRGINIA ST., W., CHARLESTON 2, DICKENS 6-6731.

**SOUTHERN STATES**
- FLORIDA • NORMAN LABORATORIES & STUDIO, ARINGTON SUBURB, P.O. BOX 8508, JACKSONVILLE 11.
- GEORGIA • COLONIAL FILMS, 71 WALTON ST., N.W., ALPINE 5578, ATLANTA.

**LIST SERVICES HERE**
Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue.

**NEW ORLEANS AREA**
- LOUISIANA • STANLEY PROJECTION COMPANY, 1117 BOLTON AVE., ALEXANDRIA.
- DELTA VISUAL SERVICE, INC., 815 Poydras St., New Orleans 12. Phone: RA 9061.
- MARYLAND • STARK-FILMS, HOWARD AND CENTRE (SINCE 1920) STS., BALTIMORE 1, L.E. 9-3591.
- MISSISSIPPI • HERSCHEL SMITH COMPANY, 119 ROACH ST., JACKSON 110.
- TENNESSEE • SOUTHERN VISUAL EDUCATION, 687 SHRINE BLDG., MEMPHIS.
- VIRGINIA • TIDEWATER AUDIO-VISUAL CENTER, CAMERALND BLDG., 429 SOUTHERN SHOPPING CENTER, NORFOLK 5. PHONE JU 31181.

**MIDWESTERN STATES**
- ILLINOIS • AMERICAN FILM REGISTRY, 1018 SO. WABASH AVE., CHICAGO 6.
- ASSOCIATION FILMS, INC., 561 HILLGROVE, LAGRANGE, ILLINOIS.
- ATLAS FILM CORPORATION, 1111 SOUTH BOULEVARD, PARK.
- THE JAM HANDY ORGANIZATION, 230 N. MICHIGAN AVE., CHICAGO 1.
- MIDWEST VISUAL EQUIPMENT CO., 5518 DEVON AVE., CHICAGO 45.
- MICHIGAN • ENGELMAN VISUAL EDUCATION SERVICE, 4754-56 WOODWARD AVE., DETROIT 1.
- THE JAM HANDY ORGANIZATION, 2821 E. GRAND BLVD., DETROIT 11.
- CAPITAL FILM SERVICE, 224 ABBOTT ROAD, EAST LANSING, MICHIGAN.

**OHIO**
- ACADEMY FILM SERVICE, INC., 2110 PAYNE AVE., CLEVELAND 14.
- FYREN FILM SERVICE, 1810 E. 12TH ST., CLEVELAND 14.
- SUNRAY FILMS, INC., 2108 PAYNE AVE., CLEVELAND 14.
- THE JAM HANDY ORGANIZATION, DAYTON. PHONE: ENTERPRISE 6289.
- TWYMAN FILMS, INC., 400 WEST FIRST STREET, DAYTON.
- M. H. MARTIN COMPANY, 1118 LINCOLN WAY E., MASSILLON.

**WESTERN STATES**
- CALIFORNIA • LOS ANGELES AREA
- CLAUSONLINE AUDIO VISUAL SERVICE AND SERVICE, 110 SHIPPERS LANE, COVINA.
- COAST VISUAL EDUCATION CO., 5620 HOLLYWOOD BLVD., HOLLYWOOD 28.
- HOLLYWOOD CAMERA EXCH., 1600 Cahuenga Blvd., Hollywood.
- THE JAM HANDY ORGANIZATION, 1402 N. RIDGWOOD PLACE, HOLLYWOOD 28.
- RALKE COMPANY, INC., 829 S. FLOWER ST., LOS ANGELES 17. PHONE: TR 8664.
- S. O. S. CINEMA SUPPLY CORP., 6351 HOLLYWOOD BLVD., HOLLYWOOD 28.
- SPINDLER & SAUPE, 2201 BEVERLY BLVD., LOS ANGELES 57.
- SAN FRANCISCO AREA
- ASSOCIATION FILMS, INC., 799 STEVENSON ST., SAN FRANCISCO.
- PHOTO & SOUND COMPANY, 116 NAITOMA ST., SAN FRANCISCO 5.
- WESTCOAST FILMS, 350 BATTERY ST., SAN FRANCISCO 11.
- COLORADO • AUDIO-VISUAL CENTER, 28 E. NINTH AVE., DENVER 3.
- OREGON • MOORE'S MOTION PICTURE SERVICE, 1201 S. W. MORRISON, PORTLAND 5, OREGON.
- TEXAS • ASSOCIATION FILMS, INC., 1108 JACKSON STREET, DALLAS 2.
- UTAH • DESERET BOOK COMPANY, BOX 958, SALT LAKE CITY 10.

**EXECUTIVE NOTES:**
Lane Named to New Post in Kodak International Division
* Appointment of William P. Lane as assistant general manager of Eastman Kodak Company's international division has been announced by Richard B. DeMallie, the division's general manager.

Lane has been manager of export sales and manager of Kodak's affiliates in Latin America and the Far East. In his new post, he will continue general supervision of these areas and will be in charge of the international division when ever DeMallie is in the field.

Frank R. Zierer, assistant manager of Kodak Mexicana, Ltd., has been named assistant manager for Kodak's affiliates in Latin America and Hugh J. Knapp has been promoted from assistant manager to manager of the export sales department.

Lane joined Eastman Kodak in 1924. He served in various managerial capacities in the Orient before and after World War II and was appointed manager for the Far East in 1947. He was named manager for Latin America last spring.

With Kodak since 1929, Zierer has held positions in sales, distribution and other phases of the business and was appointed assistant manager of Kodak Mexicana, Ltd., in 1940. Knapp started with the company in 1934, joining the international division in 1946. After assignments in the Orient for the past 10 years, he returned to Rochester recently to become assistant manager of export sales.

Roy Low Now in Charge of Gordon Camera Division
* Roy Low has been designated as sales engineer in charge of the motion picture camera division of Gordon Enterprises, North Hollywood, California, by George W. Stuphin, director of customer services. Formerly in charge of the engineering library at Gordon Enterprises, Low has also worked as a camera technician for the firm.

**Named Vice Presidents**
* Election of three new resident vice-presidents has been announced by W. H. Hendren, president of United Film Service, Inc., producers and distributors of theatrical screen advertising. They are: Lawrence M. Goodwin, Detroit; J. Frank Carpenter, Chicago; and Jack V. Shippee, San Francisco.
BUSINESS SCREEN BOOKSHELF SERVICE

Your Convenient Mail Order Source for Useful Audio-Visual Books and Guides

BOOKS ON PRODUCTION TECHNIQUE:


102 — Film and Its Techniques, by Raymond Spottiswoode. An encyclopedic treatment of the documentary film from idea to script and through all the steps of production. University of California Press, 505 pages........ $7.50

103 — 16mm Sound Motion Pictures, by W. H. Offenhausser, Jr. A complete manual for the professional or amateur 16mm producer. Interscience Publishers, Inc., 565 pages... $11.50

104 — Painting with Light, by John Alton. A discussion of the technical and artistic aspects of lighting—what lights are used and where they are placed; how to make sure natural light is correct. The Macmillan Co., 191 pages... $6.75


106 — The Recording and Reproduction of Sound, by Oliver Read. A complete, authoritative discussion of audio in all its phases. Howard W. Sams & Co., Inc., 800 pages..... $7.95

107 — Stereo Realist Manual, by Willard D. Morgan, Henry M. Lester and 14 leading 3-D experts. A complete manual of modern 55mm stereo photography illustrated with 3-D photos in color and black and white. A special viewer is included in the book. Morgan and Lester, 400 pages..... $6.00

108 — The Technique of Film Editing, compiled by Karel Reisz for the British Film Academy. A practical analysis of the problems of film editing by 10 experienced film makers—a guide for film editors and TV directors. Farrar, Straus and Cudahy, 282 pages... $7.50


TELEVISION PLANNING AND PRODUCTION:

201 — The Handbook of TV and Film Technique, by Charles W. Curran. A non-technical production guide for executives covering film production costs, methods and processes. Includes a section on the production of films for television programs and commercials. Pellegrini and Cudahy, 120 pages......... $3.00

202 — Movies for TV, by John H. Battison. A comprehensive technical guide to the use of films in television programming. Covers the basic principles of the medium, equipment, program planning. Macmillan Co., 376 pages... $5.00

203 — Color Television Standards, edited by Donald G. Fink. A digest of the National Television System Committee’s records on color television. McGraw-Hill Book Company, Inc., 520 pages... $8.50

204 — The Television Commercial, by Harry Wayne McManan. A new and enlarged edition of this practical manual on television advertising. Shows how to create better commercials, both from advertising and film production viewpoints. Hastings House, 223 pages... $6.50

206 — Staging TV Programs and Commercials, by Robert J. Wade. A handbook aimed to help in solving the physical production problems of “live” television programming. Hastings House, 210 pages... $6.50

208 — How to Direct for Television, by William I. Kaufman. Nine top TV directors tell, in their own way, how to prepare for a director’s job and make a success of it. Hastings House, 96 pages... $2.50

209 — An Ad Man Ad-Libs on TV, by Bob Foreman. Here is every facet of TV, as seen through the eyes of a man in this business since its beginning. This amusing book contains a wealth of information for the neophyte as well as the experienced. Hastings House, 175 pages... $4.50

210 — How To Get Rich In TV—Without Really Trying, by Shepherd Mead. A hilarious treatment of “case histories” in the TV business, liberally sprinkled with clever cartoons. A good gift item for those in TV or people who wish they were. Simon and Schuster, 180 pages... $2.95

GENERAL REFERENCE BOOKS:

301 — The Dollars and Sense of Business Films, by the Films Steering Committee of the A.N.A. An analysis of the actual cost and circulation records of 157 important business films. Association of National Advertisers, 128 pages... $4.00

302 — How To Use a Tape Recorder, by Dick Hodgson and H. Jay Bullen. Aimed to help business and home recorder owners learn how to get full value from their machines. Opens a new world of potentials for tape recorders. Hastings House, 209 pages... $4.95

303 — Selling Color to People, by Faber Birren. Devoted wholly to the commercial uses of color in reaching, influencing and selling the American public. Contains a 5,000 word chapter on the medium of color television. University Books, 219 pages... $7.50

AUDIO-VISUAL METHODS & MATERIALS:


403 — Audio-Visual Aids to Instruction, by McKown & Roberts. How to program audio-visual devices for education. McGraw-Hill Book Co., 495 pages... $4.75

404 — The Audio-Visual Reader, edited by James S. Kinder and F. Dean McClusky. Philosophy, theory, research and audio-visual instruction in teaching materials in the school system. Wm. C. Brown Co., 378 pages... $5.75

405 — Audio-Visual Techniques, by Chandler & Cypher. A guide to enriching the curriculum with a wide variety of audio and visual materials. Noble and Noble, 252 pages... $3.50

PERIODICALS AND GUIDES:

501 — Business Screen Magazine. The national journal of audio-visual communications in business and industry. A full year’s service, eight issues $8.00; two years... $15.00

502 — The Audio-Visual Projectionist’s Handbook. A two-color portfolio of ideas and pointers for presenting a better audio-visual program. Business Screen... $1.00

503 — The National Directory of Safety Films. A catalog of more than 950 subjects including additions. National Safety Council... $1.00

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The JAM HANDY Organization
Public relations films are part of farm living in summer months. A Hollywood feature and a public relations film make up the program for free film nights — ROADSHOWS — in a thousand rural towns. In these theatrelss towns not reached by TV, roadshow films are often the only movies folks see.

Henderson, Michigan, has had a roadshow each summer since 1934. Folks in Steuben, Wisconsin, have enjoyed theirs for 17 summers. And Montrose, Iowa, begins its 15th season in May. 1,027 Midwestern towns in all borrowed films for roadshows from Modern in 1957. Total attendance was 4,553,663.

Roadshow locations may be the town square in Fall Creek, Wisconsin, or the baseball diamond in Hubbard, Nebraska. Each roadshow is well publicized by local town merchants. They sponsor these free film shows to draw traffic to their stores on show nights.

And the folks come. They come from miles. With their families . . . welcoming a chance to shop and have fun. The Chamber of Commerce of Green Ridge, Missouri, has shown free movies each week of the summer for 20 years. Crowds have averaged over three times a town's population of 350. Average attendance at roadshows is about 275 persons.

Film sponsors who wish to reach the farm market know this is a good way to do it. They also know they can keep their prints busy during summer months when other audiences vacation. Last summer Eli Lilly Company showed THE BEEFKER (the story of the new hormone-rich feed Stilbosol) over 700 times roadshows to a total audience of 222,219 people. Salsbury's Laboratories presented PROGRESS IN POULTRY to 827 farm audiences with total certified attendance 218,211 persons. 283,825 farm viewers watched BIG BIL by Anheuser-Busch, Inc.

You can't keep 'em down on the farm when they have good films to watch, and you can't keep 'em from coming! So why don't you put your show on the road this summer and increase your recognition among farm families. Modern will be happy to give you the facts.
looking ahead

producers of distinguished motion pictures for industry and television for over 35 years
PROBLEM: How to make 16mm Kodachrome Intermediates with the same emulsion position as the original.

SOLUTION: A specially designed, "one-to-one" optical printer.

This is Job Sanderson, CFI Equipment Supervisor and a staff member for 22 years, with the newly completed 16mm Kodachrome "one-to-one" optical printer. During the printing operation, a separate film control strip makes scene-to-scene hue and intensity corrections resulting in a 16mm Kodachrome Printing Master that is balanced for color and density. Most important, the optical printing provides an Intermediate with the same emulsion position as the original. Advantages: 1) the Intermediate and original can be spliced into the same roll for subsequent printing; 2) prints from the Intermediate can be spliced into existing prints to make replacements; 3) the Intermediate can replace the original Kodachrome without making a new sound track negative.

CONSOLIDATED FILM INDUSTRIES 959 Seward St., Hollywood 28, Calif., Hollywood 9-1441, 521 W. 7th, New York 19, N. Y. Circle 6-0210
Technical pictures don’t have to be too technical. Technicians are also people. Their worlds are complex ones, but the technical motion pictures they seem to prefer are the ones which are clear, interesting and well executed, as well as being accurate and informative. Put yourself in an audience with upper-case technicians and you couldn’t tell a physicist or a biochemist from your neighbor next-door. Technical groups want motion pictures on technical subjects to be, in the first, second and third place, good motion pictures.

Among our clients:

American Telephone & Telegraph Co.
Babcock & Wilcox Co.
Carborundum Company
Cast Iron Pipe Research Association
E. I. du Pont de Nemours & Company
Ethyl Corporation
Ford Motor Company
General Motors Corp.
McGraw-Hill Book Co.
Merck & Co., Inc.
National Board of Fire Underwriters
National Cancer Institute
Pennsylvania Railroad
Sharp & Dohme
E. R. Squibb & Sons
The Texas Company
Union Carbide & Carbon Corporation
U. S. Navy
Virginia-Carolina Chemical Corp.
Western Electric Co.

—and many, many others
Now—you can use repetitive, regular, or rear projection type 16 mm sound projectors in your sales and training programs on a pay-as-you-go basis.

TSL, world's largest manufacturer of 16 mm sound projectors for repetitive operation, point of sale, desk top demonstration, and daylight projection purposes, now makes their equipment available on a lease plan.

Features of the plan include conversion to purchase privilege with liberal allowances for lease fees paid, and a unique "pay for it only when you get it" field service plan.

Get the most out of films you now have— or plan to make. Put them to work now, under the new low cost TSL leasing plan.

Write for free details.

**Top Sales Ideas**

**come from**

**TECHNICAL SERVICE, INC.**

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LIVONIA, MICHIGAN

The national safety film awards

Sponsored Motion Pictures and sound slidefilms swept all but five of the 28 citations announced by the National Committee on Films for Safety covering subjects produced or released in 1957.

A total of 75 sound films and slidefilms were judged in the 15th annual competition, the purpose of which is to stimulate production and use of films on accident prevention and to encourage their higher quality.

Sponsored films won six of the eight highest awards—brass plaques in the four principal categories: occupational; traffic and transportation; general; and theatrical. Seventeen of the 20 awards of merit in these same categories also went to sponsored productions.

Dual Awards to Two Studios

Two producers had a pair of contest winners in the competition. Cal Dunn Studios produced a film and a six-film series for National Safety Council which won a bronze plaque and a merit award, respectively, in the occupational category; and Texas Industrial Film Co. produced two occupational safety motion pictures for AT&T which received awards of merit.

In the occupational films category, plaques were awarded to:

- Danger—Roofers at Work, 18 min., color and b/w, sponsored by Florida Industrial Bldg. Assn., and produced by the University Broadcasting Services, Florida State University.
- The film illustrates employee working hazards on roofing jobs.

- Falls Are No Fun, 10 min., b/w, sponsored by National Safety Council and produced by Cal Dunn Studios.
- This is an instructional cartoon film showing types of falls and how to prevent them.

Occupational Merit Awards

Awards of merit for occupational films were made to:

- Chain Saw Safety Pays Off, 24% min., color and b/w, sponsored by Homelite, Division of Textron, Inc., and produced by Victor Kayfetz Productions, Inc.—Stressing maintenance and safe operation of chain saws.
- Lock and Tag, 23% min., color and b/w, sponsored by Safety & Fire Protection Div., E. I. du Pont de Nemours, and Savannah River Plant, AEC; produced by E. I. du Pont de Nemours and Tu Calvin Co.—Covering the importance of locking and tagging equipment to prevent accidents.

Pulp Makers’ Film Cited

One Is Too Many, 28 min., color, sponsored by Pacific Coast Assn. of Pulp Manufacturers produced by Rarig Motion Picture Co.—Showing the emphasis on safety, from top management to worker.

Safe Poles, 23% min., color and Safe Work for Poles, 22 min., color, sponsored by Film & Employee Information Div., Public Relations Dept., American Telephone & Telegraph Co.; produced by Texas Industrial Film Co.—Companion films, the first emphasizes the need for checking condition of the pole before lineman starts his climb, the second instructs new employees in safe methods of pole climbing.

Safety on the Job at Sea, 11 min., b/w, sponsored by Military Sea Transportation Service, Navy Dept.; produced by F. K. Rocket Co.—Covering various hazard and safety precautions aboard ship.

Merit Awards to Slidefilms

Sound slidefilm award of merit winners in the occupational category were:

- Judgment, 13 min., color, sponsored and produced by Phillips Petroleum Co.—Pointing out common accident prevention measures around the service station.
- Seven Doorways to Death, 1

(Continued on Page 64)

CASE HISTORY OF A SUCCESSFUL BUSINESS FILM

* "THE STORY OF A MAIN STREET MERCHANT"

Starring JAN CLAYTON and ARTHUR FRANZ

Written and Produced for J. C. PENNEY COMPANY

JULY, 1952 THROUGH DECEMBER, 1957
20,311 NON-THEATRICAL SHOWINGS
AUDIENCE: 1,332,310

699 TELEVISION SHOWINGS —
ESTIMATED AUDIENCE: 15,973,640

"WEEKLY VARIETY" DATED MAR. 19, 1958 SELECTED IT AS ONE OF THE FIFTY OUTSTANDING FREE TELEVISION FILMS SHOWN BY TV STATIONS IN 1957.
HONOR MEDAL—FREEDOMS FOUNDATION—1952
MERIT AWARD—BOSTON FILM FESTIVAL—1953

John Sutherland Productions, Incorporated

LOS ANGELES
201 North Occidental Boulevard
Los Angeles 26, California
DUnkirk 8 5121

NEW YORK
136 East 55th Street
New York 22, New York
Plaza 5-1875
MAN IN SPACE is of major interest to American business — and many industrial companies are:
1. Acquiring prints to use in their employee, community and public relations programs.
2. Recognizing what science educators have already attested — namely, that MAN IN SPACE can make a giant contribution in the classroom where the problem of motivating junior and senior high school students to seriously pursue courses in mathematics and other basic sciences is the prime hurdle the science teacher must overcome. Realizing that this gives them the chance to put a potent teaching tool in the hands of classroom teachers, many companies are donating prints to the schools in their area. Credit titles added to film identify donor.

The film runs 35 minutes — is in 16mm with color by Technicolor — sound on film.

If your company shares the concern of so many others regarding our critical need for more scientifically trained personnel and should you desire more information, we'll be delighted to answer your inquiry.

Educational Film Division
WALT DISNEY PRODUCTIONS
Burbank, California

P.S. The second in Walt Disney's series of "Science-Factual" films — OUR FRIEND THE ATOM — is also now available in 16mm color.
Serving the needs of the 16mm film industry... byron announces another "first"... Westrex highest fidelity sound recording system

designed and engineered to include new and exclusive features and provide higher quality sound-on-film at lower cost in less time

features include:
- Mixer Studios, Narrator Studios and Theatre Recording Studio, with 16mm and 35mm projection facilities.
- Dubbers and Recorders, both optical and magnetic, including 16mm and 35mm and 1/4-inch tape with Rangertone sync.
- Interlock System for forward or reverse.
- 8-input Re-recording Console with sliding faders, graphic equalizers, effects filters, and many other unique features.
- Looping Facilities.
- High-fidelity Monitoring Systems.
- Special Double-speed Transfer System.
- Track Processing by latest spray method.
- Individual Editing Rooms with Westrex Editor, with or without editorial personnel.
- Complete Music and Effects Library.

For full information and price list, write, phone or wire byron Laboratory

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PRACTICALLY EVERY 16MM FILM PRODUCER IN THE UNITED STATES IS A CLIENT OF byron
ANNOUNCING A NEW KODAK PAGEANT SOUND PROJECTOR AT A NEW LOW PRICE

The new Kodak Pageant Sound Projector, Model AV-085, rolls prices back to 1955-56 levels. It lists for just $439! At the same time, it has all the essentials for good 16mm sound projection. The AV-085 is a true Pageant.

As with all Pageant Projectors, you never oil the AV-085: it’s permanently lubricated for you at the factory. As with all Pageants, it is easy to operate, sets up in a jiffy with folding reel arms, attached belts, and simplified film path. And it has Kodak’s exclusive Super-40 Shutter for added screen brilliance.

New features, too—There’s a powerful, sensitive new amplifier, designed around printed circuits, to make it more compact, rugged, easy to service. It delivers its full rated 8 watts. For better listening, the speaker is housed in a baffled enclosure which assures good response over its entire frequency range. The speaker itself is an 11-inch oval—shaped that way to make it compact—and designed to give you the same effective cone area as a conventional 8-inch round type.

The Model AV-085 has a new type of pull-down claw that’s virtually wearproof, made of hard tungsten carbide. You’ll have no problems with municipal electrical codes either—a new 3-wire cord provides for grounding, adapts to ungrounded outlets, too.

Ask your Kodak Audio-Visual dealer to demonstrate the new AV-085 Pageant. Or write for Bulletin V3-22 for full details. No obligation, of course.

*List price, subject to change without notice.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.
The technical know-how and production skills mastered by Color Reproduction Company in over 19 years of Specializing Exclusively in 16mm Color Printing has earned Color Reproduction Company a reputation for guaranteed quality Color Prints which are the Standard of the 16mm Motion Picture Industry. Write for our latest price list.

Vancouver Film Festival Wins Int’l Producer Group OK

The Vancouver International Film Festival has received the official approval of the International Federation of Film Producers Associations in Paris. The Federation is the organization which rules on the validity of film festivals throughout the world.

To be held July 19 to August 16, the Vancouver Film Festival is part of the Vancouver International Festival program which also features musical and dramatic stage presentations.

The event is sponsored by the Vancouver Festival Society, Vancouver, British Columbia. Recognition by the International Federation signaled the release of final invitations to film producers who have been waiting for official word before submitting entries. More than 160 entries are expected by Vancouver Festival officials. Twenty countries had submitted 120 entries as of March 1.

For information on the competition, write: The Vancouver Festival Society, Rooms 7 & 8, 16th Floor, Hotel Vancouver, Vancouver, B.C.

Falkenberg-Jacobs “Seminar” Planned for Italian Region

Documentary film producers Paul Falkenberg and Lewis Jacobs will conduct a three-week seminar tour of the Abruzzi and Marche region of Italy from July 25 to August 15.

The trip is designed as a vocational seminar in film-making with twice daily briefing sessions by Falkenberg and Jacobs. The two will also point up opportunities for good filming.

The tour is open to anyone with knowledge of cinematographic fundamentals.

Under-Water Photography is New Firm’s Specialty

A new Chicago organization, called Adventure Inc., has been set up by Jim Thorne, a specialist in under-water photography.

In addition to its specialty, the firm will offer counseling to motion picture firms, outdoor or scientific publications and a location guide service. A testing service for certain types of new equipment also will be offered.

The firm’s motion picture and still film library, available to clients, includes a variety of underwater scenes and sequences.
Charles Ross Inc.

has been a leader in...

LIGHTING EQUIPMENT
GRIPS
PROPS
GENERATOR TRUCKS

LARGEST SUPPLIERS OF
MOTION PICTURE, TV AND
INDUSTRIAL PHOTOGRAPHIC
EQUIPMENT IN THE EAST

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333 West 52nd Street, New York City, Circle 6-5477

Send for a schedule of rental rates.
SIGHT & SOUND

"Schweitzer" Film, Westrex Sound System Get "Oscars"

The only documentary film to win a Motion Picture Academy "Oscar" for 1957 was Albert Schweitzer, a Hill and Anderson production by Louis de Rochemont Associates, Jerome Hill, producer.

Westrex Corporation and Todd-AO Corporation received "Oscar" statuettes for developing the method of producing and exhibiting wide-film multi-channel sound pictures known as the Todd-AO System. These awards were made in the scientific and technical class, which covers achievements which have a definite influence on the motion picture industry.

The Westrex contribution to the Todd-AO process is the six-channel stereophonic sound recording and re-recording system. Equipment used in the process was designed and built by Westrex Corporation's Hollywood Division.

The new sound system was first used in the Todd-AO production of Oklahoma. Since then it has been used for Around the World in 80 Days and South Pacific.

Twelve scientific and technical awards have been presented to Westrex Corporation, its predecessor organization, Electrical Research Products, Inc., and its parent company, Western Electric Company, Inc., by the Academy of Motion Picture Arts and Sciences.

Sponsor 3-Day Conference on Use of Business Films

A three-day conference on the Use of Films in Business and Industry has been scheduled for May 27, 28 and 29 under sponsorship of the University of California and the San Francisco Film Producers Association. Sessions will be held at the University Extension Center in San Francisco.

Co-sponsors of the conference on the part of the University of California, in addition to the Extension Center, are the School of Business Administration and the Department of Journalism.

Sponsors of the conference hope it will be the first in a series of annual gatherings of this sort.

Sessions will be aimed at giving a comprehensive view of the scope of some of the problems involved in business use of motion pictures, and stimulating interest in gaining further information.

O. H. Coelln, publisher of BUSINESS SCREEN Magazine, will lead one of the conference sessions. He will discuss "Business Film Distribution Methods." Clyde B. Smith, motion picture producer, University Extension, is program co-ordinator.

Brennan to New Coast Post

John J. Brennan has been appointed director of business affairs of California National Productions, a division of NBC. He was formerly business manager of NBC owned and operated stations and NBC spot sales.

MPO Executive Tours Mexico

Marvin Rothenberg, vice-president of MPO Productions, Inc., has recently made a three week tour of Mexican film studios and location sites.

NEW SERVICE AVAILABLE

Professional processing of ANSCO 538 reversal duplicating film

Frank Holmes Laboratories, Inc.
1947 First Street
San Fernando, Calif.
Empire 5-4501

One of America's Great Industrial Film Companies

Westen Murphy Productions, Inc.

723 Seventh Avenue • New York 19, N.Y. • Plaza 7-8144
For over 35 years, Mitchell has held a unique reputation as the world’s leading source for the finest in motion picture equipment. The reason — only Mitchell designs and manufactures a line of cameras to meet such a broad range of demanding professional filming requirements. Today Mitchell produces 35mm and 16mm cameras; 70mm 2¼ x 2¼ high speed cameras; and 70mm, 65mm and double frame aperture 35mm cameras.

There’s a Mitchell camera designed to meet your requirements — write for information today.

85% of Professional Motion Pictures Shown
Throughout The World Are Filmed with Mitchell Cameras
Check these 10 points in selecting 16 mm sound projectors

ONLY VICTOR OFFERS SO MANY IMPORTANT FEATURES

QUESTION
1. Does it have color-coded threading?
2. Does it have safety film trips?
3. Does it have Hi-Lite optical system?
4. Does it have stationary sound drum?
5. Does it have visible one-spot oil system?
6. Are both reels mounted on top of projector?
7. Does it have single drive sprocket?
8. Does it have compensating film shoes?
9. Does it have 180° swing-out lens?
10. Is it adaptable for magnetic recording?

WHY THIS IS IMPORTANT

Makes threading and operating fast and
simple, even for beginners.
Stops film movement instantly in case of film emergency. Guards against costly film damage.
In connection with Mark II shutter, throws pictures even in hard-to-darken rooms.
Assures clear, smooth sound. Has no moving parts to get out of adjustment. Soin full sound track.
Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
Eases film stress, because same sprocket controls film entering and leaving projector.
Automatically adjust themselves to varying film thicknesses. Guard against sproces catching.
Facilitates threading and cleaning of both aperture and film channel.
Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnasound.

The above 10 points give a quick picture of the advanced features you should expect in a modern 16 mm sound projector. Only a Victor brings you all of them. And with every Victor you also get the "standard" features of all quality sound projectors, including 2 speeds for sound and silent films, still picture, and reverse projection.

Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features—exclusive with Victor—are safety film trips, top-mounted reels, and power rewinding with no change of belts or reels.

Victor was first to develop 16 mm projectors and through the years Victor has been first to perfect improvements that assure finest pictures—finest sound—easiest operation. Victor long has been the choice of A-V experts in 73 countries.

Victor Assembly 10 — Lightweight projector for small audiences. Amplifier operates at 10 watts continuous output, 18 watts peak. Available with 9" speaker, top-mounted and fully baffled—or separately cased 12" speaker as shown.

NEW VICTOR VIEWER

The first professional 16 mm viewer with "frame counter" priced under $100. Large 3½ x 4½" screen is brilliantly lighted by 75-watt lamp. Equipped with 2.8 triplet lens. All optical coated.

ONLY $92.00

U. S. Steel Films Reach 12,810,873 During Past Year

Twenty-nine motion pictures sponsored by United States Steel Corporation reached a total audience of 12,810,873 during 1957. The U. S. Steel films were shown to 27,722 business, educational, and social groups last year.

Added to coverage in all 48 states, Alaska and Hawaii, the corporation's pictures were screened for 35,424 viewers in foreign countries.

Leading U. S. Steel's 1957 nontheatrical film tally was a favorite of 17 years service, Steel—Men's Servant—which was shown to 5,575 groups during the year.

Knowing's Not Enough, a safety film, was in second place with 3,330 showings. Knowing's Not Enough has been made available to other business organizations for use in promoting the national safety program. The film won the Occupational Film Award for 1956 presented by the National Committee on Films for Safety.

Not included in the 1957 totals were statistics on U. S. Steel's new theatrical release, Jonah and the Highway, now being shown in theatres throughout the nation. The film was released November 1, 1957. As of February 26, 1958, a total of 731 theatres reported showing the film on 2,110 days, to a total audience of 1,656,569.

Jonah and the Highway recently was awarded a George Washington Honor Medal by the Freedoms Foundation.

SM Names Donato for TV

Jose di Donato has been appointed manager of TV client service for Sound Masters, Inc. He is the latest addition to the company's expanding television commercial film department.

Mr. di Donato is a well known tv film specialist with many years experience in ad agencies.

GREEN FILM? DIRTY FILM?

FilmMagic Pylons (Pat. Pend.) quickly attach to any 16mm projector. Automatically silhouette—treat and protect film, clean gates as film is running.

Special kits, complete with simple instructions for Ampro, B&B, Eastman, RCA or B&H. Write for illustrations and prices.

ECONOMICAL . . . EFFICIENT

THE DISTRIBUTOR'S GROUP, INC. 204 FOURTEENTH STREET, N.W. ATLANTA 13, GEORGIA
Du-ART Film Laboratories

TRI ART COLOR CORP.

AND NOW

The Largest Film Laboratory In Canada

Associated Screen Industries, Ltd.
(Formerly Associated Screen News, Ltd.)
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has joined the Du Art Family to give you Complete Motion Picture Facilities For All Your Film Processing Requirements

- All Black and White Facilities, 35 mm. & 16 mm.
- 35mm Eastman color release prints
- Kodachrome printing
- "Blow-ups" from 16mm Kodachrome to 35mm Eastman color negative

TRI ART COLOR CORPORATION
(a subsidiary of Du Art Film Labs., Inc.)
245 West 55th St., New York 19, N. Y. • PLaza 7-4580
MGM-TV Names William Gibbs to Head Industrial Division

☆ William R. Gibbs has been appointed director of MGM-TV’s commercial and industrial division. It has been announced by Charles C. Barry, vice president in charge of television for Loew’s Inc.

For the past two years Gibbs has been television commercial production supervisor for Young & Rubicam, San Francisco, with headquarters at Warner Brothers studios. Previously he was television director for Fuller & Smith & Ross, and producer-director for the Jam Handy Organization in Detroit.

Gibbs succeeds Virgil E. Ellsworth, who has resigned.

WILDING NAMES MORTON TO SALES ADMINISTRATIVE POST

☆ Appointment of Joseph Morton as administrative assistant, sales, for Wilding Picture Productions, Inc., Chicago, has been announced by Jack A. Rheinstrom, vice-president in charge of sales.

In addition to his new duties, Morton will continue to supervise Midwest TV Production and

BUSINESS SCREEN EXECUTIVE

“in his new position as administrative assistant, sales, Morton’s primary responsibility will be liaison between Wilding’s sales and production departments,” Rheinstrom said. Prior to joining Wilding, Morton was with Kling Film Productions and Young and Rubicam, Inc.

ROSS WETZEL STUDIOS OPENS NEW BUILDING IN CHICAGO

☆ Ross Wetzel Studios Inc. is the new corporate identity for Cartoonists, Inc., recently moved to a new location at 615 North Wabash Avenue, Chicago.

Ross Wetzel, president of the company since its organization in 1948, said the new name more accurately reflects the company’s present activities, since it is now producing all types of art and photography in all areas of visual communication.

In its new location, the company occupies four floors totaling 12,000 square feet of space. William Langdon is general production manager Roger Sloan is sales manager and Russell Stamm is creative director.

The company recently added to its studio equipment an Oxberry optical printer, said to be the first of its kind in Chicago. Bob Shipley who operates the new printer, has been with Wetzel since 1950. Previously he was with Hal Roach Studios, Jack Handy and A. George Miller.

WUEST NAMED EXEC PRODUCER AT WILBUR SVEECH PRODUCTIONS

☆ Appointment of Harry Wues as executive producer at Wilbur Streich productions, Inc., New York City, has been announced by Wilbur J. Streich, president. Before joining Wilbur Streich productions in 1954, Wuest freelanced as director and cameraman on a number of industrial, educational and theatrical films.
"He Okayed the script—

let’s go to CECO!"

started as an idea, a rough treatment, a shooting script. Now it’s up to you to fulfill the promise of that script with a triumphant production.

You assign a director, cameramen, sound men, lighting technicians. You consult the talent needed for performers. What’s your next step?

If you are like hundreds of producers of theatrical, industrial or TV films, you’ll make a beeline to CECO. Here you will find for rent or hire the world’s greatest assortment of professional cameras, recording machines, lights, grips, dollies, mikes, lamps, generators—everything you will need to produce a better film within your budget.

At CECO you will get another ingredient not obtainable elsewhere—free consultation and advice from experts with outstanding reputations in the film world, men with judgment, perception and unique technical skills.

Whether you are an Academy Award winner—and we serve most of them—or a young independent making your first 20-second TV spot—you’ll get the same honored-guest treatment at CECO. Come by soon, won’t you?
New Challenge for the Sponsored Film:

(cont’d from previous page)
ed, and one of America’s most respected educators has put his finger on a prime key to the solution.

Give Schools a "New Reach"

What can American business do about it?

I can think of no more concrete contribution that a business or industry could make to help a teacher do a better job than furnish him one of the world’s most potent teaching aids, an instructional sound motion picture. To use Dr. Killian’s phrase, let business give the teacher “a new reach.”

This is what I suggest. Let there be created an agency which could be called the “American Business Council for the Development of Educational Films.” (The initials “ABCDEF” suggest that education must go farther than the “ABC’s.”)

This Council, composed of representatives from industry and education, could set forth a list of most-urgently-needed science and engineering education films. A film on, say, Dynamics of Rocket Engine Control Systems, then could be adopted for sponsorship by one of the leading companies in this field, where there is not only primary interest, but the very least information on the subject. The Council would serve in an advisory capacity to aid the selected film producer in developing an educationally-sound script, fitted to the curriculum where the need is greatest.

No Commercials in Films

A standard credit-title format, furnishing evidence of the sponsor’s contribution, would identify the sponsor at the head and end of the film. No commercial or “sell” information would be permitted in the film itself.

Compliance with an educational film production code would be required, the basis of which could be the excellent “Criteria for Business-Sponsored Educational Films,” published by the Association of National Advertisers.

The sponsoring corporation would foot the entire film production bill. Beyond that, one company may wish to donate several prints to schools of its choice, while another might wish to go further and donate several hundred prints to schools recommended by the Council.

Or the prints could be bought at a printing cost, which would be only a fraction of the cost of a similar educational film produced on speculation. Smaller companies wishing to participate in this science-engineering film could make money grants to schools to finance purchase of prints.

Here are some of the more important standards that should be incorporated into these films:

They must be effective teaching aids.

Science demonstrations must illustrate superior teaching techniques.

Integrate With Curriculum

There should be sufficient correlation between the teaching techniques displayed in the film and the average classroom situation to inspire the teachers who use the film to improve their own methods.

The film lessons should, whenever possible, illustrate applications of modern (even futuristic) technology now in use in American industry.

The scientific and engineering

1 SOURC~-ALL SERVICES

PRODUCTION * LABORATORY * PRODUCER SERVICES

(The Only Complete 16mm "SINGLE-STOP" FACILITY)
“For widest exposure and processing latitudes... my choice is Du Pont film,”

says Gordon Yoder, staff cameraman in Dallas, Texas, for Hearst Metrotone News, Inc.

Mr. Yoder, winner of the 1957 title, “Newsreel Cameraman of the Year,” in the N.P.P.A.—Encyclopaedia Britannica contest, tells us that all his 35 mm work is done with Du Pont Superior® 2 and “Superior” 4 Motion Picture Film.

Like all newsreel cameramen, Mr. Yoder must be able to count on the latitude of his film since news coverage can’t be reshot. “Regardless of indoor or outdoor lighting, temperature, action, weather, I have to come up with usable shots,” he says. “In addition, I can’t even process my own film—it’s rushed to New York and developed there. So I can’t compensate for varied exposure by controlling the processing.

“Despite this handicap,” Mr. Yoder continues, “I can still shoot confidently with Du Pont film. There has been only one exposure complaint from my office in ten years and, even then, the story was usable!”

For newsreels, commercials, features—for every TV use—there’s an ideal Du Pont film. For more information, call the nearest Du Pont Sales Office. Or write Du Pont, Photo Products Department, 2420-2 Nemours Building, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada (1956) Limited, Toronto.
Science Challenge:

(continued from page 18)

principles outlined in the films should be demonstrated, when this can be done, by the actual men who developed them or made historic applications of them.

The films should show how one science depends on another. For example, a physics film should show how this science may depend on chemistry, mathematics or astronomy before the particular theory under study can be put to practical use.

Always, the importance (and, in some cases, the rewards) of the fields being portrayed should be reflected in the films.

500 Films Are Needed

What films are needed? Dr. Killian referred to 90 necessary films in physics alone. I should guess that 500 are in great need in the scientific and engineering fields.

There are enough that each of America's 100 largest corporations earning their profits from the fruits of science and engineering might afford five each over a two-year period. Insurance, banking, and other corporations may want to contribute, which could either broaden the base or accelerate the program.

Research would indicate the exact nature of films needed in the various curricula. In addition, however, a number of "attitude conditioning" films are needed. Some titles might be:

How a Scientist Works: The Experimental Method; Research... What is It?: What it Takes to Become a Scientist; The Education of an Engineer; Opportunities for the Technical Worker; Tomorrow's Challenges; Great Experiments in Science.

Biographical sketches or interviews with present-day scientists or engineers of note are other possible film subjects.

A number of films should be made for tv and theatrical release. (continued on page 59)

FOR SALE

Finest color travelogue adventure action 16mm motion pictures. 18 countries including Russia, Alaska.

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That happy glow (limelight?) in Precision's corner is simply the radiance of a solid reputation for sound, careful and accurate film processing. Worth performer.

Precision is the pace-setter in film processing. In the past, Precision found techniques to bring the best out of black and white or color originals. In the present, facilities are the profession's very best for any of your processing needs.

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In everything, there is one best ... in film processing, it's Precision
Win Increases Up to 143 Percent—

Higher Talent Costs for Television Commercials as Screen Actors Guild Negotiates New Contract

* The negotiating committee of the Screen Actors Guild has reached agreement with the principal national advertising agencies and independent film producers on the terms of a new contract covering actors, singers and announcers in TV commercials, John L. Dales, national executive secretary of the Guild, has announced.

The agreement is subject only to ratification by the Guild membership. Rate increases ranging as high as 143 per cent are provided. The agreement is retroactive to March 1 and runs to June 1, 1960.

Besides Dales, the Guild negotiating committee included Leon Ames, president; George Chandler, treasurer; Verne Smith, a member of the board of directors; Chester L. Migden, assistant executive secretary; and William Berger, legal counsel, all from Hollywood; Norman Mackaye, president of the Guild’s New York branch; Tom Shirley, first vice-president; and Joseph S. Bell, recording secretary; Dwight Weist; Harold M. Hoffman, New York executive secretary; Raymond A. Jones, Chicago executive secretary.

Agencies Represented at Talks

National advertising agencies were represented at the negotiations in New York City by John Devine of J. Walter Thompson and David Miller of Young & Rubicam.

It is understood that some members of the New York Film Producers Association have not yet approved the new contract, but the Guild already is signing commercial producers throughout the U.S. to the agreement.

Key Points in New Contract

Here are some highlights of the new contract:

1. On camera minimum raised from $70 to $80 per eight-hour day; off camera raised from $45 to $55 per session; with new requirement that player be paid promptly for each commercial made. Under previous “unit payment” system, player was paid by producer for only one commercial per day or session and additional commercials were paid for only if and when delivered to advertising agency.

2. All use payments on spot commercials, previously reaching maximum when spot was televised in over 20 cities, graduated sharply upward.

Class A usage now limited 21 to 60 cities, with on camera minimum for each 13-week period increased from $140 to $170; for Class AA, 61 to 125 cities with on camera minimum of $220; for Class AAA, over 125 cities, on camera minimum $260.

Increases in Off-Camera Rates

Even larger percentage increases in off camera minimum such as Class B (six to 20 cities) raised from $52.50 to $72.50; Class A (not over 60 cities) from $70 to $105; Class AA, $15 new Class AAA, $170.

3. Los Angeles and Chicago set as seven cities each, at 4649, of these three to constitute Class A usage, and all three constitute Class AA usage.

4. Program commercial rates also were substantially increased and the so-called “cut-off” which set a maximum payment for a Class A program commercial was eliminated.

CONTINUED ON PAGE 24
Six powerful reasons why new RCA "Life-Tested"* Projectors out-value 'em all!

Design advances like these make headline news! RCA "Life-Tested" 16mm Projectors with these important new features are upsetting all the old ideas about leadership in 16mm equipment. Here's the inside story on how they're doing it.

Maximum Light—First projectors specially designed for more powerful 1200-watt lamps.

Built-in Lubrication—Sintered metal parts are oil-impregnated, making lubrication unnecessary.

Film Protection—Newly designed nylon sprocket shoes and synthetic-sapphire pressure shoe protect film at all critical points.

Easiest, Fastest Threading—Takes less than 30 seconds, along exclusive Thread Easy film path.

Wear-Resistant Case—Surf green fabric case takes more scuffing and abrasion, is twice as resistant to ordinary wear.

Famed RCA Sound Quality—Intermatched projector, amplifier and loudspeaker reproduce sound with life-like realism.

Seeing and hearing a new RCA "Life-Tested" 16mm Projector is an exciting experience. And, it's easily arranged with your RCA Audio-Visual Dealer, listed in your Classified Directory under "Motion Picture Equipment and Supplies."

"Reliability standards have been set for RCA "Life-Tested" Projectors. Individual components as well as finished projectors are subjected to continuous testing to evaluate the durability and efficiency of all operating parts. "Life-Tested" of RCA means better, more reliable performance from RCA projectors.

RADIO CORPORATION of AMERICA
AUDIO-VISUAL PRODUCTS
CAMDEN 2, NEW JERSEY
In Canada: RCA VICTOR COMPANY LIMITED, Montreal
Higher Talent Costs:

(CONTINUED FROM PAGE 22)

Under the new agreement, after $740 is paid on camera or $565 is paid off camera within a 13-week period, the player continues to be paid at the rate of 17½ percent of the individual use rate for use of the commercial within the 13-week period.

5. Program openings and closings: On camera raised from $400 to $500 for 13 uses in 13 weeks, and from $570 to $650 for 13 uses in 26 weeks; off-camera, raised from $280 to $400 and from $415 to $500.

6. Dealer commercials: One year use, on camera raised from $575 to $700 and off camera from $295 to $425; six month use, on camera, from $295 to $375; off-camera, from $155 to $250.

** * * *

TSI Announces Lease Plan for 16mm Sound Projectors

★ Motion picture projectors for 16mm sound films now can be leased by the month under a new plan announced by Technical Service, Inc., Livonia, Michigan, projector manufacturer.

Leasing is available on three portable models, offering combined large screen and built-in screen projection, and repetitive only a fraction of the purchase price, he pointed out.

Lerchen cited an example of his company’s M6 Moviematic projector, a built-in screen unit designed for salesmen’s use. The Moviematic rents for $84.50 for one month, with the rent dropping to $45.00 at the six month. Rental periods short than a month can be arranged.

Technical Service, Inc. manufacturers projectors for point-of-sale and desk-top demonstration conventions, class-room and auditorium instruction and training.

** * * *

Packinghouse Workers Use A-to-Report Wage Conference

★ Come to the Conference, a 20 minute documentary utilizing colored slides, and a taped commentator has been circulated by the United Packinghouse Workers of America to district union organizations. The film reports on a national wage conference held in Chicago last September.

The audio-visual report features delegates as they consider major wage questions and depict UPW officers and Senator Wayne Morse and Rev. Martin Luther King, Jr., who spoke at the convention.

** * * *

Timken Tells Its Story in New 32-Minute Color Film

★ Even in this era of precision mass production, quality roll bearings are remarkable for their extraordinary accuracy required in their manufacture.

No Trouble At All, (32 min color) produced for the Timken Roller Bearing Co., Canton, Ohio by Wilding Picture Production Inc., outlines the processes involved in the production and testing of the roller bearings the company makes.

Conveying a true and interesting picture of a segment of American industry, the film gets to its subject without any tiresome dramatic tricks.

The film is available through Modern Talking Pictures Service.
YOUR CALENDAR OF IMPORTANT MEETINGS

SMPTe Convention Set for April 21-26 in Los Angeles

Closed-circuit television equipment, transmission systems and standardization goals will be subjects covered in one session of the 83rd Semi-Annual Convention of the Society of Motion Picture and Television Engineers, to be held in Los Angeles, at the Ambassador Hotel, April 21-26.

Other SMPTe sessions will be devoted to such current topics as “Distribution of TV Programs on Film,” “Plastics for the TV and Motion Picture Industries” and “Video Tape Recorders.” An advance schedule of papers to be read at the SMPTe Convention has been prepared by Program Chairman Herbert E. Farner, director of services, Department of Cinema, University of Southern California, and Topic Chairman Boyce Nemec, the executive vice-president of the Revesounds Co., New York.

Robert G. Day, General Electric Co., Syracuse, New York, will speak on the increasing interest in technical standards in closed-circuit tv and the role the SMPTe can play in this standardization—relation to work being done by the Electronics Industries Association.

The cost of wideband transmission over long distances has been an obstacle to many applications of closed-circuit tv. Donald M. Krauss, General Electric Co., has prepared a survey of several methods of generating, transmitting and processing narrowband tv signals, with emphasis on a system using conventional pickup and display equipment operating at standard scanning rates.

A new electronic method of compressing Cinema-Scope and VitaVision picture images making it possible for them to be shown on standard home tv screens, without noticeable cropping or distortion, will be discussed by F. N. Gillette, General Precision Laboratory, Inc., Pleasantville, New York. Gillette will describe the control console and installation features.

Frank G. Back, Zoomar, Inc., New York, will report on the different characteristics of several types of zoom lenses, in respect to their advantages and disadvantages. His talk will be illustrated by pictures and diagrams.

The sensitivities of various camera tubes, in terms of the illumination levels required for both standard and non-standard tv scanning rates, will be discussed by R. G. Neuhouser, Radio Corporation of America, Lancaster, Pennsylvania.

Schedule DAVI Convention for April 21-25 in Minneapolis

More than 1,500 persons interested in the audio-visual field are expected to attend the 1958 National Convention of the Department of Audio-Visual Instruction of the National Education Association, to be held April 21-25, in the Hotel Leamington in Minneapolis, Minnesota.

Attending the DAVI Convention will be directors of audiovisual programs for cities, counties and universities; teachers, supervisors, principals, superintendents, and other school buying executives; governmental and military a-v specialists; executives of professional and trade associations; librarians and adult education leaders; religious educators, and producers and distributors of a-v materials and equipment.

A three-day exhibit of audiovisual materials, products and services will be featured at the DAVI Convention. Held in the new Hall of States on the Hotel Leamington's lobby floor, the exhibit will be open from 11:00 a.m. to 6:00 p.m. on April 22, 23, and 24.

Services to exhibitors include an exhibit guide, distributed to convention registrants, which calls attention to the exhibit's importance and lists the exhibitors and the products shown. Exhibitors also will be listed in a convention program and they will be given the names and addresses of all who register at the convention.

Details of how business organizations can participate in the convention may be obtained from: The Department of Audio-Visual Instruction, National Education Association, 1201 16th Street, N. W., Washington 6, D. C. **

Institute for A-V Selling Scheduled for July 20-24

The Tenth Anniversary National Institute for Audio-Visual Selling will meet on the Indiana University campus in Bloomington, July 20-24, just prior to the National Audio-Visual Convention in Chicago.

Special features of the four standard Institute courses this year will include the use of role-playing; (continued on page 26)
MEETING EVENTS:
(Continued from Page 25)

A new approach to sales demonstrations of equipment; and further development of the use of expert consultants in specialized areas of the Salesmanship, Sales and Business Management and Applied Selling courses. A fourth course, Preparation and Use of Audio-Visual Materials, features practical, low cost methods of local preparation and will be summarized with a review of applications to major markets.

Course content changes and plans for facilities, demonstrations, equipment, personnel and recreation have been completed by the Institute's board of governors, Frank E. Creasy of W. A. Yoder Co., Richmond, Va., is chairman of the Institute board of governors, with Al Hunecke, DuKane Corp., St. Charles, Ill., as vice-chairman. Dr. K. C. Rugg, associate director of the Audio-Visual Center at Indiana University, is assisting in plans and administration.

2,500 Expected at NAVA Convention on July 26-29

☆ Up-to-the-minute communications ideas and resources will be massed for the benefit of education, business and industry, the church field, science and medicine at the annual National Audio-Visual Convention and Exhibit, to be held in Chicago, July 26-29.

An estimated 2,500 audio-visual practitioners and a-v materials and equipment manufacturers will convene in meetings and at exhibits in Chicago's Morrison Hotel.

It is expected that more new audio-visual products and developments will be displayed at this year's NAVA convention than for any NAVA exhibition held in the past five years. Nearly $1.5 million in equipment, products and materials will occupy the mezzanine and first floors of the Morrison Hotel, convention headquarters. Over 100 a-v producers and manufacturers, including a number of new entrants in the field, will be featured in some 160 exhibits.

Concurrent sessions are being planned by six audio-visual organizations and the National Audio-Visual Association, chief sponsor of the convention. Speakers in many phases of a-v activity, workshops, seminars, discussion groups and film previews are being scheduled for the event.

“The Hunters” Top Winner in N.Y. College Competition

☆ City College of New York's Robert J. Flaherty Award for 1957 "for outstanding creative achievement in the documentary film" has been given to The Hunters, it is announced by Yae Woll, director of the City College Institute of Film Techniques, sponsor of the annual competition.

The Hunters is a study of the primitive culture of the Bushmen of South Africa. Produced for the Peabody Museum of Harvard University, the film was shot in color in the Kalahari Desert. The award will go to writer-photographer John Marshall and Robert Gardner, who collaborated in directing the film.

A special award was given to The Earth is Born, produced for Transfilm-Geesink by Walter Lowendahl. This color film portrays the formation of the earth, as it might have appeared to an onlooker, from its beginning in gaseous matter to its solidification.

The award will go to Mr. Lowendahl, president of Transfilm and Zachary Schwarz, who directed the film.

Honorable mentions went to City of Gold, produced by Ton Daly, and Overture, written and directed by Jean Louis Polidori for the United Nations Film Service, and filmed by U.N. cameramen. City of Gold is a nostalgic film visit to Dawson, Alaska.

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1905 Fairview Ave. N.E.,
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L'Awrence 6-4634
New ideas in teaching and training tools... crafted by Bell & Howell, the recognized leader in audio-visual equipment.

Here are only samples of the broad line that includes: New Electric Eye Cameras... Time and Motion Cameras... Slide and Movie Projectors... high-fidelity Tape Recorders... all with Bell & Howell's famed engineering quality. All are sold and serviced by the nation's most experienced A-V dealers.

![Spool Load Electric Eye Camera - automatic exposure control. Lets everyone shoot expertly. 210EE.](image1)

![Automatic Slide Projector—Changes slides automatically or by remote control. Easiest to use. Robomatic.](image2)

![Brilliant Multipurpose Projector—shows both slides and filmstrips. 500 watt and 750 watt models. 724A.](image3)

![4-Speaker Tape Recorder—high fidelity for music appreciation. Unique sound system, simple operation. 300L.](image4)

![Deluxe Portable Tape Recorder—superior 2-speaker model, versatile and compact, newest control features. 775.](image5)

![Heavy Duty Sound Projector—meets all projection situations, conference rooms to auditoriums. 16mm. 814CB.](image6)

Ask your Bell & Howell A-V dealer for a demonstration of these and other products in the broad, quality line he carries. For full descriptions and prices, call him today, or write Bell & Howell, 7108 McCormick Road, Chicago, Illinois.
When you produce your next slide film, remember...RCA VICTOR SOUND makes the picture complete!

RCA Victor Custom Recording covers more ground — faster — than any other service of its kind. Our engineers' superior skill, reinforced by years of experience and the most up-to-date techniques and equipment, makes RCA Victor the constant leader in the field.

RCA Victor also supplies the most extensive library of musical selections for slide films — at no extra cost. First quality recording, careful handling, and fast delivery go hand-in-hand with RCA Victor Custom Record Sales provide you with its famous "one-stop" service — recording, editing, pressing, and shipping — for greater quality, economy, and results!

RCA VICTOR CUSTOM RECORD SALES
New York 10, 155 East 51st St. MI-row 9-1200
Chicago 11, 415 N. Lake Shore Drive WHitch 4-2125
Hollywood 38, 1016 S. Sunset Blvd. OLdfield 4-0000
Nashville 3, 1225 McGavock St., ALlages 5-6001
In Canada, call Record Department, RCA Victor Company, Ltd., 1001 Lonsdale St., Montreal, Quebec. For information concerning other foreign countries, write or phone RCA International Division, 20 Rockefeller Plaza, New York 20, N. Y. — JU 9-2900.

SMTE Video-Film Course
(continued from page 27)
casting Company, will lecture on “Video Recording—Film and Tape” and “Elements of Television Engineering.” Theodore B. Grenier, chief engineer, Western Division, American Broadcasting Company, will lecture on “Television Film Pickup Systems.” Charles Van Enger, Jr., film editor, Review Productions, and Frank G. Ralston, director of the Network Film Dept., ABC, will discourse on “TV Film Editing.”

Representatives from various film distributing companies will lecture on “TV Film Distribution.” A final session will feature a general review of all lectures by the respective instructors. Norwood L. Simmons, member of the West Coast Subcommittee on Education of Laboratory Technicians, will moderate this session and lecture on "Methods of Color Photography."

The sessions will be held at the Eastman Kodak Company, Santa Monica Blvd., Hollywood. The fee for the course is $30.00.

* * *

Dynamic Films Opens New Executive and Sales Offices
Dynamic Films, Inc. has opened new executive and sales offices at 405 Park Avenue, New York. Production facilities at 112 West 89th Street have been expanded.

* * *

Gold Medal Studios Elected to N.Y. Film Producers Assn.
* The Film Producers Association of New York has elected Gold Medal Studios, Martin Poll president, to membership.

Recently Gold Medal acquired a new Mitchell rear-screen projection device, one of only three in the East, that permits extensive scenic effects. It is available to all film producers on a rental basis.

The company has augmented its main film stages with two new stages on its Biograph Studios lot another at the DuMont Tele center in midtown Manhattan and a "western" stage at th Cimarron Ranch just outside N.

U.S. Exports of Still Projector Show Gain During 1957
* Exports of still picture projectors increased by more than 12,000 units in 1957, according to the Business and Defense Services Administration of the U. S. Department of Commerce.

Shipments of this type equipment totaled 54,210 units valued at $2,108,978 in 1957, as compared with 42,003 units valued at $1,697,229 in 1956.
RIGHT Off the REEL

Labor Takes an Active Role in Use of the Film Medium

The Labor Unions are setting a fast pace for management with a sizeable number of important new public relations films. One which won't win any company plaudits in Detroit, at least, is the United Auto Worker's Prosperity for All. UAW president Walter Reuther explains in detail that the union's bargaining demands are in coming negotiations with auto, aircraft and agricultural implement companies.

The International Brotherhood of Electrical Workers will release its new film Operation Brotherhood - the IBEW Story next month. Picture tells the history of the union. Last February, the United Steelworkers of America premiered its 68-minute film Burden of Truth and there's a new packinghouse Workers' picture.

The labor organizations are getting these pictures shown, not only to their own members but among influence leaders throughout the country as well as to school children. It is a sad commentary that management has lapsed into comparative silence, filmwise, at this decisive hour of economic stress.

** Freedoms Foundation Award a "The Battle for Liberty"

Sharing honors with American Engineer which was awarded the deceased George Washington honor Medal by the Freedoms Foundation in February was another important film contribution from The Jam Handy Organization. Also accorded highest honors was the sound slide film series The Battle for Liberty, which details the principles and patterns of communism.

This hard-hitting presentation of basic facts about totalitarianism is now being made available to schools and groups.

This hard-hitting series of sound slide films on Communism won Freedoms Award honors.

"Disaster and You" Depicts Red Cross '55 Flood Work

Disaster and You, a 30-minute film depicting the work of the American Red Cross disaster units in alleviating distress caused by the New England floods of 1955, was premiered by national, state, and local Red Cross officials recently in Torrington, Conn. Much of the footage in the film was made in Torrington.

Also at the premiere were Gov. Abe Ribicoff of Connecticut, U. S. Senators Prescott Bush and William A. Purcell, and representatives of the federal government.

Produced by Wilding Picture Productions, the film was made through a grant from Radio Corporation of America through its chairman Brig. Gen. David Sarnoff.

Purpose of the picture, according to a high Red Cross official, is to "help people better to understand the nature and scope of Red Cross disaster operations."

On the day following the premiere, the film was shown every hour to residents of Torrington, many of whom were personally involved in both the disaster and the work of the Red Cross. Clips of the film also were shown on Dave Garwayne's Today show.

Distribution of the film through Red Cross units is being planned.

** **

Warren R. Smith, Inc., Now in New Pittsburgh Studios

The new film studios of Warren R. Smith, Inc., Pittsburgh, were dedicated recently in ceremonies presided over by Mayor David L. Lawrence. Now centralized in an entire building at 210 Semple Street in Oakland, the new location affords 12,500 square feet of studio, laboratory and production space.

Attending the "studio warming" were representatives of tv and radio stations, newspapers, public relations and advertising agencies, educational institutions, business and industrial organizations, and civic groups.

Besides producing films for industry, education and television, the Smith laboratories also have been a major processor of film for tv stations, industrial firms, advertising agencies, and educational institutions.

PITTSBURGH'S MAYOR David L. Lawrence (right) helped to dedicate the new Warren R. Smith, Inc. Studios in that city last month. His host, president Warren Smith, demonstrates company's Tele-Cam equipment.

PICTURES THAT MADE NEWS THIS MONTH

HONORED GUESTS at recent Washington D. C. premiere of "Rubber From Oil" (see page 30) were (l. to r.) U. S. Commissioner of Patents Robert C. Watson; Secretary of Commerce Sinclair Weeks; A. D. Green, butyl pioneer; W. J. Sparks, co-inventor of butyl; W. C. Ashby, Esso Research Vice President and host; and U. S. Senator Alexander Wiley.

A DRIVER'S EYE VIEW of the U.S. is what audiences at the Brussels Exhibition will see in "An American Highway Experience," produced by General Motors for showing there. Using an Arriflex 35mm camera with a Mitchell finder, hood-mounted on a special platform, Jo Hudyna (above), G. M. Photographic cameraman, and director-cameraman Don Norburn shot scenes from New England to Florida.
Evolution of Man-Made Rubber

Esso's Film "Rubber From Oil" an Imaginative Treatment of Technical Subject

The Interpretation of Science and technology to the general, non-technical public is one of the greatest challenges and opportunities to sponsors and producers of business films. The challenges, although great in every industry, are especially exciting in the petroleum and chemical industries. Film producers and sponsors have long wished bitter tears about the sameness of tanks, towers and reactors.

So when the Esso Research and Engineering Company decided with Nat Campus, president of Campus Film Productions, that the company's next public relations film should be on butyl synthetic rubber, there was unanimous agreement that towers and reactors should be deemphasized in favor of a more imaginative approach.

Recognize Story's Dramatic Qualities

To begin with, there was agreement that the butyl story—more than most industrial stories—had certain inherent dramatic advantages. For example, in contrast to most new developments where it is often difficult—if not impossible—to single out the scientists who contributed most, butyl had been invented by two company chemists, Drs. W. J. Sparks and R. M. Thomas.

After a crash program of development, butyl had helped the allies win World War II by supplying inner tubes and other military equipment; and because of its many special properties, butyl is being used in new products almost every day.

So this man-made rubber offered the opportunity to interpret industrial research, chemistry and chemical engineering to the general public—and especially to the young people who, with the proper motivation, might become tomorrow's chemists.

In addition, butyl was, in line with the company's overall public relations objectives, a good example of how large-scale industrial research contributes to the nation's defenses and results in improved products for living.

Accent on Realism and Authenticity

From the beginning, both Campus and the company insisted on realism and authenticity. It was agreed that the film would cover the problems and failures as well as the successes. Too many films, they agreed, make science and engineering seem routine and dull. Although an occasional lab assistant might be permitted to wear a white coat for aesthetic reasons, most of the scientists would be in shirt sleeves and the more practical lab aprons.

Where pilot plants had been torn down, a careful search was made for contemporary duplicates. The goal was an interesting and exciting film that would be understandable to laymen and credible for the scientists. Although singleness of purpose is no doubt a virtue in film production, it is the opinion of both the company and the producer that the two-edged standard, in this case, resulted in a better film for all audiences.

As the central scientific and technical organization for the Standard Oil Company (New Jersey), Esso Research is primarily interested in producing films which can be used as widely as possible by affiliates operating in more than 60 nations. As a matter of fact, once a film such as Rubber From Oil is produced, Esso Research prefers to turn all distribution, even U.S., over to affiliates.

Two previous Campus productions, Flowing Solids and Leadership Through Research have proved that this formula works. For example, Leadership Through Research was retired in 1954 only after it had reached over four million people in the U.S., Latin America and Europe at an average cost of about two mills per person.

Because of the large potential for foreign-language distribution, the company has found it best to avoid live sound so there will be no lip-sync problem in translation. By the same token, use of English placards or title in the body of the film must also be avoided. Naturally this imposes a few limitations; however, in the case of Rubber From Oil, the narrative style (CBS's Bob Hite serves as a narrator) proved to be most effective.

Most "Actors" From the Company Ranks

Because butyl was invented more than 20 years ago, a decision was made to find actor to play the roles of the co-inventors. Although the inventors are not widely known outside industry circles, it was still felt that the actor should be selected, in part, for their resemblance to the inventors. The other people appearing in the film were recruited from company ranks and responded with natural believability to Director Don Haldane's coaching.

After the usual rounds of rewriting, the script by Alvin Boretz emerged with a story line which traces butyl from its invention (the first batch was actually turned out in a home washing machine) on a Saturday in July, 1937, through its successful vulcanization and improvement, war-time process development and product research. Three animation sequence explain the chemistry of the development.

Because it was difficult to compress the story of 20 years of research into less than thirty minutes, a decision was made to make a somewhat longer film. After editing, the film runs 31 minutes; however, a 27½ minute b/w version is under consideration for tv.
PROCEDURES FOR COPYRIGHT of Motion Pictures and Filmstrips

by Evelyn Dunne, U. S. Copyright Office

[In 1894, the First Claim to copyright in a motion picture was registered. The film was the famous Edison Kinetoscopic Record of a sneeze popularly known in film circles as Fred Ott's Sneeze, with a running time of two and a half minutes. Since then the Copyright Office has registered claims in over 90,000 films; in the first six months of 1957, 2,105 claims in new films were registered, as well as 507 renewals of previously registered claims. This summary describes briefly the requirements for copyright registration of motion pictures and filmstrips, and gives the basic information on application forms, return agreements for films deposited, and the film catalogs published by the Copyright Office.]

COPYRIGHT CLASSIFICATION OF SUBMITTED FILMS

In the early days there was no statutory registration system. The different types of material submitted for copyright were distinguished only by a descriptive word or phrase after the title of a work: “book,” “musical composition,” “photograph,” etc. In the absence of specific mention of “motion pictures” in the law, the term photograph seemed most nearly applicable for purposes of inquiry, but the physical nature of the items deposited ranged from paper prints and representative stills to complete motion pictures on 35mm positive photographic paper rolls. A classification section was eventually provided in the Act of March 4, 1909, and on August 24, 1912, two additional classes were established for motion picture registrations: Class L for photoplays, and Class M for motion pictures other than photoplays. Presently, Class M includes training and promotional films, documentaries, and filmed television programs having no plot. Filmstrips and slide films, as well as still photographic prints, are registered in Class J, photographs.

REGISTRATION OF COPYRIGHT CLAIMS IN FILMS

Application Forms

Presumably much of the material in which readers of Business Screen are interested belongs appropriately in Class M, although any familiar film, regardless of its use, would be considered Class L material. The same form, Form L-M, is filed for both classes, but it is essential that in each application filed it be indicated whether the work for which registration is sought is a photoplay, Class L, or a motion picture other than a photoplay, Class M.

The latest forms, Form L-M, and Form J which is suitable for filmstrips, may be obtained without charge from the Register of Copyrights, Library of Congress, Washington 25, D. C. All applicable items in forms submitted must be filled in to secure registration of a claim; incomplete applications are not acceptable.

Besides a statement as to whether or not the work deposited is a photoplay, the information required includes the complete name and address of the claimant or claimants; the title of the work, that is, the title of the film or filmstrip; and the name and citizenship of the author of the film. Where a work is made for hire, the employer is considered the author, and citizenship of an organization formed under United States federal law or the law of one of the states should be stated as “U.S.A.”

If the work seeking registration has been published; i.e., if copies have been placed on sale, sold or publicly distributed, the date and place (country) of publication must be stated on the application. If the film is based on or correlated with a previously published work, this should be indicated and a brief statement made, describing the new work of authorship in which copyright is claimed.

The Notice of Copyright Prescribed by Law

Copyright in a published work is secured according to the statute, Title 17 of the United States Code, Section 10, by the very act of publication, provided all the copies bear the prescribed notice of copyright at the time of first publication. The Copyright Office registers a claim after copyright has thus been secured by publication. The registration is, however, a condition precedent to any suit for infringement of copyright.

Publication generally means the sale, placing on sale or public distribution of copies. In the case of a motion picture, it may also include distribution to film exchanges, film distributors, exhibitors or broadcasters under a lease or similar arrangement.

The notice of copyright should consist of the word “Copyright,” the abbreviation “Copr.,” or the symbol “®,” accompanied by the name of the copyright owner and the year date of publication; for instance, “© Indiana University, 1958.” The notice should be easily legible, and should appear on the film itself, preferably on or near the title frame.

Use of the symbol “©” together with the name of the copyright owner and the year date may result in copyright being secured in some countries outside the United States which are members of the Universal Copyright Convention. For information regarding the protection in other countries of works by United States citizens, an informative circular may be obtained from the Copyright Office (Circular 37).

Once a work is published with notice, there is a legal obligation to register a claim. Under the copyright statute, claims may also be registered in unpublished works, i.e., those not reproduced in copies for sale or public distribution.

Deposit Requirements

In the case of an unpublished film, the following should be deposited in the Copyright Office:

1. the title of the motion picture (shown in the application);
2. a description, which may consist of a synopsis, press book, continuity or other identifying matter;
3. a print taken from each scene or act if the film is a photoplay, or not less than 2 prints from different sections of the work, if it is a motion picture other than a photoplay;
4. an application Form L-M, duly completed; and
5. a fee of $4.00.

The requirements for registration of a claim in a published work are the same with regard to items 2, 4 and 5 above; a description, application and fee must be deposited. However, instead of the separate prints, (item 3 above), two complete copies of the best edition of the motion picture then published should be sent to the Register of Copyrights promptly after publication.

If a registered, unpublished work is later reproduced in copies and published, it is necessary to make a second registration, in accordance with the requirements outlined above for a published work, including the placing of the statutory notice containing the correct year date on all copies of the film before publication, and the deposit of two complete copies of the work, together with a new Form L-M, description and $4.00 fee.

To register a claim in a filmstrip, Form J is filed. If the filmstrip has been published, two complete copies of the work must be deposited; if it has not been published, one. A $4.00 fee is also required.

Registrations are more rapidly completed if all the requisite elements—copies, application, fee and description—are sent to the Copyright Office (Continued on page thirty-two).]
Procedures for Film Copyright:

(Continued from Page Thirty-One)

Office at the same time. Upon completion of the registration of a work, the certificate (page 3 of the application form), bearing the seal of the Copyright Office, is returned to the applicant. Such a certificate will be admitted by any court as prima facie evidence of the facts stated therein.

Rights Secured by Copyright Owners

Copyright in unpublished works is secured by compliance with the statutory requirements for deposit; copyright is secured in published works by the publication of the work with the prescribed copyright notice.

The original term of copyright in a published work lasts for 28 years from the date of publication; in the case of a work originally registered in unpublished form, the copyright term lasts for 28 years from the date of registration in the Copyright Office. In either case, the copyright may be renewed for a second 28-year term, but only if an acceptable renewal application and $2.00 fee are filed within the last (28th) year of the original copyright term.

Form R is used for renewals, and, like the other forms, is available without charge. Page 4 of this form contains detailed information about renewal requirements.

It is not possible to obtain a "blanket" copyright; copyright is secured only in the particular work in which the claim is registered. Copyright, if secured in a given film, does not apply to future or past films in a series, nor to the series as a whole. The general idea, outline or title of a motion picture or other work cannot be copyrighted, nor can the characters or situations portrayed.

The Copyright Office is not empowered to register claims in unpublished scenarios or synopses except where they approximate complete shooting scripts. Films accompanied by sound recordings are accepted as deposits, although claims are not registered in sound tracks alone or in phonograph recordings.

Processing by Copyright Office—Library of Congress

Agreements for Return of Copies

The deposit copies (i.e., reels) of a published motion picture are subject to retention by the Copyright Office. However, a special, prepared contract may be signed with the Librarian of Congress for the return of copies immediately following registration.

If no contract with a particular remitter exists, upon the receipt of deposit copies, a letter is written to him, explaining that an agreement for the return of copies is available, and enclosing copies of the form of agreement. The copies of the film are held by the Copyright Office, pending a reply.

An agreement, once approved, applies to all motion pictures the claimant may deposit. The agreement must be between the Librarian of Congress and the copyright claimant, and the claimant must sign the agreement. Deposited films are returned to the claimant, Railway Express collect, at the address given in the application.

According to law, any motion picture deposited may be selected by the Librarian for the collections of the Library of Congress. Therefore, claimants agree to keep available, for a period of two years, one copy of each motion picture so deposited. Unless the Librarian requests a copy within the specified period, he is deemed to have relinquished the right to demand a copy.

If no such agreement is concluded, the copies of motion pictures deposited for copyright are transferred to the Library of Congress for disposal.

Examination & Cataloging of Films by Copyright Office

The copies of motion pictures deposited for copyright registration are examined by means of a special projector for validity of the copyright notice— inclusion of all required elements, legibility and position—for completeness of copies and for data for cataloging. The films are not examined for originality or monetary value.

A data sheet is made by the examiner and forwarded with the application to the Cataloging Division of the Copyright Office, where semi-annual and cumulative catalogs are prepared for publication, as well as the cards which constitute the Copyright Card Catalog maintained in the Copyright Office.

Film Catalogs Issued Semi-Annually

Semi-annual catalogs of motion pictures and filmstrips registered are published by the Copyright Office. They constitute Parts 12-13 of the "Catalog of Copyright Entries." In 1957, 3204 motion pictures and 513 filmstrips were registered and catalogued.

These catalogs may be obtained for $1.00 a year, payable in advance, from the Register of Copyrights. The latest volume is "Motion Pictures and Filmstrips January-June 1957." Orders may also be placed for subscriptions for one or more years.

Arrangement of the catalog is by title. Each work is described in a main entry which includes information pertinent to the copyright claim, and references lead to associated titles. Renewals are in a separate section. There is also a name index in each volume, containing the names of claimants, producing and releasing companies, sponsors and authors given in the main entries.

How Film Entries are Cataloged

The main entry for each work currently registered contains the following items, if applicable and available:

1. title (any variants, and the descriptive word "filmstrip" if applicable);
2. production statement;
3. physical description, including running time or number of reels, silent or sound film color or black and white, width of film;
4. series statement (if applicable);
5. author and title of any published work a which the film may be based (if information appears on application or copy);
6. names given in the application which do not appear elsewhere in the entry;
7. name of the employer in the case of work made for hire, and of the employees given in the application;
8. information in application relating to registration of an earlier version of work;
9. in the case of new versions, brief statement of the new matter in which copyright is claimed;
10. copyright symbol "©";
11. name of the copyright claimant;
12. in the case of published works, date of publication given in the application; in the case of unpublished works, date of receipt in the Copyright Office of the last of the items required to complete registration;
13. registration number.

Here are some typical entries:

The Best Truck Tire Ever Made
(Filmstrip) Chevrolet Motor Division
Made by Jam Handy Organization.
7 fr., b&w, 35mm.
#Chevrolet Motor Division, General Mo-
tors Corp.; 23Mar57; JU8826.

Make Your Home Safe
Young America Films. 11 min., sd. b&w, 16 mm. Wl-
teacher's guide.
@Young America Films, Inc.; 10May57
MP8161.

The Copyright Office has also published three cumulative catalogs of motion picture entries:

Motion Pictures 1894-1912, identified from the records of the United States Copyright Office by Howard Lamarr Walls. 1953, 92 p.
Buckram, $2.00.

Motion Pictures 1912-1939, a cumulative catalog listing works registered in the Copyright Office between August 24, 1912 and December 31, 1939. Copyright Office Cumulative Series. 1953, 1.256 p. Buckram, $18.00.

Motion Pictures 1940-1949, a cumulative catalog listing works registered in the Copyright Office between January 1, 1940 and December 31, 1949. Copyright Office Cumulative Series. 1953, 598 p. Buckram, $10.00.

Orders are taken for these three volumes which together list 80,000 motion pictures.
Large stages offer our clients many benefits. Here for example is an exhibition hall 75 feet wide and 175 feet long. It was erected on stage for an important scene for the 1958 John Deere sales presentation. Without it the presentation would have lost much of its dramatic impact.
Providing something new and different to entertain the host of farm families that gather each year for the Deere Days programs is a difficult task. For more than twenty years we have successfully filled that assignment and the 1958 picture is no exception. Six weeks in production in Arizona and on stage (see illustrations), this fast-moving musical comedy titled "Ace Ranchero," will highlight the Deere Days with sheer fun and entertainment. Except for the cast of 110 television, screen and musical comedy stars, all personnel involved were regular Wilding employees.
Fletcher D. Richards advertising agency teamed with Wilding to produce a series of twenty-six half-hour television shows for AMF — American Machine Foundry — leading manufacturer of bowling alley pin-setting equipment. Starring championship keglers the series is now entertaining millions of people coast-to-coast.

New Bufferin television commercials made through Young and Rubicam feature nationally known “Breakfast Clubber” Don McNeil.

A series of product television commercials for Leo Burnett and their client Chas. Pfizer & Company were produced on Terramycin.
The "Academy of Lighting Arts" is a sales training program developed for the Large Lamp Department of General Electric to train people to sell "Light for Living." An intense field study was conducted to appraise the methods by which the merchandise of lighting is sold and to probe for opportunities to improve selling methods. Out of the study was generated a broad program consisting of ten carefully planned clinics designed to bring lighting knowledge and selling techniques to people who influence the sale of lamps and fixtures and generally better lighting in communities. Visual elements in the program include two important motion pictures.

"Academy of Lighting Arts"
A PROGRAM DESIGNED TO HELP SALES PEOPLE BECOME LIGHTING SPECIALISTS

One film illustrates the sales potential for residential lighting and some of the ways to get better lighting into homes in a community. The other film illustrates selling methods that work on a showroom floor. Colorful slidefilms mechanize the teaching of functional and decorative lighting techniques and lighting for special tasks. The program also includes carefully planned meetings, open forums, live demonstrations, outside reading, lighting projects and quizzes. The result of the program will be the graduation of a large number of "Certified Lighting Consultants," people qualified to help home owners make intelligent lighting selections.
JOHN DALY NARRATES
"THE ROAD AHEAD"

In this scene from one of the movies, Daly illustrates the importance of all allies in the electrical industry cooperating to promote the "Light for Living" program.

SELLING IN A LIGHTING FIXTURE SALES ROOM

This scene from the color movie on floor salesmanship shows how the waiting customer is recognized by the salesman even though he is temporarily involved.

A SCENE FROM ONE OF THE COLOR SLIDEFILMS

Here sales people are taught the value of checking fixture installations after a lighting job is completed. The satisfied customer should be the objective for all lighting sales people.
To spur sales in all divisions Standard Oil conducted a three-day sales conference of workshop meetings aimed at its higher echelon of sales management. The meetings consisted of executive speeches, motion pictures, flip chart discussions, glass slides and other visual presentations. Highlight of the three days was a musical play of original songs sung by top-flight performers in colorful costumes on elaborate stage sets which deftly combined a significant sales message with live entertainment. Standard Oil officials were so impressed with the impact created by the play they commissioned Wilding to put it on film and subsequently showed it throughout the company's sales territory to the praise of dealer audiences.

The top illustration is a candid shot taken during an actual performance of the play on a theatre stage. The lower illustration shows the two-camera technique that was used in filming the same scene on a Wilding sound stage.
Ig ideas require big thinking. For example, the ability to produce and travel a show introducing the 1958 Fords to dealers and salesmen across the nation, was a project of tremendous magnitude. It involved an hour and fifty minutes of motion pictures and forty-five minutes of live presentations. Here are some of the vital statistics: thirteen motion picture sets, some 100 feet long (see illustrations), sixty-two pieces of special motion picture equipment, five sound stages and seven weeks of filming by five different crews shooting simultaneously in Los Angeles, Chicago, Detroit and New York. To troupe the show required seven separate units—each complete with its own scenery and props—composed of ten performers, twenty-five stage hands and a stage manager. The performers highlighted the show with skits, songs and new car presentations. About 1,300 people were involved in the over-all production and the travelling crews played twenty separate shows to enthusiastic audiences in nineteen major cities across the U.S.

IT TAKES FACILITIES, EXPERIENCE AND SKILL TO BLEND AN UNDERTAKING OF THIS MAGNITUDE INTO A WELL-COORDINATED AND PROFESSIONAL PROGRAM
Under ideal conditions—inside, out of the weather—a motion picture camera records step-by-step progress of ARMCO people erecting a steel service building. It's for a Kodakchrome picture titled "Space, Time and Steel".

A backyard replete with fence and foliage erected on stage provides a realistic set for the picture "Over the Backyard Grill" one of a series made for the National Live Stock and Meat Board on preparing and cooking meat.

On another Wilding stage a camera crew focuses on an impressive stylized decorator’s studio. It's a scene from "Color Magic" produced for Interchemical Corporation.

REEL NEWS published by WILDING PICTURE PRODUCTIONS

On another Wilding stage a camera crew focuses on an impressive stylized decorator's studio. It's a scene from "Color Magic" produced for Interchemical Corporation.
Fashion Show
French Handbag Industry Sponsors New Color Film

SPONSOR: The French Handbag & Leather Goods Industry

TITLE: Behind the Label, 13½ min., color, produced by Joseph Schaeffer.

This film, narrated by actor Claude Dauphin, was made in Paris and New York. It begins at Left Bank School, sponsored by the Paris Chamber of Commerce, where a boy and girl meet while attending classes in the art of creating handbags and belts. The school, attended by some 200 apprentices, combines French artistry with modern methods of organization and mass production. The film shows how the students are trained to specialize in "maroquinerie" (handbags and billfolds); "gainerie" (boxes and cases); and "selleerie" (brieafcases and luggage).

The second part of the film shows scenes of Christian Dior's boutique, a fashion show at the Lido in Paris, and scenes in New York. It seeks to illustrate that "Made in France" is synonymous with artistry and skill in handbags and leather goods.

Color and b/w prints of Behind the Label are available through the distributor, Sterling-Movies U. S. A., Inc.

Fibers, Fashions Promoted in Du Pont Sound Slidepix

Informative humor is employed in a new 18-minute sound and color slidefilm on Automatic Wash 'n Wear Fashions, being made available to merchandisers and sales training staffs by the Textile Fibers Department of E. I. du Pont de Nemours & Company, Inc.

The light pictorial is intended to impress merchandisers, buyers and sales people with the advantages of Automatic Wash 'n Wear Fashions. Fiber content and construction details which make possible automatic washing and dying of suits, dresses and sportswear are demonstrated.

The slidefilm finishes with a fashion show—parading advertisements of Automatic Wash 'n Wear Fashions currently available in stores. The promotional film was produced by Close and Pataud, sales promotion agency of Philadelphia and Wilmington, Del.

McCall's Looks to the Screen
Promotional Motion Pictures Serve As a Vital Part of 10-Year Drive for Top Spot Among Women's Magazines

Alert, fast-moving McCall's has been the outstanding success story in the women's magazine field for the past ten years. With its potent theme, "Togetherness," an editorial policy that has almost revolutionized the sweet, simple and gishf format of women's magazines of yesteryear, and the industry's top sales promotion, McCall's has come a long, long way. It is now closing with and challenging the perennial leader, The Ladies Home Journal.

New TV Film Each Month
Films are an important medium in many of McCall's promotion activities. Enough so that for several years a day has not gone by without one or more McCall's films being in one stage of production or another. A monthly filmed "news release" goes out to television stations telling about one of the features of the current issue. This can be on food (Why Fat Diets Fail), fashion (McCall's Goes to Paris), home furnishing (At Home With the Abrahams), or an outstanding article (The Day Christ Died—an interview with author Jim Bishop).

Four for "Living" Congress
Most of McCall's films have been produced by Editorial Films, Inc., whose president, Babette J. Doniger, was formerly in television programming for a large network.

When McCall's sponsored the annual Congress of Better Living, in Washington, last fall, Editorial Films produced four films which described the kind of housing the modern woman is seeking. These are being shown as an informational service to advertisers. Other films have been purely short and specific sales presentations or general service films.

Help for Footwear Sales
One good example of these service films McCall's has devised in its hot battle for the top rank is a new picture in color, made for the women's shoe industry. Different from the standard self-promotion tool, the film is very probably the first magazine-sponsored picture made purely as a service for its advertisers, with a plug for McCall's throughout its 12 minutes running time.

Are You This Man? was planned and supervised by McCall's Fashion Promotion Manager, Jacqueline Neben. Going to the heart of a problem facing the industry, Miss Neben and Miss Doniger first consulted the three major associations of the industry: National Association of Shoe Retailers, National Association of Shoe Manufacturers, and the Shoe Association. It seemed that although shoe salesmen are the highest paid retail sales people ($8,000 average, and $35,000 not uncommon), they could definitely stand some brushing up on elementary sales techniques. Too many shoe salesmen were not realizing their potential, and beginners in the trade were not receiving proper training.

Making the Salesman a "Pro"
Made to help solve this training problem, Are You This Man? premise is that shoe salesmanship can be more than a job, but a fine profession and a lucrative one. It employs the good sense and skill of consultant Owen Metzger, called the "Dean of Shoe Salesmen," who has parlayed a small shop in Allentown, Pa., into four of the most successful shoe stores in the country. Mr. Metzger's techniques were condensed into a salient sales pointers which are featured in the picture and restated in a folder McCall's will supply to salesmen seeing the film.

The production was staged with a professional cast at J. & J. Slater's fashionable shoe store in New York. Editorial Films, Inc. was given a completely free hand in determining the format and writing the script. One interesting technique is that every shot was made from the customer's eye viewpoint—necessitating a story board plan much like that used in animated cartoon production.

Win Plaudits of Retailers
Are You This Man? was premiered at the National Shoe Fair in Chicago last fall. Some 5,000 leading shoe executives saw the film in its six showings daily for the four days of the Fair. Many large shoe retailers and chains (such as Dr. Locke Red Cross National Shoes, J. C. Penney and Kinney) ordered prints on the spot for showing to their salesmen, and since then some 30 more prints are in constant use throughout the industry with more being purchased ($89 print cost) each month.

Miss Neben has now found that news of the film has brought a large number of requests from schools who want to use it in training courses.

Made on a modest budget, Are You This Man? has been one of the most successful fashion promotion ideas the magazine has found. Always solidly entrenched with the shoe industry (it regularly carries more women's shoe advertising than any other service magazine), McCall's is thus renewing the confidence it has earned with the industry as a fashion arbiter for 9,630,000 women.
In "Doctor Defendant" this physician faces a lawsuit for failing to get his patient's approval of a hazardous cancer treatment.

Thoughtless criticism of another doctor's work without knowing all the facts can cause legal problems, the film points out.

Servant to the Medical Profession

Through Its "Medicine and the Law" Films, the Wm. S. Merrell Company Builds Goodwill in the Profession; Reaching an Impressive Total Audience

For over a hundred years, the Wm. S. Merrell Company, of Cincinnati, now an ethical pharmaceutical division of Vick Chemical Company, has had an enviable record of service to the medical profession. It is not a large company in its field, has a sales staff of 270 men whose job is to call on physicians and "detail" them on new drugs. This method is standard operating procedure in the ethical drug field for successful product presentation.

Merrell's detail men, in recent years, have sometimes found too many busy doctors' doors closed to them—doors found open only to representatives of the few largest pharmaceutical concerns or those having extensive product campaigns. How to open these doors has become a serious problem for Merrell.

Dr. John B. Chewning, director of professional relations of the Merrell Company, was approached 18 months ago by Dynamic Films, Inc., with the idea of doing a "different" kind of film program from the usual subject medical and surgical films that interest only parts of the professional audience. Merrell wanted to reach the total audience of 225,000 physicians in a program of sustained interest with identification of the Merrell name. This identification associated with the program would have to engender a positive sense of good will, with no implication of objectionable commercialism.

Medical Dynamics, medical division of Dynamic Films, surveyed the problem and suggested several interesting and potentially effective programs. All followed the precepts of good merchandising, thinking in terms of the problems of the customer, in this case the physician. All had the added value of series presentation to deliver the needed continuous message.

Merrell selected Medicine and the Law, a series of 30-minute films, as the one which would offer greatest audience drawing power and convey the high ethical character of the Merrell name.

Medical and Law Groups Lend a Hand

Through Sol S. Feuerman, executive vice president of Medical Dynamics, exclusive cooperation agreements were arranged with the American Medical Association and the American Bar Association to provide subjects and advisors. Merrell, the sponsor, wisely agreed to reserve for itself only title identification.

This association with the key professional groups not only provided the company with the kind of identification that was of positive value to it, but also assured it of a distribution that could not have been obtained without the approval of these groups. In giving up stronger title identification with the film, Merrell not only enhanced its distribution potential; it maintained its ethical position carried out in all of the company's advertising and public relations.

First film in the series, The Medical Witness, was premiered at the American Medical Association's annual Clinical Session in November, 1956. Top officials of both AMA and ABA were present, and marked the series as the first joint effort of these two national organizations.

The series' second film, The Doctor Defendant, dealing with the important subject of medical malpractice and professional liability, was premiered in New York in June, 1957 at the annual AMA convention. There it was enthusiastically received.

From its own distribution records, Merrell has compiled some interesting data as to the effectiveness of these films, a marked departure from the usual product-type ethical pharmaceutical film. Figures that follow represent only Merrell's own distribution. They do not include broad distribution through AMA and ABA.

"Medical Witness" Viewed by 168,000

In less than a year, more than 168,000 interested viewers have seen The Medical Witness, a film stressing the importance of proper preparation by both physicians and attorneys before presenting any medical testimony in court. Both physicians and attorneys have been high in their praise of the film and its purpose, the company says.

In 12 months, Merrell has had 645 showings of The Medical Witness. In the first three months following its release, The Doctor Defendant had 127 showings.

"An interesting fact is that some medical schools and societies are repeating showings, with some having had three bookings on the same film," the company says. "Advance bookings average about 50 per month on each film, with the second film getting equal demand; and, in many cases, the two being booked together."

The Medical Witness has been shown at 145 medical conventions. At some of these, a physician or attorney (sometimes both) has moderated a discussion on problems of medical testimony.

While the average audience at each showing was about 88 persons, Merrell reports that on several occasions as many as 600 physicians have packed an auditorium to see the film.

The company estimates that 70 per cent of the audiences were prospective prescribers of the drugs, 20 per cent were in associated medical fields (nurses and pharmacists) and 10 per cent were attorneys.

Important to note here is that, although the number of actual viewers may seem small in comparison to a national TV audience figure, it presents a very high percentage of the audience desired.

Those who saw the films were persons Merrell wanted to have see them; they saw the films when Merrell wanted them to see them; and when they saw them, they were in a receptive frame of mind.

"In several cases, doctors, to get preferential use of the film, have contacted Merrell salesmen and arranged appointments that resulted in definite sales," the company notes.

Besides being a tremendous morale impetus for salesmen, popularity of the films has enabled them to make contacts with physicians in areas where previous contact had been difficult.

**Salesmen Arrange to Show Films**

Wherever possible, Merrell uses its salesmen to arrange for film showings. The salesmen have been unanimously in favor of the films. Some of the reasons they gave in reply to a company questionnaire were:

- Doctors mentioned the film series to the salesmen.
- Salesmen have been able to see busy doctors here the door was closed before.
- Doctors were more cooperative and attentive mentioned by 70%.

Acceptance and prestige of Merrell were improved (mentioned by 94%). This latter represents a significant gain in the highly competitive pharmaceutical industry.

Success of the films has caused many professional groups, both medical and legal, to want prints for permanent use, the company reports. These have been made available at cost; and more than 24 recognized professional organizations or schools own one or both of the subjects produced so far.

**One Year’s Result: 75% Exposure**

As mentioned above, all audience figures reported represent only Merrell’s distribution. When the AMA audience is added, Merrell feels it can claim to have reached more than 75 per cent of the “physician audience” within a year of the program’s start. This does not take into account the thousands of nurses and pharmacists who have seen the films, or the many attorneys who have become aware of them.

(Continued on page sixty)

Next: in Merrell film, local medical groups warn to meet legal problems by getting attorney’s advice on their professional liability.

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**Ford “Round-the-World”**

Television commercials, now showing the 1958 Ford zipping up the Champs Elysees or barreling over Iranian mountains, are but one part of a million-dollar project that was eight months in production and will soon result in the release of several full-scale motion pictures documenting the trip.

The project originated as a gleam in the eye of Martin Ransohoff, president of Filmways, Inc., early last year. Ford, and its agency, J. Walter Thompson Company, agreed enthusiastically with Ransohoff’s round-the-world plan, and with great secrecy a new dummy company—World Highways Expedition—was set up in the Devon Hotel in New York. In March, to gather personnel and purchase equipment for the trip, without leaking news to Ford’s competitors.

Staying completely disassociated from the busy traffic in Filmways’ main offices, the new company spent three and a half months arranging for the procurement of $75,000 worth of camera equipment, 100,000 feet of 35mm Eastman color film, and a staff of 18 for the production unit which would actually make the trip.

Meanwhile, Ransohoff, with Ford and Thompson people, worked out diplomatic and travel arrangements with the U.S. State Department and with 23 ambassadors of the countries through which the expedition would pass.

Kevin McClory, who had been overseas on-location director for *Around the World in 80 Days*, was engaged as producer-director for (Continued on page 62)
This Is the MODERN Story . . .

Born With the Advent of Sound Films, the History of Modern Talking Picture Service Parallels the Development and Growth of the Business Film Medium in Past 20 Years

"Guided by principle," Modern's president is Frank Arlinghaus.

The Magic of Sound that brought "life" to the motion picture medium also brought the early beginning of what is now the business and television film medium's leading specializing distributor.

The genesis of Modern Talking Picture Service, Inc., come of age this next July 1, 1958 on its 21st birthday, actually begins with the advent of 35mm sound films in 1927. Today, this wholly independent concern distributes the films of over 300 leading companies and trade associations, plus scores of advertising agencies and television film producers, through its nationwide network of 28 regional film libraries throughout the United States.

Films for 16mm, Theatres, TV

Films from "Modern" go to more than 150,000 "self-equipped" 16mm audiences, to a large part of the nation's 19,000 permanent and drive-in theatres, to 529 television stations and to thousands of 16mm "road-show" towns in rural areas of the nation with no formal theatres.

The story of how it all began is as fascinating as the story of "modern" business films which it parallels. The year: 1927. The event: the public's enthusiastic reaction to the first "talkie" as Al Jolson's The Jazz Singer hit the screens of especially-equipped theatres throughout the U.S.A.

In that eventful year, the Western Electric Company (which had made and shown the first educational sound film, an animated cartoon on the vacuum tube as early as 1922), formed a new subsidiary to market and service its non-television products. The new company, Electrical Research Products, Inc., licensed the use of sound equipment and furnished acoustical engineering assistance to both producers and distributors.

By 1931, ERPI had installed talking picture equipment in 8,000 theatres throughout the world.

ERPI's Non-Theatrical Advent

In March, 1929, ERPI created a non-theatrical department to introduce talking pictures into such fields as education, religion and industry. The Western Electric had developed "portable" 35mm sound equipment (weighing a mere 2,500 pounds) and now made this equipment available to institutions.

Attracted to this new field activity was a youthful graduate engineer by profession but a film pioneer by fortune and inclination, Frank Arlinghaus. In him, both the medium and his company found the components for achievement: the practicality of his engineering background plus the vision and missionary zeal to advance this completely new medium. That he also possessed a good measure of fortitude was not the least of his assets as the complicated and weighty new apparatus moved out across the land.

Fortunately, the early 35mm phase gave way to the first 16mm sound-on-disc equipment of 1931—and by 1934, the first sound-on-film projectors were taking their places along the distribution line.

Set Up "Road Show Licenses"

1932, however, was the year of a major development in "non-theatrical" motion picture distribution. In that year, ERPI established its first "road show licensees" and began the practice of supplying the portable equipment and trained projectionists to sponsors and producers of early sound films. This "road show" program followed two main paths: the first was that of "projection service" for sales meetings, conventions, etc. The other was the showing of new company-sponsored sound films to consumer audiences. These were "club shows" which included both operator and equipment. To book sponsored films for these "club" dates, ERPI licensees became film distributors.

License First Four Companies

In this "red-letter" year of 1932, ERPI licensed the first four independent companies as road-show distributors. The first of these was MacCallum Pictures of Philadelphia, of which more later. By 1935, there were 10 licensees and they held their first "convention" in New York City. At this historic gathering, the licensees adopted the trade name "Modern Talking Picture Service" to be "operated nationally through licensees by ERPI" and the now-famous slogan "any place, any time" made its appearance on the familiar Modern "tombstone" trademark.

In 1935, Frank Arlinghaus was placed in charge of ERPI's growing road-show activity (there were now 20 licensees) as "distribution manager." These were bustling, bright, growing years. Records that would be commonplace today were made and broken with each passing month. The medium was growing up, coming along fast . . .

These Were the Eventful 30's

"34 simultaneous showings in 34 different cities were tied in with a national radio broadcast as the Plymouth Motor Car Company announced its 1936 model with a sound motion picture presentation . . ."

". . . an audience of 20,000 persons saw a Modern-projected program at the A&P Birthday Party in Madison Square Garden."

". . . a single audience of 13,000 in Philadelphia's Convention Hall witnessed the Ford Motor Company's picture Rhapsody in Steel."

". . . a campaign for Metropolitan Life Insurance Company resulted in a health education picture being shown to 15,000,003 people."

And so it went through showing records for H. J. Heinz Company, Brown and Williamson Tobacco Corporation, Plymouth and Dodge regional sales meetings and theatrical distribution (initiated in 1936 also) for still-active sponsors such as the National Association of Manufacturers, Weyerhaeuser, Westinghouse, the Institute of Life Insurance, American Iron & Steel Institute . . .

Principle of Audited Circulation

On June 20, 1935, Modern was already advertising a principle for which it has become a principal advocate and a foremost exponent in the industry. In Advertising & Selling, it proclaimed: "Now you can get AUDITED CIRCULATION in Industrial Talks."

But that's a short mile ahead in this narrative from history.

In 1937, the Federal Communications Commission asked the Western Electric Company to devise itself of some of its ERPI activities. Arlinghaus proposed that employees of the distribution department take over its ownership. The bid was accepted and an independent corporation was formed under the Modern Talking Picture Service banner. Modern was incorporated on July 1, 1937.
The story of Modern, which begins on these pages, is one we have lived with these past two decades. Business Screen was founded the year following Modern’s corporate birth... this series satiates a contemporary whose high standards and practices have advanced the entire business film medium. —OHC

Of the original seven employees, six are still associated with Modern.

First Officers Are Named

Frank Arlinghaus, associated with ERPl through the early pioneering days of sound, became Modern’s first president and remains so in this 21st year of its independent entity. William “Bill” MacCallum, the first “licensee” as MacCallum Pictures, had joined ERPl itself in January, 1937 and became one of the first directors of the “new” Modern. (He became a vice president in October, 1948.) Another director was Don Collins, who held a position in ERPl’s parent company, Western Electric and Howard Eberle, who returned to Western Electric in 1942, was Modern’s first Secretary-Treasurer. He continues to serve Modern as Secretary and in June, 1951, became a director. Ed Manke, who came over from ERPl in February, 1938, is the sixth of the original seven employees who are still associated with Modern.

Started With 35 Licensees

Modern began its solo flight into the future with 35 licensees on board. Among them was Bernie Payne, then and now Modern licensee in Cleveland where B. W. Payne Films is the only one of the company’s present non-theatrical exchanges associated with Modern since the beginning of its corporate life.

Almost simultaneously with Modern’s independent status, came a new era in the distribution of sponsored motion pictures. 16mm sound-on-film was making rapid headway throughout the country among industries, churches, schools, county agents and other organized groups who were acquiring their own sound projectors.

Modern’s First 16mm Picture

Projection service or “club show” arrangements were still the most effective way to reach specific target audiences, however, in these late 30’s. For Westinghouse Modern circulated the company’s Golden Jubilee picture New Frontiers as its first 16mm film (showings began in May, 1936) for the American Iron & Steel Institute, Steel—A Symphony on Industry, was offered in a February, 1937 magazine advertisement and was another Modern “first”—the first film to be offered to self-equipped 16mm audiences.

The first account sold by Modern as an independent company was Hiram Walker. The film, Keeping Nature on Its Course, distributed in 1937 and for several years thereafter.

Another "First" in 1941 ...

The next major step in 16mm distribution to self-equipped audiences took place in 1941. Modern mailed to adult audiences a promotion listing six titles and booking requests for that promotion are said to be coming back as recently as four years ago.

The opening of a Chicago sales office late in 1940 carried forward Modern’s progress toward nationwide service and supervision for both its accounts and the growing thousands of 16mm audiences. Richard M. Hough, now one of Modern’s vice presidents, had organized the Allied Film Exhibitors in California.

Modern bought into Allied, gave it a blanket franchise for the West Coast and Dick Hough joined the parent company to set up the Chicago sales office which he still heads.

In 1942, with an inventory of 28 non-theatrical titles, Modern switched its major emphasis from projection service “club shows” to its present form of distribution to “self-equipped” audiences...

In production along the Union Pacific trackside: Cate & McGlone's script chief Walter Wise (center) checks a human relations point in film.

The Essence of Public Relations

The Union Pacific Railroad Shows Its “Company Manners” and Offers an Example for All Enlightened Management

SPONSOR: Union Pacific Railroad

Title: Company Manners, 20 min., color, produced by Cate & McGlone; script by Walter Wise.

* The terms “public relations” and “human communications” have achieved recognition and professional stature in business but there are surprisingly few motion pictures which interpret their real meaning to the public, to company employees and to management.

The Union Pacific’s latest film, Company Manners, is a first-rate exposition on the functions of its Press, Radio and Television department but it is an even better summation of the broad scope of an industry’s acceptance of the responsibilities of all its people for human communications, for enlightened relations with the public.

People Make the Company...

The measure of Company Manners lies in this passage from the script: “A famous corporation once proclaimed that a corporation has no soul. That statement is only partially correct. It has no soul of its own. It relies on 50 thousand railroad men to give it form and substance and to give it meaning...”

Pictorially, the film presents a very comprehensive pattern of the UP’s press and photographic people in nearly every aspect of their jobs. Inter-related are scenes of other UP workers, doing equally important public relations work: the conductor of a domeliner, a clerk in reservations, a freight salesman, office workers and section hands... all of them fulfilling the company’s adage that “good communications with the public is everybody’s business.”

There are several “key” episodes where UP railroaders have rendered courteous service, beyond the call of duty, making friends for every worker along the right of way.

A Picture Worth Seeing

Company Manners is “must” viewing for any management team in modern business. Its coverage of the practical aspects of press relations is comprehensive enough to serve as a “short course” on the work of a p.r. department. Newspaper, radio and tv activities and the road’s photographic and film production functions are thoroughly defined in picture and sound. Through it all there is the keynote of “responsibility” which sets Company Manners and the UP apart as examples of enlightened business citizenship.

Right: good public relations is “everybody’s business along the Union Pacific...
A "Floor Show" That Sparkles

Bell Trains Maintenance Crews to be "Polished" Performers

SPONSORS: American Telephone & Telegraph Company.

TITLE: Floor Show, 42 min., color, produced by Sound Masters, Inc.

* * *

Have you ever admired the sparkling floors in telephone buildings and thought: "Beautiful . . . How do they do it?"

This new Bell System training film shows how they do it. It is a comprehensive wrap-up on the "hows" and "whys" of cleaning, waxing and polishing floors of linoleum, vinyl and asphalt tile.

Floor Show is in two parts—either of which can be shown as a unit itself. One half (26 min.) deals with cleaning floors, the other half (16 min.) with protecting them from wear and tear.

For an idea of how useful the film can be, consider these statistics: A staff of more than 12,000 house-service people spend a significant portion of their time maintaining the Bell System's linoleum and tile-covered floors which spread over 110,000,000 square feet, or about four square miles. (Downtown Manhattan, from 14th Street, south to the tip, is about four square miles, or 2,500 acres.)

These people apply a million and a quarter pounds of soap onto this broad expanse of floor area each year to clean it. They spread 220,000 gallons of wax and resin finishes over it each year to protect it.

Floor Show will help train new house-service people in proper techniques of doing this vast job—and very probably improve the technique of old-timers, as well. As a public service, AT&T will also make the film available to schools, business organizations and institutions through Bell System Telephone Companies.

Promoting Chain Saw Safety

SPONSOR: Homelite Division of Textron, Inc.

TITLES: Chain Saw Safety Pays Off, and Chain Saws Pay Off on the Farm, 25 and 27 min., color,

These films are designed to show proper, safe and productive practices of today's woodsmen and farmers in logging and home wood lot operations. Produced for Homelite, manufacturers of gasoline-powered chain saws, the films contrast the old-fashioned hand methods of wood-cutting with the power chain saw methods of today.

They show the advantages of the chain saw under actual forest and farm conditions in felling, limbing and bucking trees of all sizes.

Made with the cooperation of the American Pulpwood Association and with the technical assistance of its safety engineers, Chain Saw Safety Pays Off stresses the safe practices observed by professional woodsmen at work: proper maintenance and care of the chain saw, safe clothing worn on the job, the correct way to handle the chain saw in cutting, the proper stance to take, and the special way heavy logs can be lifted and stacked safely by one man.

Chain Saws Pay Off on the Farm shows how the farmer fells his trees and hauls them to a pulpwood mill for a cash sale. The farmer can improve his property by felling diseased trees, by clearing unwanted growth and obstructions and by cutting logs for firewood.

Chain Saws Pay Off on the Farm is available on free loan from the Farm Film Foundation, 1731 Eye Street, N.W., Washington 6, D.C. B/w prints for television distribution are available.

How a Priest Spends His Day

Chicago Archdiocese Aims a Documentary at Religious Life


TITLE: Twenty Four Hours, 26'/4 min., bw, produced by Fenton McHugh Productions, Inc.

This is a documentary film with a purpose: to encourage vocations to the priesthood.

In simple, straightforward style, it tells the story of Twenty Four Hours in the life of a parish priest.

Above: religious duties occupy a big part of “Father Gordon’s” day.

From the time he is aroused from bed before dawn to administer the last rites to a dying man in a hospital operating room until he ends his activities by proctoring a teenagers’ dance, the camera follows “Father Gordon,” assistant pastor of “St. Mary’s” parish, through his daily doings.

The film manages to weave clerical and non-clerical duties into an interesting continuity; so that the result is an accurate and absorbing account of what a priest does with his day. For example, while an admittedly important part of his work is concerned with read-
Meet the Reclamation Engineer

New Government Film on His Work Is Aimed at Wide Audience

**IT'S A NEAT TRICK . . .** in these days of ominous international headlines, of more TV screens lit up than ever before, of more radio announcers announcing . . . to get and hold attention.

It's a neater trick to grab and hold, all in the same package, the eyes and ears of a starry-eyed, fresh-from-college engineer and his older, more cynical counterpart who wants "nothing but the facts."

That was the job the United States Bureau of Reclamation, Department of the Interior, handed to Thos. J. Barbe Production in connection with the making of its documentary film, *By Their Deeds*. A 30-minute, sound-color production, the title borrows from a Biblical text and implies that "by their deeds America's reclamation engineers shall be known."

Film Serves Three Purposes

The Bureau wanted the film for three purposes:

1. To interest young engineers in careers with the Bureau.
2. To provide a documentary, semi-technical outline of the work of the Bureau.
3. To appeal to a general audience as is found in schools, clubs and among TV viewers.

The "deeds" covered in the picture vary from barrin down rock high up the sheer face of Glen Canyon, to running down obscure water law in dusty archives, to building a dam with concrete, to helping others develop projects in remote ocean zones, oceans away.

*By Their Deeds* is the first Bureau film in history to be contracted entirely "on the outside."

The engineering headquarters office in Denver negotiated with Barbe to deliver a completely scripted, photographed and assembled package.

Later, by mutual agreement, one or two Bureau-shot sequences were incorporated to save budget; but the project was still considered a one-package deal.

Cover Wide Operational Range

*Deeds* was thus a pioneer film. Many persons had to be consulted — in the planning, in the scripting, in the shooting, and in the final recording. All of the various departments involved had to be made that their activities were well represented.

To appeal to the three types of audiences to which it will be shown, the finished film mixes dashes of lightness to heavy technical sequences, and vice versa, for maximum interest and effectiveness.

Example: The Bureau's five-million-pound compression tester is shown crushing a 30-inch thick column of concrete. The very next scene shows the four-story high monster snuffing out the flame of a tiny candle with no damage to the candle.

Light Touch and Heavy Facts

Example: In a recreation scene, a pretty girl is shown riding an aqua plane on an artificial lake, quite a departure from the "all-man" practices common to most government films.

Example: After a rather "deep" sequence of laboratory procedure and compaction testing of earth, the last scene of the sequence, a close-up of a mortar and pestle, dissolves to an on-site close-up of a sheepfoot roller, a ton-size mortar and pestle.

The film takes viewers through the steps necessary to conceive, design and build a project, from determining the need and obtaining congressional approval through maintenance of the finished complex. Two huge dams were "built" during the picture, one of concrete and one of earth.

First Film on Glen Canyon

One particular sequence, which had both the Bureau and Barbe concerned at first, turned out to be a nice "plus" to the film. When prime bids were opened for the Glen Canyon Dam, the film had not been contracted for. So only Bureau photographers shot the event . . . in black and white film.

A vital part of the whole story, the scene had to be used. It was finally decided to work the black and white scene into the color film as a "newswest" of the event. Suitable newscast background music was used, and the sequence fit in perfectly.

*By Their Deeds* was recently shown before delegates to the Federal Extension Service Visual Aids Workshop in Washington.

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Teaching Youngsters Respect for Trains

**Sponsor:** The Baltimore and Ohio Railroad.

**Title:** Otto Nobetter and the Rail Road Gang, 15 min., color, produced by Ted Edshuh Studios, Inc.

* This color cartoon, designed to promote juvenile adherence to safety rules, tells the story of Otto Nobetter, a little boy who is tempted to throw stones at passing trains. Through an imaginative dream sequence, Otto is harassed by the "Railroad Gang" (the engine, the box cars and the safety signals) whom he has heretofore abused. The climax of the film is highlighted by the big diesel train chasing him to his home where the disaster of a crash is averted by his last-second acceptance of the Safety Rules.

* The film includes a tuneful theme song which might become a hit among school children.

* Baltimore & Ohio will distribute the film to school and television audiences.
FREE LOAN FILMS

See the general source list on pages 45-46 for addresses of film sponsors and distributors of these free loan films.

All I Can Do. 23 min., b/w, Cooper's, Inc. Demonstrates five basic steps of good salesmanship which, if practiced, will help salesmen increase their sales and build up good customer relations. Source: Modern.

The Big Little Things. 30 min., b/w, Cooper's, Inc. A retail sales training film demonstrating the importance of small acts which can and do influence a customer for or against buying. Source: Modern.

Calling All Salesmen. 14 min., color, Life Magazine. Animated cartoon shows salesmen that national advertising of the products they sell to be retained locally is also local advertising: This advertising helps retailers sell the products the salesmen supply. Source: Life.

The Care and Handling of Buyers. 45 min., b/w, Republic Steel Corp. Tips on fundamentals of successful selling, gathered from nationwide surveys. Presented in story form. Source: Modern.


The Conference Method As a Selling Tool. 32 min., color, Texaco. Designed to teach Texaco salesmen how to conduct a conference with dealers which draws the dealers into discussions of their own individual sales problems, faces them into sales point solutions. Source: Texaco.

Counter Measures. 16 min., color, Eastman Kodak Co. Catches the bumbling store clerk in the act as he goofs sales (of cameras); shows model druggist using good sales techniques to help people buy intelligently. Source: Kodak.

Design For Selling. 30 min., b/w, Johnson & Johnson. Dramatically portrays need and methods for modernizing interiors of drug stores to meet the new buying habits of customers. Merchandising ideas included in the story. Package program consists of film, leaflets and other materials. Source: J. & J.

Down To Earth. 28 min., color, American-Standard. A crochety Irish plumber, a touch of "boy-meets-girl," an invasion of the Pearly Gates and a heavenly "Earth-o-scope" combine to do a down-to-earth sales indoctrination job; getting plumbing contractors and journeymen plumbers interested in "Journeyman selling." Source: A-S.

East Side-West Side. 20 min., color, Don M. Casto Org. Merchandising concepts involved in regional shopping centers, plus many aspects of center planning and construction. Span's a typical center from drawing board to grand opening. Source: Casto.

Four Steps To Sales. 27 min., color, Bell System. Deals with simple sales principles and techniques helpful in business office selling. Portrays selling experience of a typical service representative who, through trial and error plus guidance of her supervisor, learns to apply four simple steps to better selling. Source: Bell.

The French Stamp of Fashion. 13 min. and 7 min., color, Leather Glove Producers of France. Part I is travelogue-type documentary of French glove industry. Part II shows merchandising and retail sales people correct technique of selling the French leather glove. Source: Gottlieb.

It's Good Business. 30 min., b/w, Bates Mfg. Co. Picture answers such questions as: "What about gifts?" "What about reciprocity?" "What for salesmen at purchasing agents. Also touches on part of purchasers salesmen and purchasing policies. Dramatic story stars Mr. Hamilton, agent, and screen star. Source: Bates (also purchase—$56.75 for New York.

It's the Little Things That Count. 30 min., b/w, Bates Mfg. C. Spotlights better selling techniques by dramatizing sales principles frequently neglected or forgotten. Source: Bates (also purchase—$56.90 for New York.

It's Up To You. 25 min., color, Kraft Foods & National Restaurant Assn. Designed to show service operators and suppliers facts about merchandising selling, and advertising methods to build their business. Source: Kraft.

A Little Time for Henry. 17 min., color, Republic Steel. Animated cartoon about a salesman's management of his time. How better sales come from planning time expenditure to best advantage shown. Source: Modern.

Of Time and Salesmen. 35 min., b/w, Dun & Bradstreet. Suggests to salesmen ways of planning their working day to get most effective use of minutes at hours spent on customer calls and interviews. Source: Modern.

The Story of Oil Marketing. 2 min., color, Shell Oil Co. How oil is sold and how young men can prepare for careers in oil marketing. Explains means of good service-getting product to the customer when, where, and how the customer wants them. Source: Shell.

Success Story. 30 min., b/w, Johnson & Johnson. Sequel film to Design For Selling. Tells how to modernize exteriors of drug stores for eye appeal and most effective display of merchandising. Package program includes film booklets and "how-to-do-it" manual. Source: J. & J.

Telephone Courtesy. 25 min., b/w, Bell System. A typical businessman runs into difficulties one day when he tries to phone his office. He starts thinking about the telephone habits of his office and puts on a "telephone show.

(Continued on Page 42)
imagination and skill produced...

“RUBBER FROM OIL”

Chemistry created butyl rubber, engineering developed a process for making it, research found hundreds of applications, and now Campus Films has shown the same kind of imagination and skill in producing a significant motion picture.

"Rubber From Oil" is the latest in a series of motion pictures produced for the Esso Companies.

If you have a story to tell, let Campus Films tell it — skillfully, dramatically, persuasively.

Campus Film Productions, Inc.
14 East 53rd Street, New York 22, N. Y. - Plaza 3-3280
Sales Training Films You Can Rent or Buy

Here are selected 16mm sound motion pictures available from specializing publishers and distributors of sales training texts, etc. Consult data on daily rental, print purchase terms. See source list for addresses of producing firms.

16MM MOTION PICTURES

Approach, 11 min., b/w, McGraw-Hill Book Co. Correlated with Russell and Beach’s A Textbook of Salesmanship, film stresses the importance of a well-prepared sales interview. Do’s and don’ts illustrated. Follow-up filmstrip also available. Source: McGraw—purchase, motion picture—$65.00, filmstrip—$5.00.

The Better Story, 30 min., b/w, Dartnell Corp. Frank Bettger, author of the book “How I Raised Myself From Failure To Success In Selling,” is shown demonstrating the points in his book which will assist any salesman in making himself better and more successful. Overcoming objections, making the sale in spite of competition, the important secret of salesmanship—all are dramatically presented. Source: Dartnell—purchase, $295.00; rental, $1.00 per person attending each showing with a minimum charge of $40.00, plus transportation both ways.

Closing the Sale, 30 min., b/w, Dartnell Corp. Famed sales team of Borden and Busse demonstrate five specific methods for closing sales which experience has proved to be the most practical and effective. Also helps salesman or dealer overcome fear of asking for an order when the time comes. Importance of sincere customer service is also stressed. Source: Dartnell—purchase, $295.00; rental, $1.00 per person per showing with minimum charge of $40.00, plus transportation both ways.

The Face In the Mirror, 28 min., b/w, Jam Handy Org. Presents good and bad selling so that salesmen can see themselves at their best and worst—as the prospect sees them. A typical salesman is portrayed by James Dunn, Academic Award Winner in A Tree Grows In Brooklyn. He gets a series of lessons in selling that gives him food for thought and starts him off on a train of self-analysis. Source: Jam Handy—purchase, $122.50; rental, $25.00 first day, $15.00 second day, $10.00 each day thereafter.

Hitting Hot Buttons, 45 min., color. A graphic presentation of Jack Lacy’s sales training course. Methods and points aimed at converting doubtful prospects into solid customers. Fifteen techniques to build star salesmen. Also explains how prejudices can be overcome and tells three main objections and how to bypass them. Source: Ideal—rental, $1.00 per person for first 100 per show (minimum $40.00), 50¢ per person for all those after first 100.

How To Develop Your Dynamic Power, 30 min., b/w, United World Films, Inc. Dr. Norman Vincent Peale illustrates the necessity to re-evaluate, self-analyze and think correctly for self-improvement. To develop drive necessary in today’s competitive society, Dr. Peale stresses importance of relaxing the mind and shifting from negative to positive thinking. Developed for sales training and management groups. Source: United World—purchase—$195.00; rental—$40.00 per show. (Rental fee can be credited against purchase within 60 days.)

How To Sell Quality, 30 min., b/w, Dartnell Corp. Script taken from booklet “How To Sell Quality,” by J. C. Ashply. A typical frustrated salesman is taken through a series of eye-opening sequences in which he observes topflight salesmen of quality products and services in action. He convinces himself that selling quality is the answer to price competition and the best way to build a future in selling. Source: Dartnell—purchase, $250.00; rental $1.00 per person per showing with minimum charge of $40.00, plus transportation both ways.

How To Talk Business To Win, 30 min., b/w, United World Films, Inc. Millard Bennett, known as “The Voice of Selling” alerts both the employer and employee to the important fact that basically everyone is a salesman; good salesmanship is required in almost every facet of life. How to apply knowledge in persuasive manner; how to use it to get emotional response and motivate people to think and act are explained. Four basic skills necessary for success stressed: knowledge, experience, ingenuity and initiative. Source: United World—purchase—$195.00; rental—$40.00 per show. (Rental fee can be credited against purchase within 60 days.)

How To Up Sales By Better Sales Supervision, 20 min., b/w, United World Films, Inc. Borden and Busse, famed sales training team, present answers to sales supervision problems — how to turn “drivership” into “leadership” which can make salesmen work harder and better than money alone could ever make them work. Available as a package with Leader’s Outline Meeting Guide and 10 individual supervisor’s work kits. Source: United World—purchase, $250.00; rental, $1.00 per person per showing, with minimum charge of $40.00 per show, plus shipping charges both ways.

Overcoming Objections, 30 min., b/w, Dartnell Corp. Borden and Busse demonstrate how salesmen, distributors, jobbers, and dealers can change objections from stumbling blocks into sales getting stepping stones. Concentration is on basic techniques that can make any objection lose force—without the customer losing face. Source: Dartnell—purchase, $250.00; rental, $1.00 per person per showing, with minimum charge of $40.00 per show, plus shipping charges both ways.

The Importance of Enthusiasm In Selling, 30 min., b/w, Encyclopaedia Britannica Films. Emphasizes the services provided by salesmen to business and the consumer. Describes the structure of typical sales organization and shows the duties of sales executives, following a product to its ultimate sale to the consumer. Source: EBFI—purchase, $100.00.

Making That Sale, 17 min., b/w, McGraw-Hill Book Co. Methods of closing difficult sales and need of effective follow-up are presented as given in Russell and Beach’s A Textbook of Salesmanship. Demonstrations of products and meeting objections are stressed. Follow-up filmstrip also available. Source: McGraw—purchase, motion picture—$100.00, filmstrip—$5.00.

Memo To a Salesman, 30 min., b/w, Fortune Films. Spoofs the paperwork involved in selling and shows the frustration of the salesman in handling the mountain of paperwork at his own desk. Also demonstrates the worst examples of the inter-office memo in the sales department. A sequel to The Salesman, starring Dave Oliver. Source: Fortune—purchase, $200.00; rental, $1.00 per person, minimum charge of $40.00 per person, plus transportation both ways.

SALESMEN UNDERSTAND complex facts on technical products, service information, etc., when they are pictured in 16mm sound films or sound slide films. A wide variety of industrial films is available.

The Power of Enthusiasm In Selling, 30 min., b/w, Dartnell Corp. Dramatizes the importance of salesmen learning more about their product and the problems of those on whom they call. Demot-
strates that sincere enthusiasm based on knowledge is one of the most important personality factors in selling. Source: Darstnell—purchase, $2.00 per month, $1.00 per person per showing with a minimum of $10.00 per showing, plus shipping charges both ways.

P r e s e n t i n g Y o u r S a l e s C a s e C o n v i n c i n g l y , 30 min., b/w, Dartnell Corp. Borden and Busse present five techniques to assist salesmen in convincing the prospect or buyer that they are justified in the product. In some selling sequences they demonstrate "soft spots" in sales interview which cause lost orders and what can be done about them. Source: Dartnell—purchase, $250.00; rental $1.00 per person per show with minimum of $40.00 per show, plus shipping charges both ways.

P r o s p e c t i n g , 20 min., b/w, McGraw-Hill Book Co. Three salesmen are interviewed on how they select a prospective customer. Explains their methods and makes mention of other systems for getting new customers. Correlated with Russell and Bell's A Textbook of Salesmanship. Follow-up filmstrip also available. Source: McGraw—purchase, motion picture—$65.00, filmstrip—$5.00.

The Right Approach, 6 min., b/w or color, Crawley Films Ltd. Importance of using the right opening to start sale flowing smoothly, beginning with a convincing, atmospheric portrayal of the store through the attitude of sales staff. Source: International Film—purchase, color—$75.00, b/w—$40.00; rental $4.50 a day, $9.00 a week.

The Salesman, 30 min., b/w, Fortune Films. Dave Oliver stars as the salesman attending a "typical" sales convention, complete with fickle-ridden convention sales manager. He expresses all possible facial reactions. Useful both as a "how-to-not-do-it" sales training meeting and a "how-not-to-do-it" demonstration of boring any sales audience to death unless meetings are properly conducted. Source: Fortune—purchase—$290.00; rental short-term loan prints available—allow one month's advance notice.

The Salesman Makes a Call, 30 min., b/w, Fortune Films. A parody on sales techniques shows Dave Oliver as the salesman waiting in the outer office of a client, remembering everything his boss told him to say when he sees the customer, figuring out strategies for making the sale. Surprise ending makes this film particularly humorous. Another "horrible example" or introduction to sales training courses. Source: Fortune—purchase, $200.00 (some preview and short-term loan prints available—allow one month's advance notice).

Selling America, 21 min., b/w, Jam Handy Org. Benjamin Franklin, America's first star salesman, laid down rules to help sell "items, ideas and merchandise." In modern selling situations, these precepts are applied to selling many kinds of merchandise and intangibles—methods good in any type of business. Source: Jam Handy—purchase, $85.00; rental (applied to purchase within 30 days) $110.00 first day, $14.00 second day, $7.00 each day thereafter.

Selling the Sizzle, 30 min., color, Fotovox, Inc. Elmer Wheeler, known as the salesman's salesman, presents a condensed version of his sales training course in this film. His five points to improve sales and customer relations are demonstrated. Source: Ideal—rental—$1.00 per person for first 100 per show (minimum $100.00). 50c per person for all those after first 100.

Selling Your Personality, 11 min., b/w or color, Crawley Films, Ltd. Graphic demonstration of what salespeople are selling, and why. Source: International Film—purchase, color—$85.00, b/w—$45.00; rental $4.50 a day, $9.00 a week.

T e l e p h o n e T e c h n i q u e , 9 min., b/w or color, Crawley Films, Ltd. General telephone manners, knowledge of stock, correct names and addresses and importance of descriptive vocabulary when speaking of merchandise. Source: International Film—purchase, color—$90.00, b/w—$45.00; rental $4.50 a day, $9.00 a week.

The Things People Want, 20 min., b/w, Jam Handy Org. Demonstrates the importance of knowing the product, creating the desire to own, getting the decision to buy, and making delivery, by visualizing in dramatic fashion the six great interests of buyers. Source: Jam Handy—purchase (can be applied to purchase within 30 days) $210.00 for one day, $16.00 for second day, $9.00 a day thereafter.

Who Threw the Monkey Wrench, 8 min., b/w or color, Crawley Films, Ltd. Mechanics of the sale importance of accuracy in one department on efficiency of other departments. Source: International Film—purchase, color—$85.00, b/w—$45.00; rental $4.50 a day, $9.00 a week.

You Are the Star, 33 min., b/w, Allied Store Corp. Five retail sales techniques are outlined in this dramatic presentation of the exciting business of retail selling. Both good and bad practices are pictured, plus some merchandising techniques to attract customers. Source: Caravel—purchase, 1 to 5 prints—$250.00 each; 6 to 10 prints—$225.00 each.

C O N T I N U E D O N N E X T P A G E
The Sales Manager's Film Guide

Sound Slidefilms for Rental and Purchase

Aggressive Selling Program, 8 sound slidefilms, 15 min. each, b/w, Rocket Pictures, Inc. Another attitude series for the salesmen pointing up advantages he can take from certain customer reactions, plus planning the sales campaign. Titles are: Creative Selling, Attitude That Gets Business, What Do You Sell, By-Passing Sales Resistance, Are Prospects Different, Pride In Price, Close Isn't Closed, and Human Relations in Selling. Source: Rocket—purchase, $250.00 a set (Leader's manual included—individual titles from the set available for purchase alone.)

Behind the Counter, 5 sound slidefilms, approx. 16 min. each, b/w, Jam Handy, Inc. Designed to make retail sales training sessions more effective. It can be used in combination with The Face In the Mirror, Friendliness Behind the Counter, Attentiveness Behind the Counter, Helpfulness Behind the Counter, Sincerity Behind the Counter, and Enthusiasm Behind the Counter. The individual titles, each dealing with the aspect of retail selling suggested by its title. Source: Jam Handy—purchase, $152.50; combination price with The Face In the Mirror, $292.50: rental, $25.00 first week, $15.00 second week, $10.00 third week, $7.50 each week thereafter.

Business Insurance Training Program, 6 sound slidefilms, approx. 15 min. each, color, Rocket Pictures, Inc. Designed for insurance agents and salesmen, these filmstrips and records detail certain problems peculiar to their business. Titles are: Additional Commissions, The Question Is, Securing Your Commission: Part I, Securing Your Commission: Part II. Source: Rocket—purchase, $220.00 a set.

Drug Store Selling Program—Part I, 6 sound slidefilms, 15 min. each, b/w, Rocket Pictures, Inc. For retail druggists and sales personnel. Titles: You In the Drug Store, What Do You Sell, Selling Gift Items, Are Customers Different, Building Displays, Human Relations In Selling. Source: Rocket—purchase, $210.00 a set (individual titles from the set available for purchase alone.)

Drug Store Selling Program—Part II, 6 sound slidefilms, 15 min. each, b/w, Rocket Pictures, Inc. Continuation of sales training for druggists and sales personnel. Titles: As Others See Us, Handling Complaints, Selling Baby Needs, How To Use the Telephone, Your Cosmetics and Toiletries Dept., Enthusiasm in Selling. Source: Rocket—purchase, $210.00 a set (individual titles from the set available for purchase alone.)

Jack Lacy's Sales Training Course, 5 sound slidefilms, approx. 25 min. each, color. Illustrations in cartoons and drawings illustrate fundamentals of Jack Lacy's famous course for salesmen. Titles: Creative Salesmanship, The Approach, The Demonstration, The Close, and Objections. Source: Ideal Films—rental, $100.00 for set, $25.00 per individual lesson. (Includes training manual.)

Keys To Human Relations In Selling, 5 sound slidefilms, approx. 19 min. each, color, Dartnell Corp. Creating mood, getting buyer to like you, getting buyer to listen and understand, and overcoming doubts are discussed in this series. Titles: Are You Gaining Trust, The Key of Empathy, The Key of Recognition, The Key of Communication, and The Key of Security. A set of five review books and leader's guide are included in set. Source: Dartnell—purchase, $250.00; rental, $60.00 for two weeks and $10.00 each week thereafter.

Manning the Exhibit Booth, sound slidefilm, 10 min., color, Exhibitors Advisory Council. Cartoon presentation shows how the salesman at an exhibit is an important company representative. Traces history of exhibit selling and stresses special qualifications required for this type of selling. Rules of booth conduct and sales techniques are outlined. Source: Exhibitors—purchase, members—$25.00, non-members—$25.00.

New Car Selling Series, 6 sound slidefilms, approx. 15 min. each, b/w, Rocket Pictures, Inc. Designed for the retail car salesman, this series spotlights certain problems and aspects of this business. Titles: Are You An Up-To-Speed Salesman, Are You Prepared, Are You Keeping Up, Are You Reaching Your Customers, Are You Gaining Confidence? Source: Rocket—purchase, $200.00 a set (Leader's manual included—individual titles from the set available for purchase alone.)

Price Is Part of Every Sale, sound slidefilm, 10 min., b/w, Henning & Cheadle, Inc. Aimed at brushing away price competition as a barrier to effective selling. Talks the salesman's language; meeting guide included. Source: H&C—purchase $40.00.

Selling Against Resistance, 6 sound slidefilms, 12 to 15 min. each, b/w, Dartnell Corp. The series trains salesmen in aggressive salesman's trade with film key to today's selling conditions. Scripts were prepared by Richard Borden, of famed Borden-Conran team of Borden and Busse. Titles are: How To Close Without Tricks or Traps, How To Make Your Selling Points Penetrate, How To Overcome Objections Unobjectionably, How To Outsell Competition, How To Be a Good Public Speaker Sitting Down, and How To Make Your Customers Like You, Trust You, and Stick to You. Source: Dartnell—Purchase, $225.00; rental, $75.00 for two weeks or less.

Selling American Series, 5 sound slidefilms, approx. 10 min. each, b/w, Jam Handy, Inc. Further points up "good selling" methods demonstrated in motion picture Selling America, Getting Them Talking, Being Agreeable, Getting Together, Keeping Your Neck In, and Telling The Whole Story are the individual titles, each demonstrating one of Ben Franklin's principles of selling and guided by a salesman. Applied to today's competitive market. Source: Jam Handy—purchase, $137.50; combination price Selling America slidefilm series and Selling America motion picture, $192.50; rental, $50.00 for first week, $15.00 second week, $10.00 third week, $7.50 each week thereafter.

Selling Is Mental Series, 5 sound slidefilms, approx. 10 min. each, color, Rocket Pictures, Inc. The psychological approach to successful selling and customer relations. Titles are: The Power of Mental Attitude In Selling, Turning a Dead End Into Sales Resistance, Closing the Sale, Developing the Right Attitude Toward Price, and Developing the Right Attitude On A Call-Back, and Selling the End Result First. Source: Rocket—purchase, $210.00; rental, $60.00 (Leader's manual included—individual titles available for purchase alone.)

Better Selling Bureau
6108-B Santa Monica Boulevard
Los Angeles 38, California
A Division of Rocket Pictures, Inc.
SOURCES FOR FILM PURCHASE AND RENTAL

AIAA—American Assn. of Advertising Agencies, 120 Lexington Ave., New York 17, N.Y.


Avram—Avram-Films, 780 Fifth Ave., New York 19, N.Y.


Dartnell—The Dartnell Corp., 4660 N. Ravenswood Ave., Chicago 40, Ill.

BF—Encyclopaedia Britannica Films, Inc. Write main offices: 150 Wilmette Ave., Wilmette, Ill.

Exhibitors—Exhibitors Advisory Council, 39 Cortlandt St., New York 7, N.Y.


& C—Henning & Cheadle, Inc., 1060 W. Fort St., Detroit.

Ideal—Ideal Pictures, Inc., 58 E. South Water St., Chicago 1.

International Film—International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4, Ill.


Rocket—Rocket Pictures, Inc., 6108 Santa Monica Blvd., Hollywood 38, Calif.

Strauss—Henry Strauss & Co., Inc., 31 West 53rd St., New York 19, N.Y.


SOURCES FOR FREE LOAN FILM PROGRAMS

EDITOR'S NOTE: when applying for free loan or rental films, preview prints, etc., always use library source nearest you for prompt shipping service. Return films immediately after you are through to facilitate use by other groups; prepay return postage.

S—American Standard (American Radiator and Standard Sanitary Corp.) 40 West 40th St., New York 1, N.Y.


Bell—The Bell System. Contact local Bell Telephone Company general manager or Public Relations Director or Department.

Brook of Advertising—American Newspaper Publishers Ass'n, 485 Lexington Ave., New York 17, N.Y. or regional offices Chicago, Detroit, Los Angeles, San Francisco.

Mittler—Don M. Casto Organization, 42 S. Fourth St., Columbus 15, Ohio.

Direct Mail Ad—Direct Mail Advertising Ass'n., 381 Fourth Ave., New York 16, N.Y.

Donnelly—J. Teuben & Donnelly Corp., 390 E. 22nd St., Chicago.

D-X Sunray—D-X Sunray Advertising Dept., Box 381, Tulsa, Oklahoma.


Gottlieb—Edward Gottlieb & Associates, 2 W. 45th St., New York, N.Y.

J. & J.—Johnson & Johnson, Merchandising and Advertising Dept., New Brunswick, N.J.

Kodak—Eastman Kodak Co., Sales Dept., Rochester 4, N.Y.

(continued next page)
Torn sprocket holes... film breaks... splices opening up... picture in and out of focus

Such conditions are often due to brittleness, buckle, curl, shrinkage

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People who make Pictures

Jack Lemmon to Manage Wilding TV in East

Jack Lemmon has been appointed Eastern television manager for Wilding Picture Productions, Inc., according to Russ Raycroft, Wilding's national director of television.

Raycroft and Lemmon have their headquarters in Wilding's New York office, recently moved to 405 Park Avenue.

Arthur Wright has been named New York production manager for Wilding. Wright has his headquarters at Wilding's New York production studio, 157 East 69th.

Truett Myers to Supervise Southern Baptist TV Series

Truett Myers, Nashville, Tennessee, has been appointed television production supervisor at the Fort Worth, Texas headquarters of the Southern Baptist Radio and Television Commission.

Experienced Film Team Head

John Colburn Associates, Inc.

There's a new banner flying over one of Chicago's most experienced film teams.

Heading up John Colburn Associates, Inc., are John Colburn and Henry Ushijima who have worked together on over 125 film productions ranging from airborne spectacular TV commercials to religious, industrial, sales and public relations films. They have acquired the former Colburn Film Services, Inc., and changed the name to its present title.

From basic experience at MGM since 1934 to staff cameraman at Columbia Pictures in 1939, Mr. Ushijima has been a director and supervisor of editing for Coronet Instructional Films. After working as a member of the motion picture-slidefilm team at the Colburn Laboratory for 10 years, Mr. Ushijima was decided to separate these production facilities, John Colburn Associates, Inc. was established in February, 1958.

John E. Colburn was elected President and Mr. Ushijima is Vice-President of the new independent studio. In this capacity they will both continue as consultants in the motion picture and slidefilm field.

Herman Edel to Supervise Accounts at Music Makers

Herman Edel has been appointed to the staff of Music Makers, Inc. as account supervisor. He will service the agencies and film producers that Music Makers work with in the creation of music for TV commercials and industrial films.

Edel leaves Flax Advertising, where he was an account executive. His prior associations were with Sterling Television and the DuMont Television Network.
“T. R.” and His Times

Centennial Film on “the first Roosevelt” Depicts His Ideas of Good Citizenship

Sponsor: Theodore Roosevelt Centennial Commission.

Title: Theodore Roosevelt — American, 25 min., b/w, produced by the U.S. Army Pictorial Service.

This film, which points up Theodore Roosevelt’s ideal of “Responsible Citizenship,” is based on cartoons of the 26th President, and illustrations from contemporary magazines such as Harper’s Weekly, Leslie’s Illustrated, Illustrated Police News, and newspapers, book illustrations, posters and calendars.

These varied materials produced by well-known artists such as Thomas Nast and Frederic Remington provide a fascinating glimpse of Theodore Roosevelt and his times. Through such motion picture techniques as camera movement, close-ups, and the creation of mood by music and sound effects, the static materials achieve a sense of drama and movement.

The film was first planned as a collection of early film clips of T.R. But during preliminary research, the study of a wide range of pictorial material, particularly cartoons, suggested a technique which would provide a more dramatic interpretation of Mr. Roosevelt’s many-sided personality. Theodore Roosevelt created news and to the cartoonist his striking appearance, his famous grin and his limitless energy were irresistible. During the golden era of the medium, he was his most cartooned figure.

The film deals briefly with his boyhood and his early work in the state legislature. It goes into more detail on the “western” period of his life and his return to politics as Civil Service Commissioner and then as Police Commissioner of New York City.

Prominently featured in the film is the charge at San Juan Hill as seen through the medium of Remington’s famous illustration of the charge of the Rough Riders. His public service as Assistant Secretary of the Navy, Governor of New York and Vice President, lead up to his accession to the Presidency following the assassination of President McKinley in 1901.

Other subjects highlighted in the film include the building of the Panama Canal, his winning of the Nobel Peace Prize for settlement of the Russo-Japanese War, his dispatch of the U.S. fleet of 16 battleships on its round-the-world cruise, and his famous “Bull Moose” campaign.

Theodore Roosevelt—American was written by Dan Klugherz. It will be shown to the Armed Forces at home and abroad during the year-long Theodore Roosevelt Centennial now being observed. The film has also been cleared by the Department of Defense for public, non-profit showing on television, in theatres and to schools, civic groups and organizations. Distribution to non-military audiences is being made by the Theodore Roosevelt Association, 28 East 20th Street, New York.

New “T.R.” Film is inspected by Herman Hagedorn, Centennial Director; Lt. Gen. B. M. Byrant, Ist Army; and L. C. Stratton, of T.R. Association.

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With a Foreword by Edward R. Murrow

In this unique reference guide, Joel Tall, C.B.S. expert on tape recording, describes the techniques used by professionals in broadcasting, telecasting and movie-making. More than a handy guide, it is a complete course from basic theory and equipment to specialized methods and uses in education, entertainment, business and industry.

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The Liveliest Art

A Panoramic History of the Movies

By Arthur Knight

This spirited and scholarly history of the movies also features data on the latest wide screen processes, a list of rental agencies of 16mm film, an index to 789 film titles and a survey of the 100 best books on film. “A must for industry’s bookshelves.”—Variety 383 pages illustrated $7.50

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What's New in Sponsored Pictures

Auto Safety, Dining Out and Weed Control in New Films

Auto Safety Factors Are Theme of New Monroe Film

A new 20-minute motion picture sponsored by the Canadian Restaurant Association.

Today “eating out” supports a big Canadian industry. Of Canada’s total food bill of 2 1/2 billion dollars, one-fifth is spent in restaurants. The Order of Good Cheer shows how Canadian restaurants are acquired, designed, staffed and managed. Produced by Crawley Films Limited, the film’s restaurant story is told in color with paintings and sketches, animation, stills, montages and trick photography.

Available in English and French. The Order of Good Cheer is being shown to the general public in Canada. It is being distributed by the Canadian Restaurant Association, 415 Bloor Street West, Toronto, or from C.R.A. branches across the country.

New Dow Film Shows Weeds as “The Enemy Underground”

Troublesome as they are to the city gardener, weeds are even more of a bother to farmers, where they cost money in terms of lower production, and less income per acre.

The Enemy Underground, a 12-minute, color motion picture sponsored by The Dow Chemical Company and produced by The Calvin Company, is one of several Dow films aimed at rural viewers. It deals with the problems of controlling Johnson weed grass in cotton fields. The film demonstrates a new method of “spot-spraying.” It will be released to rural audiences and TV farm programs through Modern Talking Picture Service, Inc.

Maine Ag Dept. Releases a Film on Barbecue Techniques

Outdoor barbecues are firmly entrenched in America’s expanding Suburbs and are a country lure to city dwellers. Maine Barbecue, a new motion picture on this gastronomic pastime has been introduced audience in New York and Boston metropolitan areas.

Maine Barbecue, a one-reel wide screen color film, was produced by the Maine Department of Agriculture as a food marketing information film. Starring Sally Knap of the American Savoyards and featuring the principals of the musical production company, Maine Barbecue provides its barbecue instruction and product promotion in a Maine picnic setting.

The film resulted from the strong response to a Maine Agriculture project last year which offered instructions in chicken barbecue methods. The how-to-do-it picture was directed and photographed by H. G. Hawes, Agriculture Department public relations man.

Working with Hawes were Kenneth E. Gray, Maine Fish and Game Department cinematographer, Guy E. Nichols, director of special services for the State Highway Department, Edward D. Johnson, state horticulturist, Robert W. Stubbert, Maine Department of Agriculture marketing specialist, Norman Wing marketing specialist for the Maine Milk Committee, and J. B. Lally, account executive with Modern Talking Picture Service, Inc. The Maine Department of Agriculture utilizes Modern as one of its distributors.

Films Show Visitor Reaction to Japanese and U.S. People

Impressions of Japan and True Suit of Happiness are two new sound films involving photographic studies of both Japanese and U.S. peoples, as seen through the eyes of visitors from overseas. Both films have been released for public educational purposes by the U.S. Office of Education.

With a running time of 15 minutes, Impressions of Japan uses camera and musical background to visualize a narrated quotation from writings of Nobel prize-winner William Faulkner during a visit to Nagano, Japan, for the American Literature Seminar.

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Auto Safety Factors Are Theme of New Monroe Film

* An antique touring car sets the scene for a study of modern automobile safety factors in Monroe Auto Equipment’s new motion picture release Dust Off Your Goggles, produced by Video Films, Detroit.

The 17-minute color picture starts out with old-fashioned lantern slide titles accompanied by a bright, tinkly movie palace piano and the opening scenes show Jim DeLand, star of the picture, driving the 1911 vehicle through the streets of Greenfield Village, Dearborn, Michigan. Jim pulls up and identifies himself as an antique car fan and eventually compares features of the old cars with features of today’s cars. Chief topic of the film is shock absorbers and their importance in maintaining control of today’s fast moving vehicles.

Included are exciting slow motion studies of wheel behavior on bumps, turns and stops. Once again, as in last year’s picture for the same client, Video Films employed a remotely-controlled electric camera operating at 64 frames a second to get undercar coverage of wheel action.

Also featured in the film is a new Monroe product, the Load Leveler. Intended for use on cars that carry average or above average loads, the device combines a hefty coil spring with a calibrated heavy duty shock absorber.

Right down to the end title, which comes in upside down, Dust Off Your Goggles is a fast-moving, informative, and entertaining picture.

Canadian Restaurant Story Told in This Sponsored Film

Samuel de Champlain, founder of Canada, is credited with starting the Canadian tradition of “eating out”—a tradition brought to date in The Order of Good Cheer, a new 20-minute motion picture sponsored by the Canadian Restaurant Association.

Today “eating out” supports a big Canadian industry. Of Canada’s total food bill of 2 1/2 billion dollars, one-fifth is spent in restaurants. The Order of Good Cheer shows how Canadian restaurants are acquired, designed, staffed and managed. Produced by Crawley Films Limited, the film’s restaurant story is told in color with paintings and sketches, animation, stills, montages and trick photography.

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Ohio Oil's new film takes its audiences inside the company...

Ohio Oil Co. Film Shows Many Problems of Management
Adapting a television quiz show format, a new motion picture takes audiences inside the Ohio Oil Company, of Findlay, Ohio, for a 27-minute color study of the kinds of questions faced from day to day by the company's management.

The film, *You Decide*, offers no easy answers to the questions raised but simply emphasizes the importance of the decisions which the company must make in answering them.

Narrated by Frank Wilcox, the film is designed to leave the impression that the successful operation of a company is not an automatic result of a changeless formula. Questions range from personnel issues, such as whether or not to allow employee coffee breaks, to decisions involved in exploring for new oil sources. As each question is posed, the action stops and the film asks that "You Decide."

*You Decide* was produced by Wilding Picture Productions, Inc. The film will be distributed to group audiences and television stations by Modern Talking Picture Service, Inc.

Axial Compressor Explained in Carrier Corp. Picture
To familiarize industrial groups with its axial flow compressor, Carrier Corporation is making use of a motion picture entitled *Industrial Compressors for Tomorrow.*

In Eastman Color, the film points to the axial flow compressor's potential for the petroleum, petro-chemical and chemical industries. The compressor's industrial applications are in the manufacture of high octane gasoline, synthetic rubber, liquid fertilizer and the fractionalization of gases for use as petro-chemicals. The compressor likewise serves in the atomic energy field and in aviation technology and research.

Produced by Sam Orleans and Associates, Inc., of Knoxville, Tennessee, the film shows the compressor's mechanical principle of blades rotating at close tolerances between stationary blades to move gases in tremendous volume and under pressure. Also depicted are steps in the manufacture of an axial flow compressor—from unshaped metal to a precision-machined giant.

Aimed at mechanical engineers, professional groups and laymen, *Industrial Compressors for Tomorrow* may be borrowed from the Carrier Corporation at Syracuse, New York.

Film, "This Is Flexoprint" Released by Remington Rand
Advantages of using Flexoprint to produce or revise lists of all kinds are depicted in *This Is Flexoprint,* a new 16-minute color motion picture released by Remington Rand Systems Division of Sperry Rand Corporation.

The new film demonstrates the time, cost and work-saving values of Flexoprint as compared with the typesetting method.

The film is being made available on free loan. Persons interested in obtaining the film should contact any local Remington sales office.

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The Search That Never Ends

Gulf Oil Tells of Its "Constant Quest" for Better Products

**Sponsor:** Gulf Oil Corporation.

**Title:** The Constant Quest, 28 min., color, produced by Mode-Art Pictures, Inc. from a script by Craig Thompson.

* The scope of scientific operations at Gulf Oil Corporation's new research center at Harmarville, Pennsylvania, is advanced in the theme of The Constant Quest, new 28-minute color motion picture sponsored by the Corporation.

The film depicts the "constant quest" of more than 1,500 employees of Gulf Research & Development Company who labor in many areas of oil industry research, utilizing the Harmarville facilities which were shown to industrialists, scientists and the press at an open house last spring. These facilities include a laboratory where motor fuels and lubricants are tested with the engines for which they were developed and an atom smasher which bombards substances with 3 million volts of electrical energy. The Constant Quest pictorializes a multi-minded search that experimentally pits monstrous flies against new insecticides, probes nuclear science and develops such technical aids as the airborne magnetometer for oil exploration, a "profile printer" which cuts oil hunting costs, and "in-situ combustion"—which uses fire to recover oil.

Designed for showings to Gulf employees in the United States and overseas, to Gulf dealers and distributors and to business and civic organizations and television audiences, The Constant Quest was produced by Mode-Art Pictures, Inc., Pittsburgh, from a script by Craig Thompson.

The film can be used on black/white or color tv. Requests for loan prints should be made to: Gulf Oil Corporation, Room 1300, Gulf Building, Pittsburgh 19, Penn.

Showing Students How a Modern Marvel Works

**Sponsor:** General Telephone Corp.

**Title:** The Marvel at Your Fingertip, 15 min., ssf, color, produced by Industrial Film Producers, Inc.

* This school-use program is the first in a series designed to explain the story of the telephone. It encompasses booklets, teacher's guide and the film, prepared to be used either as a silent filmstrip or sound slidefilm.

The film shows what happens when the receiver is lifted, the functions of the switchboards and other apparatus at central office, and inter-city operation.

General Telephone, with affiliated local and regional telephone companies throughout the country, is offering the new program to schools gratis, via its local companies.

CASE HISTORIES OF OUTSTANDING NEW PICTURES

Gordon Bids for Vodka Sales

Caravel's High-Style Production of "The Gordon Story" Helps to Launch This Distiller's New Product With High-Flying Sales

**Sponsor:** Gordon's Dry Gin Company.

**Title:** The Gordon Story, 20 min., color, produced by Caravel Films, Inc.

* Gordon's Dry Gin Company has never been one to rush in helter-skelter for new fads. For 189 years, the company has distilled but one product: gin. That it is "the best gin in the world" seemed to be enough.

It was enough—until the American consumer unaccountably put the gin bottle farther back on his shelf and started to pour vodka with a relish that amazed even the keenest students of the distilling industry.

After three years of overall downward gin sales and upward vodka sales, and the emergence of 150 different new vodka brands on the market, Gordon's knew that tradition would have to be laid aside— if John Public would buy, Gordon's would provide.

Designed as a "Sales Starter" it was a late start, but Gordon's fine name was thought to be enough to leapfrog the brand well up in the national sales picture. To get Gordon's vodka moving fast, the firm's advertising agency, L.H. Harman Co., Inc., decided that a well-planned, informative film would be the only medium to do the job. It would be the inspirational "starter" for kick-off distributor meetings, top sales promotional fodder for later retailer gatherings, and finally an interesting program filler for general public group audiences.

Gordon's reputation, one of the oldest and most respected in the industry, provided the framework for the film. Caravel Films produced it in the grand manner—with high style, elaborate sets and costumes, and based on the theme "We Were There," reminiscent of the television program, "You Are There." Walter Cronkite was engaged to narrate. In addition to the lavish sets and many actors, liberal use was made of old English prints, cartoons, ship models and other static materials for bridges between different eras in the company's history.

Arthur B. Modell, vice president of the Hartman agency, who supervised the film project, said he never considered anything else but film to do the job properly. He feels that film is a complete and lasting package, exactly tailored to the sponsor's needs and constantly available for secondary use in dozens of ways.

Film Proves Real Door Opener

For instance, Gordon's introduced the new product city by city with sales management teams on hand in person to back up the film. This gave maximum impact, Mr. Modell believes, and the film dovetailed perfectly into introductory sales, sales promotion and advertising plans for each new region. Compare this, Mr. Modell says, to closed circuit, which is here today and gone tomorrow.

How did it work out? The best answer is that Gordon's vodka is off to a flying start. The company has been told that its introductory campaign was the "most interesting" ever presented in the liquor industry, meanwhile a large number of requests are piling up for bookings of the film in general public showings.

Film Story of Bell System

* During 1958, the Editors of BUSINESS SCREEN will present a feature-length report on the film activities of the Bell System throughout the U.S.

POSITION WANTED

Producer-Director and Unit Manager, now heading film department large national organization. Creative Writer; Able Administrator; Skilled Editor; Thoroughly competent Director of more than 50 documentary, training and public relations films. Knows film utilization and distribution, interested in connection with business film producer, industrial film unit, or film laboratory offering producer services. Mature enough (age 47) to get along with people at all management levels. Location unimportant if job offers future.

Write Box B5-4A

BUSINESS SCREEN

7064 Sheridan Road • Chicago 26, Ill.
Conference Wasting Excels
Cought in Training Films

Two executive types who defeat the purposes of a conference and thus waste ability, time and money, are exposed in two work simplification films produced and currently distributed by Allan H. Mogensen, New York City.

The conference confounders dealt with in 16 mm color and sound are: the boss who does all of the talking and the boss who calls one man after another into a meeting and repeats the entire subject under discussion to each newcomer.

The "Yes-Man" Conference, 12 minutes, spotlights the "tell'em" boss who monopolizes the meeting—a fiasco in which only his two yes-men "participate." To him, the echo boys are the only smart men on his team. This boss discovers that he's not tapping the brain power of his organization. He learns to make use of his staff's talents.

The "Snowball" Conference, 12 minutes, shows the folly of the redundant boss who wastes conference time by poor planning. Under this chief, the conference bumps along down hill gathering new members as it goes but getting nowhere. Later, the film shows the right way to call a conference.

Another company culprit is apprehended in a third Mogensen film, Loose Screws at the Screwball Machine Works. This is a 15-minute portrayal of a foreman who is "too busy to be efficient." Foreman Charley's desk and office are a mess. A meeting on costs, waste and spoilage fumbles because of continual interruptions. Charley discovers his job is running him.

These three films were enacted by graduates of the Allan H. Mogensen Work Simplification Conference in the Cleveland area. The "Yes-Man" Conference won a special award in the Work Simplification Film Festival sponsored by the 21st Annual Time and Motion Study and Management Clinic in Chicago last fall.

The films are available for the purchase price of $85.00 each from Allan H. Mogensen, 45 West 10th Street, New York 11, N.Y.

Care and Handling of Doors
Subject of This New Film

If you're like most other people, you probably take doors pretty much for granted. You use them to get into and out of a building, and as far as you're concerned that's about all there is to it.

The fact is, though, that doors aren't just used; they're abused. Too. How to take proper care of doors is the subject of a 20-minute color film, The Need for Door Control, sponsored by Glyn-Johnson Corp. and produced by Kenny Film Productions.

Doors are the moving parts of a building, the film points out, and their movement should be under constant control.

First, the door should be stopped; second, the stop should be cushioned; third, provision should be made for holding the door open; and finally, the door should be kept from hitting the wall, or any other object.

The film shows some of the things that doors are subjected to—forced and violent opening, not only by people but by winds and drafts, too—and suggests many means by which door action can be controlled.

National Screen Service to Distribute Telemat Ad Films
Telemat, Los Angeles advertising film production company, has announced an affiliation with National Screen Service Corporation. Sales and distribution of Telemat's animated cartoon commercial library service will be handled exclusively by National Screen Service.

Regional indoctrination sales meetings for National Service's personnel were conducted by Burton E. Robbins, sales vice-president of the distributing corporation, and Sidney V. Freeman, Telemat sales manager. National Screen Service Corporation has 27 branch offices across the nation.
Truck Body Manufacturer Sponsors Training Program to Erase "Soft Spots" From Dealers' Sales Approach

A new audio-visual pitch out of Detroit hopes to make "creative salesmen" out of the country's truck dealers and salesmen.

First sales training program ever to be directed to truck dealers and their salesmen is now in national circulation by Ford, Chevrolet, Dodge, General Motors and International Harvester to their entire dealer organizations.

Developed by the Perfection Steel Body Company of Galion, Ohio, this basic training program for truck dealers marks the first time a truck equipment manufacturer has produced an educational sales service, with the active endorsement and support of truck manufacturers.

Perfection's current merchandising program shows how You Can Sell Truck Equipment. It is being sent direct from Detroit by the individual automotive companies to their zone managers, sales engineers, sales specialists and all dealers. It is also being incorporated in truck training workshops and schools.

The kit includes a slide film; a recording covering three-quarters of the film; meeting guide and reading script for the last quarter of the film; wall chart; ten printed books on the title subject; six copies of a full-line folder for dealer use; and a return card for additional material and meetings.

Three additional sales packages following the same general format are scheduled for later release, These will cover What's Ahead for the Truck Salesman: Selling Tandem Dump Trucks; and The Case for Dump Trailers.

Conceived by president Ralph Cobey and vice-president Herbert T. Cobey, in association with R. N. Rick, sales promotion and advertising director, Perfection's merchandising program was filmed by the Jam Handy Organization, Detroit, and written by Harry N. Taylor.

In bringing its new audio-visual presentation to truck dealers over the country, Perfection aims at revitalizing its own distributors while aiding in the training of dealers' retail salesmen to become better truck salesmen.

Besides the five leading truck manufacturers now participating in the program, White, Mack, Diamond T, Reo and others are also expected to add Perfection's service shortly.

In the retail end of the truck business, particularly in the area of truck merchandising through dealers who sell both cars and trucks, several soft spots have concerned management of both truck and truck equipment manufacturers.

Lack of sufficient product selling; lack of knowledge about equipment and how to sell it by far too many retail salesmen; lack of the kind of cooperation between dealer and equipment distributor that results in the purchaser getting the proper size and type truck; a tendency toward cut-price selling by both truck dealers and body and equipment distributors; these factors have threatened the profit potential.

By Perfection's definitive training program, it is hoped the business of merchandising product transportation will be re-established on a more sound and profitable basis for all.

* * *

Film on Photography Released

Techniques for 35mm and reflex camera photography are shown in Let's Take Pictures, a 15-minute free loan film distributed by Business Education Films, 4607 16th Avenue, Brooklyn 4, New York.

Available to adult groups, schools and television, the film covers various problems of picture taking—from flash-action shots at a track meet to glamour portraits.

Scene in Rock City Gardens.

Tennessee's "Eighth Wonder" Pictured in Natural Beauty

The beauties of Rock City Gardens, on top of Lookout Mountain in Tennessee, are considered one of the most famous sights in the South. Not only are the strange and unusual rock formations wonderful to see, but the burst of blazing color from the floral life planted in surrounding areas is an added delight to the eye.

The Rock City Gardens authorities felt, and rightly so, that this sight was something to be shared with everyone. They therefore decided to have a film produced which would illustrate the wonders of nature's work and also promote the area as a tourist attraction.

The result of this decision is The Eighth Wonder, an 18-minute color film produced by Continental Productions. Early in the story, the narrator explains, with the assistance of charts and graphs, the geological principles causing the rock formations. Then the viewer sees the gardens and the mountain for himself while the narrator points out the many special attractions there.

Modern Talking Picture Service, Inc., is distributing prints on a restricted area basis to groups in the Southeastern states.

* * *

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Available to adult groups, schools and television, the film covers various problems of picture taking—from flash-action shots at a track meet to glamour portraits.

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B U S I N E S S  S C R E E N  M A G A Z I N E
The Kit consists of a 39-frame color filmstrip, a 35-1/3 rpm phonograph record of 13-1/2 minutes running time, and a teacher’s guide and a wall chart.

The filmstrip illustrates the function of the storage battery in the electrical system of a car, the battery’s construction and operation, and rules for proper battery care.

**Facts About Storage Batteries**

Produced by Training Films, Inc. of New York City and is part of the TFI series on motor vehicles. Schools may obtain the filmstrip by writing (on school letterhead) to Educational Film Division, Exide Automotive Div., The Electrical Storage Battery Co., Box 6266, Cleveland 1, Ohio.

**Plain Clothes Story** Tells How Clothes Make the Man

- A color-sound slidefilm titled "Plain Clothes Story" has been produced by the Chicago Tribune in cooperation with the Chicago Chapter of the American Institute of Men’s and Boys’ Wear. The 18-minute slidefilm tells the story of how clothes can work for men.

Instead of using professional models, the Tribune used several of its employees for leading roles in the film. Jim Roberts, six-feet-six; and Bill Bowen, a six-foot, both from the neighborhood division of retail advertising; and Frank Ryan, five-feet-five, a member of the paper’s promotion staff, are the principal characters who show how men’s apparel can do its three basic jobs:

1. **Fit**—feeling good and comfortable.
2. **Fit-in**—social comfort from proper wardrobe.
3. **Flutter**—looking one’s best in good taste.

In making this film, the Tribune used production facilities of Francisco Films for the still pictures in full color. Technical co-operation was furnished by members of the AIMBW. The script was written by Charles R. Lawrence of the newspaper’s marketing department.

Shooting locations included a near north side Chicago theatre, Tribune Tower, and a men’s apparel store which furnished the wardrobe.

The strip film consists of approximately 200 scenes on 35 mm strip, with LP sound recordings.

**New Disc Tells "How" of Round-Table Sales Clinics**

- A 12-inch LP phonograph record on conducting round-table sales conferences, called The Conference Road to Sales, has been produced by Porter Henry & Co., New York sales development and training firm.

The 30-minute record dramatizes the value of discussion-type sales meetings, tells how to get a discussion started and keep it going, and how to organize and summarize the conference. It may be used as a guide for setting up a conference-type meeting and for training potential meeting leaders.

**Sound Slidefilms in Review**

- The application of sound slidefilms in business and industry will be featured in these pages; watch for it!
**Calling All Card Players**

America's Playing Card Manufacturers Sponsor a Picture to Remind Television Viewers Their Product Also Entertains

**SPONSOR:** Association of American Playing Card Manufacturers.

**TITLE:** *It's All in the Cards*, 11 min. color and b/w, produced by Pelican Films, Inc.

*Recent survey figures show that some 20% of homes do not own playing cards. On the presumption that card-playing has been overlooked in favor of television, the Association of American Playing Card Manufacturers has set about finding a method of showing the fun of cards to tv-equipped homes.*

Public service television seemed to offer the most possibilities within the Association's budget, and J. Walter Thompson advertising agency decided on an animated film to be offered stations for this purpose.

Pelican Films, Inc. was selected to produce the film. Since the budget was quite limited, multi-cell animation was held to a minimum and the animated effects were achieved through techniques made possible by motorized camera equipment designed by John Oxberry.

Two stylized characters, Mr. Meek and Mr. Boomer, are featured in the film. Mr. Meek is a quiet little pullotker calling on Mr. Boomer who shouts and hollers with a voice like a bullfrog and exhibits the manners of a bull. Mr. Boomer likes television all right, but his special enthusiasm is card games.

Mr. Meek asks Mr. Boomer if he watches television frequently and the answer is "yes." Soon the conversation swings over to cards and continues on this subject till the final word is spoken. Although Meek claims he never plays cards, Boomer gets him to try gin rummy and later Meek wins, much to Boomer's dismay.

While the sound track carries the conversation between Boomer and Meek in this part of the film, several cost-saving techniques are used to add interest to the picture. As Boomer explains how George Washington, Napoleon and Columbus played cards, drawings of these characters flash on the screen. The camera focuses on one of these portraits at a time and they come alive through use of only a few drawings.

To animate Boomer's word story that tells how George Washington kept a record of his card wins and losses, the scene flashes to a notebook showing the tally and another entry which reads "also crossed Delaware." Napoleon's portrait shows him holding a fanned-out group of cards in his left hand with his right hand thrust typically into his jacket. Just before the shot dissolves out, Napoleon winks and pulls his right hand out of his jacket with a hidden card.

Designed as a modest public relations venture, *It's All in the Cards* has proved to be a sleeper. Demand has been so heavy that the original stock of prints available were quickly booked months ahead. With more prints now available, the film is certain to reach hundreds of thousands of hitherto non-card-playing homes.

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**Kitchen Dreams Can Come True**

U. S. Steel Turns a Booklet Into a New Film for Homemakers

**SPONSOR:** United States Steel Corporation.

**TITLE:** *Practical Dreamer*, 13½ min., color, produced by Haford Kerbawy and released through Association Films, Inc.

*Last year, United States Steel Corporation arranged with Virginia Hart Wheeler, an architect and outstanding authority on kitchen planning, to write a booklet entitled "Kitchen Planning Book."*

The 30-page booklet was an immediate success, both in response from the public and in recognition by manufacturers of U.S. Steel's contribution to the marketing of appliances, cabinets and other kitchenware.

This year, U.S. Steel felt it only logical to pictorialize the book through a film. *Practical Dreamer* is designed to show the American housewife that she can have the kind of kitchen she wants.

The film takes the audience into the dream of Edie Michaelson, a typical young housewife. Her old kitchen disappears and a mysterious voice tells her that she can have a dream kitchen. The "voice" leads Edie through each step in planning her kitchen.

The film explains that the basic kitchen is built around the logical arrangement of range, sink and refrigerator. The location of these appliances must be based on Edie's own needs, preferences and space.

The "voice" shows Edie how a modern kitchen may be equipped with a sewing center, management center, two sinks, family living area, and even a snack bar for the children. Edie is taken through a variety of kitchen planning do's and don'ts.

*Practical Dreamer* has been designed particularly with television programming in mind. U.S. Steel suggests stations may schedule it for public service sustaining use integrated in women's service, cooking and home decorating shows; as filler following sports shows; or between "late" and "late late" movies. The film may also be used as a commercial program for sponsorship by banks, kitch dealers or utilities. U.S. Steel has provided stations with simple commercial introductions for various types of sponsors.

After April, promotion of distribution and bookings will be handled by U.S. Steel Film Distribution Center, 525 William Penn Place, Pittsburgh 30.

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**Production Review Copies Now**

*While the supply lasts, copies of the recent 8th Annual Production Review issue of *Business Screen*, a 200-page guide to the best in film production resources worldwide, are available at only $2.00 each. Sent postpaid if check accompanies order.*

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**BUSINESS SCREEN MAGAZINE**
The 3-ton Sequences

If you can imagine a minute with Colortech, you'll understand why its new mechanically-dispensed tape is sweeping the market. It's available in a variety of price ranges, from inexpensive, roll-to-roll units, to full-service, multi-pack dispensers. In Minnesota, a leading manufacturer of watches, the tape is used for in-plant label printing and as an external publicity tool.

The 3M film stresses the economies of proper tape usage and the advantages of mechanically-dispensed-and-applied pressure sensitive tapes. It contains many on-the-job sequences, recorded in plants around the country, which show the "3M-matic" taping and dispensing methods designed by M engineers.

Sequences range from the operation of labeling chain automatically with tape labels to the taking of a filterproof cover on re-punched kitchen utensil lids with squares of printed tape. The picture includes a simplified explanation of how "Scotch" brand tapes are designed for specific uses through various combinations of backing materials and adhesives.

The film "3Matic Tape" illustrates the ease of tape in fabricating shoes, in merchandising products through the use of inexpensive, easily assembled multi-pack units, and in holding 13-ton coils of steel ribbon on a foot-long piece of filament tape.

Showings of "3Matic Tape" before civic groups and clubs can be arranged by contacting: Minnesota Mining and Manufacturing Co., 900 Bush Street, St. Paul 6, Minnesota, or by contacting local M salesmen.

Let's Take Pictures — Proves Photo Technique

"Let's Take Pictures" — a Promotional Film — is a new and inventive technique using the film "3Matic Tape". The film shows how the new film can be used in taking pictures of everyday objects. The film also demonstrates how the new film can be used to create art in the form of photographs.

Colortech Announces New Method

Colortech Films, Inc., New York, has announced a new method of film animation through electronic instrumentation. The company says it can now produce animated films in B/W and color, on 16-35-70mm films at less than required for conventional animation.

The new process works from single pieces of b/w art or still photography print, which is then converted into electrical signals that are controlled and moved at will in any given direction and are then turned into animated sequences. These sequences are then transferred for reproduction onto standard film.

New York City, manufacturers of Ricoh Cameras. The film shows camera lens technique in reflex, 16mm and 35mm photography.

Available for television and group showings, "Let's Take Pictures" visually discourses on several picture-taking problems, from fast-action sport shots to studio portraits. The film gives guidance on adjusting to different lighting conditions and offers counsel on the use of the flash. Photo enthusiasts can see a professional in action as the film visits the studio of Dan Wynn, fashion photographer.

Featured in the film are the Ricoh "500" 35mm camera, the Super Ricohflex twin-lens reflex camera and the Ricoh Golden "16" miniature 16mm camera.

Let's Take Pictures was written, directed and produced by Vernon Delston, radio-tv director of Kamy Associates of New York, Ricoh's advertising and public relations agency. Inquiries on obtaining the film for groups or television showings should be directed to Riken Optical Industries, 521 Fifth Avenue, New York, N. Y.

* * *

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NATIONAL FIlM STUDIOS
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Technical Service Announces 16mm Projector Improvement
☆ An improved take-up mechanism for the 16mm sound motion picture projectors manufactured by Technical Service, Inc., Livonia, Michigan, has been announced by the company. The new design allows the film to travel from the projector to the take-up reel without excessive tension, it is said.

The take-up mechanism also fits TSI and DeVry projectors now in use. A slight modification is required. It can be made by any of the TSI authorized service stations throughout the country.

"Being the recent purchasers of the well-known DeVry projector design and production tools, we are pleased that this new, improved take-up can be offered to the thousands of DeVry owners at very low cost," commented E. H. Lerchen, TSI president. The take-up unit is available to current projector purchasers at no increase in price.

Fishpole Type "Mike" Boom Developed by Cinekad Co.
☆ A new telescoping fishpole microphone boom, designed to allow effective microphone placement in situations where a perambulator or a stand-mounted boom would be inaccessible or too cumbersome, has been developed by Cinekad Engineering Co., New York City.

Monopod feature permits operation of the boom for long periods without tiring the operator, it is said. Microphone cable is installed inside the boom to eliminate cable noise and allow easier movement of the unit. The entire boom telescopes from 6½ to 12 feet in length, and will fit into a car.

Sharper Images Promised with Da-Lite Vinyl Screen
☆ A new Da-Lite motion picture screen with a lenticulated silver screen surface has been introduced by Da-Lite-Screen Company, Inc., Warsaw, Indiana.

As described by the manufacturer, the new screen features an optically correct reflecting surface which concentrates projected light for a wide viewing angle, without distortion. By giving more brilliance and sharper contrast, the screen is suited to projecting sharply focused pictures and for stereo projection, the manufacturer says.

Made of heavy-duty vinyl film, the screen is described as elastic, non-tearing, durable, and fire and fungus-resistant. The surface is washable. The screen is mounted in "push-button" tripod mounts for controlled flatness. The Da-Lite screen is available in 40" x 40" and 50" x 50" sizes and is adjustable for motion pictures.

Improved Sound Featured in Kodak Pageant 8K5 Projector
☆ Improvements in image quality, sound reproduction, design and appearance are claimed for the latest 16mm Kodak Pageant Sound Projector, Model 8K5, announced by Eastman Kodak Company, Rochester, New York.

The new Pageant's improved sound reproduction is credited to an 8-watt amplifier and a 6" x 9" oval speaker, housed in a baffled enclosure for good bass response. Tone and volume controls are provided. The amplifier is designed around printed circuits to assure positive response throughout the system, the manufacturer notes. Frequencies of 5-7,000 cps are covered.

The new Pageant has a tungsten carbide toothed pulldown claw for long wear. Like other Pageant models, the 8K5 is designed for sound or silent speeds. It is furnished with a 2" focal length f:1.6 Kodak Ektanon Lens. It will accept 1½, 3 or 4" Ektanon Lenses or the Cine-Kodak Bifocal Converter which provides 1½ or 2½" lens effects.

A 750-watt lamp is provided with the projector. A 1,000-watt lamp may be used. The Pageant accepts a PA-3 microphone and a normal plug-in night light.

New AUDIO-VISUAL Equipment

TV-type Screening with New Pictur-Vision Cabinets
☆ Styled as a television set, three models of a new unit called the Pictur-Vision Projection Cabinet are now available for use with 16mm and 8mm motion picture projectors and remote control slide projectors. The Pictur-Vision models are manufactured by Picture Recording Company, Oconomowoc, Wisconsin.

Pictur-Vision Models #16, #21, and #27 can be used in a lighted room to show motion pictures or slides. The units are suggested as a sales demonstration or training aid. The cabinets are equipped with mirror which is pulled up from the top of the unit to function with the projector. The projector rests on an adjustable shelf which rises at the rear of the unit.

The rear shelf is raised to the proper height so that the projector lens is centered on the mirror. When motion pictures are projected, a small mirror on a flexible arm is added to reverse the film again before projecting it onto the cabinet screen.

Picture Recording Company manufactures 35mm continuous advertising projectors but its Pictur-Vision model may be used with the movie and slide projectors of other manufacturers. The models provide a range of screen sizes: 16", 21", and 27".

New Milikken High-Speed Camera Capable of 400 fps
☆ Development and production of two new high-speed intermittent motion picture cameras, capable of film speeds up to 400 frames per second, has been announced by D. B. Milikken Co., Arcadia, Calif.

Two 16mm models (DBM III and DBM IV) provide 100-foot and 200-foot film capacities, respectively. High resolution and sharpness, coupled with high frame rate, is obtained by an intermittent movement of new design. Film is stopped completely during each exposure and locked in position by a register pin.

Both models, powered by a 28-volt DC or 115-volt AC motor, operate at two standard speeds, 200 and 400 fps. They are also available for 4, 8, 16, 32, 64, and 128 fps operation when desired.
Model DBM III (less lens) is 6½" long, 4½" wide and 5½" high; Model DBM IV is 7½" long, 4½" wide, 5¾" high. Weights are 6 lbs. and 7½ lbs., respectively. The cameras have been tested successfully to 100 G's.

Standard equipment includes: pilot-pin registration, 28-volt DC motor, automatic film-footage indicator, dovetail baseplate, "film end" cut-off and safety switch, standard "C" mount lens plate, 72" shutter, precision ball-bearing mechanism and AN plug and receptacle. A wide range of accessories and optional features is also available.

* * *

Radiant Manufacturing Corp. Adds "Film Master" Screen

The "Film Master," a new glass-beaded projection screen, has been announced by Radiant Manufacturing Corp., Chicago.

Standard surface on the "Film Master" is Vyna-Fleet, a beaded surface characterized as mildew and flame proof and as providing a durable whiteness.

The "Film Master" also features a newly styled hexagonal screen case, chrome plating, sturdy metal castings, automatic leg opening and adjustability. The screen is available in eight sizes, from 30" x 40" through 70" x 70". In all square sizes, screen surface for slides may be converted to oblong shape for movies.

* * *

Portable TV Camera Pedestal Marketed by Houston Fearless

A new lightweight, portable pedestal, designed to do the work of a tripod-dolly combination, has been announced by Houston Fearless, Los Angeles, California.

The new pedestal, PD-10, provides a rigid, steady mount for all monochrome TV cameras from the Vidicon to the I.O., the manufacturer says. The unit will accept any standard head. Raising and lowering the camera is accomplished by use of a hydraulic jack mounted on the center column.

The pedestal has three 8" hard-rubber ball bearing wheels which can be locked in parallel for straight-line tracking or left free for greater maneuverability. The telescoping legs can be extended for extra stability or they can be shortened so the unit can be rolled through narrow passageways. Weighing 78 lbs., the new pedestal can be disassembled for transport to remote locations.

* * *

Op-Mag Reproducer Marketed by Reeves Equipment Corp.

An optical and magnetic reproducer said to have good film motion, efficient operation and corrosion-resistance in all climates is being introduced by Reeves Equipment Corp., New York City.

Type OMD 135 magnetic reproducer employs the double flywheel system with a heavy Mummell shield covering head and sound drums. The optical reproducer part is on a separate panel and can be added later. All vital parts, including rollers, drums, and ball bearings, are stainless steel. None of the moving parts requires lubrication or maintenance.

The magnetic reproducer's controls are located on one panel. Rewind time for a 2000-ft. reel is less than one minute. Maximum film capacity is 5000 feet of 35mm film. A micro-switch shuts off the motor at the end of the rewind. All internal connections between the control panel, motors, amplifiers, power supply, etc., are made through gold plated AN connectors. Modifications and additions, such as optical units or interlock motors, can be done in the field.

(Continued on page 58)
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Daylight viewing of slides is made easy with B&H 750-watt unit... Bell & Howell Announces 750-watt Slide Projector

- Automatic projection of slides in a lighted room is the capability of a new 750-watt model of the Robomatic slide projector announced by Bell & Howell Company, Chicago. Featuring a 750-watt lamp with a heavy duty electrical circuit, the new unit throws sufficient light to show Superslides, 2" x 2" and Bantam slides without darkening the room, the manufacturer states.

A new 500-watt version of the Robomatic projector also was announced by Bell & Howell. A new 750-Watt Robomatic Projector

- Case for these latest Robomatics provides room for such accessories as the automatic timer and cord, power cord, a slide tray and a spare lamp.

In the new Robomatic projectors, the manual tray advance knob has been positioned by itself at the rear of the unit for easier location. The two new models have a 5" f:3.5 hard-coated lens and controls for vertical and horizontal leveling. The automatic timer affords variable time cycles from 5 seconds to 60 seconds, in 5-second steps. A button permits changing time for one slide without changing pre-set time on subsequent slides.

* * *

Eastman Kodak Announces Nonflammable Film Cleaner

- A New Kodak Film Cleaner is to eliminate any hazard from flammability in cleaning black and white and color negatives or transparencies has been announced by Eastman Kodak Company, Rochester, New York. The cleaning solution is applied with a soft lintless cloth to remove dust and dirt from films.

Pro-Splicer Uses Mylar Tape, Speeds 16mm Repair

- A new motion picture film splicer, the HIPro-Splicer, using Quik-Splice Mylar splicing tape, enables editors to automatically butt splice 16mm film. Film ends are butted together and held permanently with Mylar tape, a pre-screwed, self-adhesive plastic tape.

The HIPro-Splicer is constructed of stainless steel cutting blades accurate to .002" with a heavy cast aluminum, non-skid base. Each splicer has a self-contained compartment to hold additional Quik-Splice tape for instant use.

HIPro-Splacers are available for $9.95 including a free package of tape through most motion picture equipment dealers. Additional splicing tape is available at 79c per package. The manufacturer is Hudson Photographic Industries, Inc., Croton-on-Hudson, New York.

* * *

New Stancil-Hoffman Model 57 for Field and Studio Use

- A new magnetic film recorder-reproducer has been announced by the Stancil-Hoffman Corp., Hollywood, Calif. While the unit, designated as Model 57, may be used for both field and studio recording, it is especially designed for master recording and re-recording.

The Film transport mechanism is available for 16mm, 17½mm and 35mm. Accessory kits are available for quick conversion from one film size to another, as well as two-speed operation for 45° per minute and 90° per minute when using 35mm or 17½mm. Also available is an optical playback kit which may be installed by either factory or user.

Operating features include a large single film sprocket coupled to the drive system through a magnetic clutch; this is said to allow a free-wheeling sprocket for high speed forward and rewind, while threaded, while ensuring a positive lock when the clutch is engaged.

Switches are located in the tight loop section so that if the film breaks or the reel ends, both magnetic clutch and torque motors are automatically disconnected to prevent damage to film and sprocket. These same switches operate a "ready" light which shows that the film is properly threaded.

Three positions — "thread," "cue," and "ready"—allow control of the recorder-reproducer before it is operated. All operations also may be controlled from a console position.

Master recorder and dummies may be driven by their synchronous motors and or interlock motors. The motors have reserve power to drive 16mm projectors through interlock, eliminating need for a motor distributor system.

* * *

Studying New 8mm Lamp for Use on Larger Units

- Sylvania's new "Tru-Flector" electric lamp, introduced for use with 8mm projectors, is now being studied for application with 16mm and 35mm projection equipment, the company reports.

Features of new lamp include a built-in reflector and a sharply focused beam, which are claimed to make possible greater projection power in a unit of smaller size. The unit for 8mm equipment is 3½ inches long and is rated at 150 watts. The company claims the lamp provides about the same screen brightness as the larger 500-watt types in wide use today.

* * *

Projector Stand Introduced by Century Engineering Corp.

- A new steel projector stand and cabinet has been marketed by the Century Engineering Corp., Chicago.

The stand has an adjustable, tilting top, a chair height that fits to any desired position to supplement tilting adjustment on the projector. The top is fastened by a set screw operated by hand knob. The tilting top is hinged and gives access to a storage compartment for lenses, paper and other camera items or accessories.

The cabinet has two sliding drawers that will hold 14 reels of 16mm film or 26 reels of 8mm. Room is provided at the rear of the cabinet for storage of the projector. The all-steel cabinet has a baked-on enamel finish and rests on four non-slip cushions. The unit measures 11" x 17" x 24½".

* * *

Realist "400" Projectors Handle All 2½" x 2½" Slides

- Two low-contour, compact projectors which project any 2½" x 2½" slides, including 35mm and super slides, are being introduced by Realist, Inc., division of the David White Instrument Company, Milwaukee, Wisconsin.

Designed to project color transparencies on a 30" x 40" screen at a distance of 8 to 10 feet, the two new Realist models are the "400," with a hand-operated, manual feed, and the "400-Automatic," with an automatic slide changing system.

In using the "400" projector, the slide is placed in the carrier at the right side. The carrier is pushed in and the slide previously viewed drops out of the projector through a slot at the left. The picture blanks out between slides, the space frame of white light is eliminated. A elevating screw at the front of the unit is used for height adjustment.

Up to 30 slides may be shown without changing the slide magazine of the "400-Automatic" model. The magazine slides into the right side of the projector at the back. When the slide changer is pushed in from the right side, the picture is shown. When the slide changer is pulled out, the viewed slide is returned to the magazine and a shutter closes off the light. As each new slide is viewed, the magazine moves forward in the projector housing. When the last slide has been viewed and returned to the magazine, the full magazine is pulled from the projector at the front.

* * *

New Kodak Slide Viewers Improve, Enlarge Pictures

- Two new pocket color-slide viewers, improved versions of the Kodaslide Viewer, are now available from Eastman Kodak Company.

One, the Kodak Pocket Viewer Model 1, is the same in appearance as previous models, but has a lens for improved viewing of slides, particularly 1½" x 1½" transparencies.

Kodak Pocket Viewer Model 2 features a large "reading glass" for viewing with both eyes.

Both models come in several colors and fold compactly to fit in pocket or purse. Three sizes of slides fit into the new viewers — 35mm, 828 and 127.
President Eisenhower, in his address to the nation last November 13, said:

"You know, I think that many of us have been a little slow to realize that it is possible for almost everybody to share in science and engineering as an adventure. If we start early enough in school with mathematics and chemistry and physics and botany, and if our teachers can make our young pupils see the real satisfaction in working at science, then our young people, even if they do not become scientists or engineers, will experience a real excitement out of growing America."

Of course, there is more to this than the President mentions. Students entering the ninth grade "get the word" that certain courses are "poison." Unfortunately, such exact sciences as physics, chemistry and mathematics are given this label ... they've earned it through the way they're presented.

Good instructional films will help greatly in changing these courses from "poison" to "real cool." So will the influence of parents and others who influence youngsters' judgment. If we "sell" these people on science, they will "sell" it to the youngsters.

One thing more. We are accustomed to thinking of motion pictures as entities. They aren't, at least, not in education. Film producers who participate in this program should be equipped to integrate with film productions the development of teachers' guides and pupils' study guides, and other audio-visual materials necessary to a well rounded program with the film as its base. Here again the Council could establish standards and formats.

That is the plan. What can be done about it?

Perhaps this magazine, or the Audio-Visual Association, could sponsor a founding conference to which industry executives could be invited. After that the Council (or "ABCDEF") should properly be an instrument of industry, guided by competent educational advisers, to research the problems, finance and direct production of the films, and administer the initial distribution of prints.

Where there is a need, there is a challenge. Where there is a challenge, there are men to accept it. This, I believe, is the greatest new challenge of the sponsored film today.
Merrell Makes Friends:
(CONTINUED FROM PAGE THIRTY-FIVE)
the name of Merrell in the pharmaceutical field.

Merrell has been watching carefully the effect these films may have upon sales in drug stores or hospitals. Pharmaceutical selling is a curious mixture of the direct and the indirect. Whereas advertising in medical and allied journals, detailing, sampling, conventions, closed-circuit tv and direct mail all have a cumulative effect upon prescription drug movement, there has been no heavy reliance on films to "bring home the prescriptions." The company now has convincing evidence that these low-cost educational films on the legal problems of medicine do favorably influence the man who prescribes the drugs.

As do other pharmaceutical houses, Merrell distributes color 16mm films on strictly "medical" subjects — operations, diagnostic techniques, product use, etc. They feel that, in general, audiences are smaller and costs greater when these films are compared with ones like The Medical Witness and The Doctor Defendant.

Costs Less Than 10¢ Per Viewer

Cost-wise, the program has been something of a phenomenon. Considering the fact that a specific audience was desired, it is estimated that all of this audience will be reached for less than 10 cents per impression. The cost of the entire program, production and distribution over a three-year period, it is anticipated, will be less than that of a single one-hour tv show.

Merrell is advertising no product with these films. It is a professional relations service to physicians and their professional relations, the lawyers. Here is soft sell with a hard punch.

Films in Demand for Overseas Use

An interesting sidelight on these films is that, despite the differences in laws of evidence and legal procedures, both of these films are in demand in England, Canada and Australia, all of which are serviced by Merrell's foreign division.

Third film in the series, now in production, will cover traumatic neurosis, a most important problem in personal injury cases. Future films will deal with the Medical Examiner, Forensic Psychiatry, both civil and criminal, and other subjects of interest to both physicians and lawyers.

By combining their efforts, producer and sponsor have managed to analyze a specialized audience and plan an approach which develops the greatest number of effective audience impressions through a motion picture program.

Merrell Has Pioneered a New Path

For the most part, the pharmaceutical field has confined itself to direct or institutional selling, and the production of audio-visual materials related to individual products. In the Merrell program, the field has found an entire new use for the motion picture media which presents interesting future possibilities.

Dynamic Films, Inc. reports that several of its other pharmaceutical and medical clients have begun to think in these terms. The result-

400 Films from 29 Countries Compete at the Brussels Exhibition

More than 400 films from 29 countries are now being screened by the Selection Jury, competing for honors and cash awards in the International Experimental Film Competition being held during the Brussels World Fair. An all-Belgian jury is expected to announce winners in April.

Films admitted to the Competition by the Selection Jury will be projected in the small auditorium of the Exhibition beginning April 21st. Announcement of the winners will be made on April 27th in the 2000-seat large auditorium.

The first grand prize of 500,000 Belgian francs ($10,000) was donated by Gevaert Photo Products and a second grand prize of 250,000 francs ($5,000) is given by SIBIS, a Belgian film producing company.

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TEXOPRINT TALKS SALES

Kimberly-Clark Uses Film Technique to Stimulate Use of Its Printed Media

SPONSOR: Kimberly-Clark Corporation.


☆ Smart is the descriptive word for a new 13-minute color motion picture which, unburdened by title and credit frames, begins at once with suave symbolism to sell Texoprint, a latex-impregnated paper product of Kimberly-Clark Corporation.

If smart describes the film's technique, the word also would seem to serve as an evaluation of the film's worth as a sales medium—judging from reported reactions at initial screenings. Morton Goldsholl Design Associates, Inc., Chicago, produced the film as the final stimulus in its campaign of printed matter designed to boost the sales of Texoprint.

Texoprint needed boosting. In its first five years on the market, the versatile plastic paper had not been a winner. In the first year of the new promotional campaign, Texoprint sales increased "10-fold," according to Morton Goldsholl, president of the design firm.

To increase the effectiveness of printed sales pieces designed for the Texoprint campaign, the Goldsholl organization turned to the film medium for the first time, striving to create a film which would simply and forcefully translate the printed messages, reaching those dealers, salesmen and customers who won't study booklets and folders—at least without prior stimulation.

Texoprint is made for design and the film's swift, vivid designs keep selling by sample—without digressions. For quick impact, ultra-modern graphic and typographical art is given added emotional appeal by flashcard animation, bits of live photography and a pulsating jazz score. With a brief, plain-spoken narration, the images are intended to implant an impression of the paper's durability, its suitability for wallcharts, children's books, catalogs, banners, labels, insignias, pennants, manuals, broadsides, schematic drawings, maps, chalkboards.

Such symbolism as an abstract owl and dancing color shapes, sophisticated checkerboards of dots, squares, oblongs, a pretty mouth, a pen and ink Pickwickian scene and a short demonstration suggest the wisdom of using Texoprint and exemplify the paper's wide powers of line, color reproduction, its foldability.

Vivifying a guidebook and lithographed Texoprint sampling sheets of related design, the new film is being aimed at printers, designers, manufacturers, art directors and advertising agencies. Prints of the film may be obtained from Texoprint dealers or write Kimberly-Clark Corporation, Neenah, Wisconsin.

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EASTERN STATES

- MASSACHUSETTS

- NEW JERSEY
  Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.
  Association Films, Inc., Broad at Elm, Ridgefield, N. J.

- NEW YORK
  Buchan Pictures, 122 W. Chippewa St., Buffalo.
  The Jam Handy Organization, 1775 Broadway, New York 19.
  Ken Killian Company, Inc., 725 Prospect Ave., Westbury, N. Y.
  Training Films, Inc., 150 West 54th St., New York 19.
  Visual Sciences, 599 BS Suffern.

- PENNSYLVANIA
  J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
  The Jam Handy Organization, Pittsburgh. Phone: ZENith 0143.

- WEST VIRGINIA
  B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

- FLORIDA
  Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8958, Jacksonville 11.

- GEORGIA
  Colonial Films, 71 Walton St., N.W., Alpine 5578, Atlanta.

- LOUISIANA
  Phone: RA 9061.

- MARYLAND
  Stark Films, (Since 1920), Howard and Centre Sts., Baltimore 1.
  L.E. 9-3391.

- MISSISSIPPI
  Herschel Smith Company, 119 Roach St., Jackson 10.

- TENNESSEE

- VIRGINIA
  Tidewater Audio-Visual Center, Cameraland Bldg., 209 Southern Shopping Center, Norfolk.
  Phone: JU-51181.

- ILLINOIS
  American Film Registry, 1018 So. Wabash Ave., Chicago 5.
  Atlas Film Corporation, 1111 South Boulevard, Oak Park.
  The Jam Handy Organization, 250 N. Michigan Ave., Chicago 1.
  Midwest Visual Equipment Co., 3516 Devon Ave., Chicago 45.

- MICHIGAN
  The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.
  Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

- OHIO
  Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
  Fryan Film Service, 1810 E. 12th St., Cleveland 14.
  Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.
  The Jam Handy Organization, Dayton. Phone: ENterprise 6289.
  Twomatt Films, Inc., 400 West First Street, Dayton, M. H. Martin Company, 1118 Lincoln Way E., Massillon.

- CALIFORNIA
  LOS ANGELES AREA
  Clausonthue Audio Visual, Sales and Service, 110 Shoppers Lane, Covina.
  The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.
  Pallke Company, Inc., 8022 S. Flower St., Los Angeles 17.
  Phone: TR 8664.
  Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

- SAN FRANCISCO AREA
  Association Films, Inc., 799 Stevenson St., San Francisco.
  Photo & Sound Company, 116 Natoma St., San Francisco 5.
  Westcoast Films, 350 Battery St., San Francisco 11.

- COLORADO
  Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

- OREGON
  Moore's Motion Picture Service, 1912 S. W. Morrison, Portland 5, Oregon.

- TEXAS
  Association Films, Inc., 1108 Jackson Street, Dallas 2.

- UTAH
  Desert Book Company, Box 958, Salt Lake City 10.

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Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

SHOOTING ENROUTE 'round the world for current Ford films took some camera ingenuity; shooting is Ken Talbot, supporting the Arriflex is Alan McCabe.

Ford's World Tour:

(continued from page 35) the project, Jeanie Sims, also with wide experience in on-location film production, was signed on to coordinate the Ford's World Tour. After preliminary surveys in May and June to set a route, the expedition actually went under way in July. Along with the 18-man crew went five vehicles, including two 1958 Ford prototypes. This assemblage went round the world, but in working out the problems, some of the people in the project more than doubled this distance. McClory, Ramsboh and Ford test-driver Dan Eames covered 60,000 miles of travel each. Starting in London, filming took place in 17 countries at over a hundred locations from the top of the Acropolis to the jungles of Malaya. The route followed a path from London to Paris, Geneva, Portofino, Rome, Venice, Dubrovnik, Athens, Istanbul, Teheran, Kabul, Delhi, Agra, Calcutta, Rangoon, Bangkok and Saigon. All during the 110 days of shooting, frequent airlifts brought film back for processing and editing in New York. In addition to Filmways people on the trip, Ford sent along PR man Walter Curtis and still photographer Gordon Tenney, while J. Walter Thompson coordinator was Harry Treleaven. Films now in preparation from footage shot on the trip will probably include an hour-long 'one world-one highway' picture with a script by Allan Chase, several Ford films for dealer use, and a picture for Socony-Mobil, which fueled the expedition.
THE 1957 INDEX OF SPONSORED FILMS:
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SPONSOR
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Notre Dame University

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Oregon Engineering Labs (Canada)

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Phelps Dodge Copper Products Corp.
Phoenix Chamber of Commerce
Power Products Corp.
President's Committee for
Hungarian Refugee Relief
President's Committee for
Traffic Safety
Prestone Div., National
Carbon Co.
Pure-Pak

Plaques for Traffic Films
Bronze plaques in the traffic and transportation films classification went to:
Be Your Own Traffic Policeman, 10 min., color and b/w, (unsponsored), produced by Portafilm—Animated cartoon, to teach elementary school children fundamental traffic rules.

Flagged for Action, 30 min., color, (unsponsored), produced by National Film Board of Canada. Describes program of keeping records on traffic violators.


Traffic Awards of Merit
Awards of merit in the category of sponsored films were won by:

Bicycle Safety Skills, 11 min., color and b/w, (unsponsored), produced by Coronet Instructional Films—Promoting safe bicycle practices and good traffic habits.

The Defensive Driving Series, six 10-min. films, b/w, sponsored by National Safety Council, produced by Cal Dun Studios—Describing six basic traffic situations that can result in accidents.

How to Drive on Snow and Ice, 21/2 min., b/w, sponsored and produced by Seiberling Rubber Co.—Principles of safe driving in severe winter conditions.

The Human Factor in Driving (unsponsored), produced by Progressive Pictures—Personal actions and habits that lead to accidents.


One Second to Safety, 17 min., color and b/w, sponsored by Governor's Highway Safety Committee, produced by Va. Dept. of Education—How a state conducts a complete traffic accident prevention program.

What Makes Sammy Speed, 10 min., color and b/w, (unsponsored), produced by Sid Day Productions. The personal factors and emotions behind an accident.

General Films Win Plaques
Winners of plaques in the general films category were:

Electric Power and Commerce
Sense, 28 1/2 min., color, sponsored by

I'm No Fool in Water, 8 min., color and b/w, sponsored and produced by Walt Disney Productions. An instructional cartoon illustrating precautions for young children when swimming.

Awards of merit for general films were received by:

First Aid, 29 min., color and b/w, sponsored by Crown Zellerbach Foundation; produced by Washington Video Productions. — A demonstration of basic first aid measures in emergency cases.

I'm No Fool Having Fun, 8 min., color and b/w, sponsored and produced by Walt Disney Productions. — A cartoon film stressing safe recreation rules for young children.

Take Safety With You, 14 min., color, sponsored and produced by U. S. Army Corps of Engineers—Safe practices to follow in recreational water areas.

To Save a Life, 15 1/2 min., color and b/w, sponsored by AOPA Foundation, produced by Film Originals. — Explaining the 180 turn procedure in small plane handling.

Watershed Wildfire, 21 min., color and b/w, sponsored and produced by U. S. Dept. of Agriculture. — Showing result of carelessness and need for fire protection and control in forest areas.

One Theatrical Film Award
In the theatrical motion pictures category, only one award was made—a bronze plaque. This went to:

The Invisible Passenger, 22 min., color, sponsored and produced by Jack Copeland & Associates. This film, on the general subject of traffic safety, also received the David S. Beyer Award, given annually by the Liberty Mutual Insurance Co.
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A distinguished national jury has now chosen "American Engineer," produced for Chevrolet, for the highest award of the Freedoms Foundation, the George Washington Honor Medal.

Our Organization is pleased to have contributed to this appreciation of the achievements of America's engineers.

The JAM HANDY Organization
Antiquated Aunt Biddie. Distrusts inventions, can't be persuaded, isn't even curious. How unimaginative. How unlike a woman!

If you have a product or service for women, you know how enthusiastic they can be about new ideas, new conveniences. What you may not know are four popular ways MODERN provides women's audiences for your public relations film.

MODERN presents your film to young women while they are still in high school. Teen-agers in home economics classes learn how to be smart consumers. Here a girl is taught about cooking, housekeeping, raising a family, grooming, health and community responsibility. She develops ideas and preferences she carries with her into marriage — where she'll make 60% of all buying decisions. (And ... 50% of the girls get married before their twenty-first birthday.)

When she marries, MODERN continues to insure your access to her attention.

Come right into her living room through television . . . with a full length film, or with a featurette in MODERN HOME DIGEST. Attract her again when she steps out for entertainment. For interesting sponsored films are regularly booked by MODERN into most of the nation's 17,800 motion picture theaters, where they supplement the feature. You'll have added attention, too, when your film is shown to a woman at her club, church or where she works.

In clubs and schools alone during 1957, MODERN arranged showings of suitable films to 25,489,103 women. Theaters and television screenings reached millions more. If you have a film that presents a product, service or idea for women, trust it to MODERN and it will be seen by women.
Looking ahead

producers of distinguished motion pictures for industry and television for over 35 years
Mr. O. H. CoeIn, Publisher
BUSINESS SCREEN Magazine
Chicago 26, Illinois

Dear Ott CoeIn:

Anniversaries are very nice -- and we are having one next month, June 1958 -- our 25th.

Looking at the records of these past 25 years, you will note that we have some very loyal as well as very able people here. Their association with Audio can be reported this way:

10 with more than 20 years service
15 " " 15 " "
22 " " 10 " "
30 " " 5 " "

and a good many talented newcomers with one to four years service.

You will also note, again looking at the records, that 81% of our annual business is "repeat business"; with a considerable amount of new business each year, becoming "repeat business", which accounts for a steady growth since 1933.

The above items are cause enough to celebrate in a warmly conservative way.

Our thanks go to our clients and friends who speak of this company as being a good place to do business.

Our hopes are that we may continue to enjoy good inner and outer relations, coupled with good growth and good health, within the lively community of our healthy and growing competitors.

Best wishes and best regards.

Sincerely yours,

President
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Features of the plan include conversion to purchase privilege with liberal allowances for lease fees paid, and a unique "pay for it only when you get it" field service plan.

Get the most out of films you now have—or plan to make. Put them to work now, under the new low cost TSI leasing plan.

Write for free details.

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B U S I N E S S S C R E E N

THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL
COMMUNICATION FOR INDUSTRY, EDUCATION AND TELEVISION

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IN HOLLYWOOD

Edmund Kerr, Western Manager, 104 So. Carondelet
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87,000 NON-THEATRICAL SHOWINGS

AUDIENCE: 4,741,577

906 TELEVISION SHOWINGS

ESTIMATED AUDIENCE: 58,587,400

"WEEKLY VARIETY" DATED MAR. 19, 1958 SELECTED IT AS ONE OF THE FIFTY OUTSTANDING FREE TELEVISION FILMS SHOWN BY TV STATIONS IN 1957.

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MERIT AWARD—BOSTON FILM FESTIVAL—1953

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FILM FESTIVAL
5th Int'l Ad Film Event Invites Theatre, TV Spots
*
Sponsors and producers may submit a maximum of 14 films in the cinema categories of the Fifth International Advertising Film Festival, to be held at the Lido in Venice, September 20-25.

Liberalized entry rules for the festival have been announced by the cosponsoring organizations—International Screen Advertising Services and International Screen Publicity Association.

Can Submit Five Spots
So that entrants may concentrate on the type of films in which they specialize, they will be allowed to enter up to five films in any one category. Last year, entrants could submit only two films in each category. A total of five commercials can be entered in the television group.

The festival's entry deadline is August 30, 1958. Entry and registration forms and other information materials on the festival are being made available in five languages from Peter Taylor, festival director, at 17 Berkeley Street, London, W. 1.

Festival Returns to Venice
This year marks the return of the International Advertising Festival to its birthplace. The festival was founded in Venice by the I.S.A.S. in 1954.

With entries increasing each year, the festival officials anticipate a record number of entries and delegates this year. Last year there were 655 film entries and over 700 delegates attending. Participating in the international event are advertisers, agencies, producers and distributors.

Craig Corp. Now Handling Graflex A-V Products in West
* Craig Corporation of Los Angeles, San Francisco and Seattle has assumed distribution and service responsibilities for all Graflex audio-visual products in seven western states. Announcement of the new arrangement was made by W. A Taylor, director of Sales at Grallex, Inc., Rochester, New York.

Graflex, Inc., a subsidiary of General Precision Equipment Corporation, manufactures photographic, audio-visual and electronic equipment.

The Craig Corporation, wes coast distributor, now is responsible for service and distribution of SVE Schoolmaster projector and the Ampro lines.
A comprehensive and progressive new concept in communicating ideas through visual tools that startle, teach, challenge, persuade and SELL!

WILDING PICTURE PRODUCTIONS, INC.
FIRST in Communications for Business
Allendorf, Wright and Dostal Featured Speakers at National Audio-Visual Convention July 26-29

Featured Speakers and organizational meeting dates for the 1958 National Audio-Visual Association Convention and Exhibit have been announced by P. H. Jaffarian, convention chairman. The NAVA Convention will be held in Chicago’s Morrison Hotel July 26-29.

Joseph Allendorf, director of Market Development, Eastman Kodak Company, Rochester, N.Y., will sound the convention keynote at the opening general session, Saturday, July 26. Allendorf’s presentation is titled, “What’s Cooking?”

Talk on Advertising, Sales

Arthur Wright, vice-president of Frank Block Associates, St. Louis, Mo., will speak on “Advertising”—and its functions in the a-v world. William A Garrett, sales engineer, American Telephone and Telegraph Company, New York City, will present a visualized program — “Selling Profitably by Telephone.”

Opening the second general session, Monday, July 28, will be John J. Dostal, of Garden City, N. Y., a sales and marketing leader in the a-v industry, who will speak on “The Audio-Visual Dealer: 1960.” Dr. S. Franklin Mack, of New York, executive director of the Broadcasting and Film Commission, National Council of Churches, will speak during the morning session.

Million Dollar Trade Show

More than $1 million worth of audio-visual equipment and materials will be on display at the Convention Exhibit which will open at noon on Saturday, in the mezzanine and first floor of the Morrison. The exhibit will be open from noon till 6 p.m. on Saturday, Sunday and Monday, and from 9 a.m. till 1 p.m. on Tuesday, the closing day.

Annually bringing together some 2,500 audio-visual specialists, the NAVA Convention combines in one locale the official NAVA meetings and other audio-visual group meetings which are held concurrently during the convention period. This arrangement enables the various group memberships to visit the trade show.

Organizations meeting concurrently at the NAVA Convention and the persons in charge of these events include:

Educational Film Library Association—school system a-v directors, film librarians, representatives of organizations interested in a-v use in communities, meeting July 25-27; Miss Emily Jones, EFL secretary, in charge.


A-V Workshop for Industry Training Directors — directors training from business and industry, meeting July 28, Lee K. Bourne, Training Division Industrial Relations Dept., U. S. Nav Training Station, Great Lakes, Ill., in charge.

Agricultural A-V Workshop — county agents, vo-ag teachers, at others interested in a-v in agriculture, meeting July 28-29, Gordon Berg, editor, County Agent & V. Ag Teacher Magazine, in charge.


A-V Conference of Medical Allied Sciences — audio-visual department heads in medical, dental and scientific associations, meeting July 28, Dr. Daryl J. Miller, American Medical Association.
WHAT KIND OF LIGHTING AND GRIP EQUIPMENT DO YOU NEED?

Arcs, inkies, century stands or reflectors? What sizes do you need? 10,000 watt, 225 amp? From the largest arc to the smallest inkie, from grip equipment and props to sleek DC generator trucks, you'll find it at Charles Ross.

LIGHTING THE MOTION PICTURE INDUSTRY SINCE 1921

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Send for a schedule of rental rates.
PICTURES CHANGE AUTOMATICALLY

Pictures change automatically, always on cue, when you use the DuKane Mieromatic sound slidefilm projector for selling or for training. No beeps, clicks, or bongs... film advance is triggered by a silent 30/50 cycle impulse cut right into the record. No film rewinding — DuKane’s “Redi-Wind” does it for you, automatically! Built-in “shadow-box” screen, plus plenty of power for big-screen projection.

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dynamic salesmanship in an attache case

Unique DuKane Flip-Top puts dramatic hard-sell power in a 13-lb. package! Ideal for desk-side presentations. No set-up fuss, no room darkening. Startling clarity in color or black-and-white filmstrip, plus top voice fidelity.

For a demonstration at your own desk, write or wire:

DuKane Corporation, Dept. BS-34, St. Charles, Illinois

I am interested in learning more about DuKane sound slidefilm projectors, particularly the Flip-Top or the Mieromatic.

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ADDRESS
CITY ZONE STATE

DuKane products are sold and serviced by a nation-wide network of audio-visual experts.

Business Meets School Needs —

Films Aiding Science Education Honored As Ten Sponsored Pictures Share 1958 Scholastic Awards

Ten sponsored motion pictures received awards in the 8th annual National Film Awards program conducted by Scholastic Teacher Magazine.

Selected as outstanding releases applicable to education by a panel of audio-visual education leaders, the Scholastic Teacher Film Awards are:

Our Mr. Sun and Hem the Magnificent, both produced by Frank Capra Productions for Bell Telephone System and distributed by local Bell Telephone Companies.

Award to "American Harvest"

American Harvest, sponsored by Chevrolet Motor Div., General Motors, and produced and distributed by The Jam Handy Organization, Inc.

A Moon Is Born, sponsored and distributed by International Business Machines Corp., produced by Transfilm, Inc.


Human Heredity, sponsored and distributed by E. C. Brown Trust, produced by Churchill-Wexler Film Productions.

Sui, sponsored by the International Bank for Reconstruction and Development; produced by Rayan Pictures Ltd. and distributed by Association Films, Inc.

Cite "Yosemite" and "Cradle Song" - Yosemite — Valley of Light produced and distributed by Ford Motor Company.

Cradle Song, sponsored by Hallmark Cards—a kinescope of NBC-TV broadcast on Hallmark Hall of Fame; distributed by Association Films, Inc.

Theodore Roosevelt Film Available from United World

Theodore Roosevelt — American, a new 30-minute motion picture produced by the U. S. Department of Defense with the cooperation of the Theodore Roosevelt Centennial Commission, is now being distributed by United World Films, Inc.

"Teddy" Roosevelt's career is dramatized in cartoons, sketches, historic photographs and newsreel shots in this documentary, reported in detail in the No. 2, 1958 issue of Business Screen.

The exciting saga of the nation's 26th President is depicted from the start of his political life in New York State to his last campaign for the Presidency, as the candidate for the Bull-Moose party.


Complete Facilities Under One Roof

- PHOTOGRAPHY
  Titles and Animation
- SOUND RECORDING
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- COLOR PRINTS
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- FILM EDITING
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22 Years Experience Highest Quality Technical Ability

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FILM EDITING EQUIPMENT
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One of the new series. 20 Moviolas for picture and sound.

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"WINDJAMMER"

PRESENTED BY
NATIONAL THEATRES, INC.

* EASTMAN COLOR NEGATIVE PROCESSING & PRINT BY TRI ART

TRI ART COLOR CORPORATION
(a subsidiary of Du Art Film Labs., Inc.)
245 West 55th St., New York 19, N. Y. • PLaza 7-4580
SIGHT & SOUND

Kodak Sales Up But 1st Quarter Earnings Down as Costs Rise

The recession was reflected in lower sales for several product lines of Eastman Kodak Company in the 1958 first quarter but these sales decreases were offset by improved sales in other lines, the company reports.

Earnings for the quarter were considerably below last year's because of increased costs, stockholders were told.

Consolidated sales of Eastman's United States establishments for the 12-week period ending March 23, were $164,471,961, compared with $163,081,735 for the same quarter in 1957—an increase of about 1 per cent.

Net earnings after taxes amounted to $14,813,874, compared with $17,677,378 in the first quarter last year—a decrease of about 16 per cent. Quarterly earnings per common share equaled $.76 and $.91 respectively.

Professional motion picture film sales were slightly lower than a year ago. Photographic apparatus sold at lower levels than in the first quarter of 1957.

U.S. Film "Explorer in Space" Big Draw in Overseas Theaters

The U. S. Information Agency reported in May that its motion picture The Explorer in Space is receiving top billing in many overseas theaters.

The film, produced by the Agency within four days after the satellite launching on January 31, has been distributed in 30 languages to 80 countries as part of USIA's overall program to inform the world of America's international cooperation in peaceful scientific progress.

The Agency said that its Explorer film broke all attendance records at the largest commercial theater in Salisbury, Southern Rhodesia, and was held over for a second week's run in Reykjavik, Iceland. In Japan, the film is on a theater circuit that will reach an estimated audience of six million in 1,140 theaters within a three-month period.

Other Agency outer-space films such as Defensive Skypower and Vanguard I also are drawing crowds to USIA Information Centers as well as theaters.

Tom Gibson Dies in Chicago, Well Known in Film Field

Thomas L. Gibson, well known to producers and sponsors as the midwest representative of W. J. German, Inc., died this month in Chicago.

Mr. Gibson's career in the field of professional film sales and distribution and his active membership in the Society of Motion Picture and Television Engineers won him wide acquaintance and respect in the film industry.

"The Next Ten" Wins Again—'57 Photo Society Award

The Next Ten, a motion picture sponsored by Kaiser Aluminum & Chemical Co. and produced by Parthenon Pictures, has won for the producer the 1957 Award of the Photographic Society of America International Cinema Competition. The film also won a Chris award in the Columbus Film Festival.
"For high speed and wide latitude... you can't beat 'Superior' 4"

says NBC's Joe Vadala, cameraman for the TV series, "Rome Eternal"

Du Pont Superior® 2 and Superior® 4 Motion Picture Films were used in shooting "Rome Eternal," presented on the NBC network in January. Co-produced by the National Council of Catholic Men and the National Broadcasting Company, the four half-hour films of "Rome Eternal" were shot on location in Rome by Mr. Vadala, under the direction of Martin Hoadle.

An historical travelogue of the artistic, religious and cultural heritage of the city, "Rome Eternal" was largely filmed inside buildings—like St. Peter's Basilica, the Sistine Chapel, the Pantheon. In most cases, the light level was low, especially in the catacombs under St. Peter's.

"Without the combined speed and latitude of Du Pont film," says Mr. Vadala, "my job would have been a lot harder. As it was, I could count on the consistent quality of the film and I could be sure of getting what I saw in the finder—under any conditions."

In many sequences, such as the pagentry of important religious festivals, retakes would have been impossible. "When it was 'now or never,'" concludes Mr. Vadala, "I was glad that my camera was loaded with Du Pont film."

For features, newscasts, commercials—any shooting that demands a really fine film—there's an ideal Du Pont Motion Picture Film for the job. For more information, call the nearest Du Pont Sales Office. Or write Du Pont, Photo Products Department, 2420-2 Nemours Building, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada (1956) Limited, Toronto.

Joe Vadala (right) and Director Martin Hoadle are shown in the entrance of the Sistine Chapel.
SIXTY CHRIS AWARDS were presented to winning sponsors and producer contestants in the Sixth Annual Columbus Film Festival, April 17, in ceremonies at Columbus’ Hotel Southern.

Of municipal and regional origin, the Columbus event appeared to move toward a national and international festival orbit. The 60 victorious films were selected from 135 entries from many parts of the United States and several of the films had production locales outside the country.

More international flavor was added to the Columbus festival banquet in an illustrated talk on audio-visual work in Japan, given by Dr. Roy E. Wenger, professor of education and coordinator of Kent State University’s audio-visual center. Dr. Wenger was introduced by George F. Jenny, supervisor of Education, Ohio Historical Society.

COMMERCES CHAMBER TAKES HAND

Welcoming festival participants was Robert Hinkle, director of public relations for the Columbus Area Chamber of Commerce, which, with the Film Council of Greater Columbus, sponsors the festival. Mrs. Margaret Carroll, librarian of the Columbus Public Library, where the award films were screened April 16, reported on the growth of film libraries.

The Chris award films included an encyclopedic range of subjects. The roster comprised films produced professionally for sponsors, independent productions and internally-produced sponsored pictures. They were chosen as outstanding in categories of business, education, cultural arts, travel and medicine.

CREDIT PERIODICALS WITH LIFT

Two audio-visual magazines, BUSINESS SCREEN and EDUCATIONAL SCREEN, were credited in part for the increase of entries in the Columbus festival. Daniel F. Prugh, Columbus Film Council president, cited these publications and the disappearance of the Golden Reel Film Festival, sponsored by the late Film Council of America, as factors contributing to the Columbus festival upswing.

The entry increases also may have resulted from the growth of studios producing films almost exclusively for television. Prugh said.

Festival judges were quoted as saying this year’s films were well above average, with the color photography being termed exceptional. Judging the films reportedly was regarded as “especially difficult.”

NAME JUDGES OF CATEGORIES

Business and Industry film category judges included: Andrew J. Alpers, Radow & Alpers Advertising Agency, chairman; Dean Close, manager, Flame Restaurant; Ernest Arms, business editor, Columbus Citizen; Patrick Laughlin, press representative, F., & R. Lazarus Co.

Judging Information and Education films were: George F. Jenny, Ohio Historical Society, chairman; Hazel Jenny and Helen Meyers. Travel and Experimental films were judged by: Daniel F. Prugh, Franklin County Historical Society, chairman; J. Tudor Wilson, Roy Mallory and Dan D. Fulmer. Medical film judges were: Robert E. Pickett, M.D., chairman; John Charles, M.D. and Edwin H. Ellison, M.D.

EIGHT PRODUCERS SHARE HONORS

In the Business and Industry category, Chris awards were won by four sponsored films produced by John Sutherland Productions Inc. A fifth Sutherland film won the award in the Information-Education category. Three sponsored films produced by Transfilm Incorporated won Chris awards in the Business category.

In two categories, a total of three sponsored films produced by Wilding Picture Productions and three sponsored films produced by Parthenon Pictures won awards. Three sponsored films produced by Henry Strauss & Company, Inc., won awards, judged in two categories. Two sponsored films produced by Churchill-Wexler Film Productions won in Education.

Two Dynamic Films, Inc. productions for sponsors won Chris awards in separate categories as did two sponsored films produced by Cate & McGone.

(Continued on Page 18)
KENNETH DUNN
dive Assembly for 6 years with CFI
25 years in film industry

Tom Jones
chaired by four years with CFI
25 years in film industry

Russell Sanders
directing for 25 years with CFI
25 years in film industry

Ed Rasmussen
Chief Executive
25 years with CFI
25 years in film industry

Teil Fishman
Director of Marketing
25 years with CFI
25 years in film industry

Bill Foden
Executive Director
15 years with CFI
25 years in film industry

Priceless experience in processing film ranks these 50 top executives at CFI Hollywood a rare collection. They provide an average of 25 years experience in the film industry. Whatever the problem or project, their proven skill enables CFI to bring out the best in your film...consistently.

RARE COLLECTION
Columbus’ Success Points Need for More Local Film Festivals

Judging from the enrollment of 135 competing films in the Sixth Annual Columbus Film Festival, interest in such collective showcase events is quite alight. Despite the eclipse and demise of various festival enterprises in recent years, Columbus officials reported an increase in the quantity and quality of films entered in their festival. Indeed, it was indicated that the loss of other festivals was Columbus’ gain.

While we still blink and wonder at the spectacle of categorizing and judging so many films and ponder the problems involved in evaluating any special objective, we yet admire the zeal and stamina of the judges. We continue to be perplexed by the preponderance of films from predominant contestant sources, a not uncommon festival malady.

Numbers Don’t Always Assure Awards

These clusters of films entered by a few able and active producers may all be good, but there’s the catch: isn’t it easier to win a race if you own half of the horses? Not necessarily. Paradoxically, it should be pointed out that one producer with eight entries in the Business-Industry category won only one award in that category, while another producer with four entries in the same category won awards with all four. Another producer had five films in that category yet won but a single award therein. Sharply limiting the number of films from any one sponsor or producer presents its own problems. Thereby many good films would be eliminated.

As a show case, a publicity and preview focal point, the Columbus Festival would seem to be a worthy success: Films from all over the nation were brought dramatically to the attention of home folk, local groups, schools and business. Surely, such local events, held regularly and enthusiastically, are an effective way of bringing the world of objective films to real audiences.

Civic Festivals Have a Long Tradition

Speaking nationally and internationally, it is significant that festivals of renown in other parts of the world are enterprises of cities: Edinburgh, Venice, Milan, Brussels. This local, municipal flowering of film festivals has a healthy basis in history and common sense.

The elements of culture, commerce, civilization and education always have gravitated to the world’s cities and towns, seeking local and regional centers. From these centers the world’s neighborhoods were culturally integrated and brought forward.

Rightly encouraged, the cities, the local centers, remain the best focal points of learning. If knowledge is to apply to life where life is lived and if the film is to play its part in spreading knowledge, the local community is the most logical site for a film festival.
Mitchell Camera installation for radar tracking studies.

HOW MITCHELL CAMERAS SUPPLY VARIED DATA IN ROCKETS AND MISSILES DEVELOPMENT

• Exact Pin Registration During Film Exposure
• Event Time to 1 Millisecond

Extensive testing instruments incorporating Mitchell 16mm, 35mm and 70mm cameras provide key data at the U.S. Naval Ordnance Test Station at China Lake, Calif., one of the primary weapon development centers of the Navy's Bureau of Ordnance.

Fifty Mitchell 35mm cameras are used on radars, tracking camera mounts and fixed tripods to record missile and rocket development. Camera motors allow synchronous as well as in-phase operation of several cameras covering a test... important in film assessing. Eight 16mm Mitchell cameras are used for pictorial coverage of tests.

One metric photographic group shoots as much as 20,000 feet of 35mm film in one day. Other Mitchell cameras record underwater, engineering and aviation tests at this ordnance center.

For information on Mitchell cameras, write describing your requirements.

85% Of Professional Motion Pictures Shown Throughout The World Are Filmed With Mitchell Cameras
Columbus Festival:
(CONTINUED FROM PAGE 14)

By category, the Chris award winners were:

Business and Industry


People, Profits and You, sponsored by the Bureau of Advertising, American Newspaper Publishers Association, Energetically Yours, sponsored by Standard Oil Company (New Jersey), and The Bright Promise of the American Farm Market, sponsored by Fortune Films, all three subjects produced by Transfilm Incoroporated.


Travel


Information and Education

The Human Cell and the Cytotechnologist, sponsored by the Committee for Careers in Medical Technology, and Strokes, sponsored by the American Heart Association, both produced by Churchill-Wexler Film Productions. Unchained Goddess, sponsored by the Bell System, (CONTINUED ON PAGE 20)
35mm Professional Film Viewer

Easy threading, portable, will not scratch film. Views film left to right on 6"x4½" brilliantly illuminated screen. Sound Reader and/or Counter easily attached. Available in 16mm.
16mm Model $350.00
35mm Model $500.00

Arriflex 16

The most versatile professional 16mm camera in the world. Includes three-lens DIVERGENT turret, registration pin movement, side pressure rail, and quickly interchangeable motors. Has a mirror reflex system to permit viewing and focusing through taking lens while camera is in operation. Viewfinder shows parallax-corrected right-side-up image. Accepts 100 ft. daylight loading spools and accessory 400 ft. magazines.

Magnasync Magnaphonic Sound Recorder Mark IX—
The perfect answer to the needs of every film producer, large or small. It is compact, lightweight and distortion-free. Academy and SMPTE Specification. No royalties. 16mm, 35mm & 17½mm models available.

Colororan Grover

Masterlite Convertible—

Holds either PAR 56 or PAR 64 Bulbs in a PYREX SEALED BEAM unit. Weighs only 5 lbs. and equals performance of a 5000 watt bulb with just a PAR 64 500 Watt and converter. Consumes less than 10 amperes current at 3200° Kelvin!
$42.50 with PAR 56 Bulb
$48.05 with PAR 64 Bulb

Pros depend on CECO

When "location" is just a cab-ride away, it's comforting to know that CECO'S vast storehouse of sales and rental equipment is at your disposal. But when you have to journey to the North Pole or to the South American jungle, it's even more important to depend on CECO for cameras, dollies, lights, generators and a host of other equipment that will perform under severe climatic conditions.

After you've compiled your list, check it out with CECO. We have outfitted hundreds of crews for location, far and near. Our wide experience can save you time, money and needless grief.

You owe it to your career as a film maker to use CECO service for sales, rentals, repairs—and experience.

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CAMERA EQUIPMENT CO., INC.

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New York 36, N. Y.  Judson 6-1420
**Columbus Festival:**

(continued from page 18)

produced by Shamus Culhane Productions, Inc.; *Link to the North*, a Bell System film, produced by John Sutherland Productions;


Dean Close (right) presents a Chris award to James E. Darsey, Premier Film & Recording Corp., Busch, Inc., produced by Premier Film & Recording Corporation.


**Medical**

The Key, sponsored by the National Association for Mental Health, produced by Campus Film Productions, Inc.; *Death of a Cell*, sponsor—E. R. Squibb & Sons.

**The A-B-C of a Good Producer**

**A** is for Architectonic—the art of systematizing knowledge.

**B** is for Background. Background enables one to remember some things and forget others.

**C** is for Counsel. *They that will not be counseled cannot be helped.*

Franklin.

**STARK FILMS**

Since 1920

Producers of Motion Pictures that sell

Baltimore 1, Maryland

Not A Big Company,
but A Bright Concern

**Florman and Babb, Inc.**

Motion Picture Equipment
for the World's
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Pro-Cine 202 Tripod
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Split Reels
Camera Slates
Changing Bags
Film Cement
Leg-Lok Triangles
... and many other exclusive F & B products

**New LOW PRICE $120.00**

The F & B Pro-Cine 202 Tripod and other F & B Products are available on the West Coast from Birns & Sawyer.

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**THE AMAZING F & B TRIPOD PERFORMS AT BELOW 0° TEMPERATURE AND 60 MILE AN HOUR WINDS**

We didn't plan it this way. It just happened that our amazing Pro-Cine 202 Tripod ended up on top of the Himalayas. But the exclusive features of the Pro-Cine 202 were obviously planned and just didn't happen.

All the improvements you would want in a tripod you'll find in this new and further improved model. For quality, efficiency and design, you couldn't find a better tripod. And to top it all, the F & B Pro-Cine is priced 20% below competitive models.

Florman & Babb stands behind its Pro-Cine Tripod and guarantees it to be the best money can buy. F & B stands behind all of its own originally designed and produced products.

You don't have to go to the Himalayas to use the Pro-Cine Tripod. Just drop in at F & B's midtown showroom to find out all about it. There's a complete display of professional motion picture equipment you can browse through while you're there. Drop in anytime, you're always welcome.

**Exclusive Features**

- F. Precision-machined brassen plate
- G. Leg brackets firmly bolted with leg out lidge
- H. Aluminum leg tops
- I. Single leg-swinging knobs prevent bending and wering
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**Money Back Guarantee**

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**8,000 Feet High in the Himalayas with Florman & Babb Pro-Cine 202 Tripod**

Norman G. Dyrenfurth at basecamp (18,000 ft.) shooting with Pro-Cine Tripod.
The film that "completes the team" of the world's fastest and finest color motion picture emulsions...

NEW 16mm Super Anscochrome Tungsten Film EXPOSURE INDEX 100

Super Anscochrome—daylight type—has set new standards for color photography. Now Super Anscochrome is made available in a Tungsten Type emulsion—with a Tungsten exposure index of 100—for 16mm motion picture work. Judging from the wide acclaim received by the daylight type Super Anscochrome, it promises to open-up new worlds in cinematography under existing and artificial light conditions.

Super Anscochrome's Tungsten speed does not mean a loss in color quality. As in all Super Anscochrome emulsions, greater color curve conformity means closer correspondence with subject color—from full intensities to pastels in highlight or shadow areas.

Processing may be carried out in regular Anscochrome processing chemicals. Forced development will give increases in speed to E.I. 160 with just slight loss in quality, and up to 200 if required.

Super Anscochrome Tungsten is at least three times faster than any Tungsten type color film you have ever used, and ten times faster than traditional color films. Try it on your next assignment. Ansco, Binghamton, New York. A Division of General Aniline and Film Corporation.
SIGHT & SOUND

Photo Equipment Technicians Form National Association

Officers and directors were elected at the first annual meeting of the National Association of Photo Equipment Technicians, Inc., held March 19 at the Conrad Hilton in Chicago.

The association was established to work toward raising the standards of the photo-equipment-serving branch of the photographic industry.

An open meeting of the association was held with service representatives of several large photographic manufacturers during which problems relative to proper servicing were discussed. The group hopes to eliminate various problems in servicing which have resulted from the increasing complexity of design in photo equipment.

Chosen in the first election were: George A. LaCroix,Strauss Photo Technical Service, Washington, D.C., president; Marco DiGiovanni, Mack Camera Service, Union, N.J., vice-president and treasurer; Mrs. A. H. McDermott, Washington, D.C., secretary; C. S. Smith, Jr., Camera Service Company, Atlanta, Ga., director, Southeast region.

Joe Price, International Camera Corporation, Chicago, III., director, Midwest region; Howard A. Lowe, Rocky Mountain Camera Repair, Denver, Colorado, director, Rocky Mountain region; D. S. Meyers, Pacific Photo Products, Los Angeles, California, director, Pacific region.

* * *

Large Filmstrip Contract Awarded SVE by Government

A Federal government contract for the processing, packaging and distribution of 35mm filmstrips in a contemplated quantity of 50,000 packages — or 300,000 prints — has been awarded to the Society For Visual Education, Inc., Chicago. The contract is with the Federal Civil Defense Department. The content matter for the filmstrips is as yet undisclosed.

* * *

"Hurricane Audrey" Available for Group and TV Showings

Disaster File — Hurricane Audrey, the latest 16mm motion picture sponsored by the National Board of Fire Underwriters, was previewed May 14 at the Johnny Victor Theatre in New York City.

Hurricane Audrey devastated the Louisiana coast last year and the dramatic mobilization of emergency aid in the stricken area is depicted in the film.

In color, the film runs 15 minutes and a black and white version for television runs 14 minutes.

Prints for general distribution are available through the Bureau of Communication Research, 267 West 25th St., New York, and NBFU's San Francisco office — for West Coast requests. Television prints are available only through the Bureau of Communication Research.

* * *

Aetna Film, "Safety Ahoy" Set for Telecast in Iran

An Iran television station, called the first commercial tv outlet in the Middle East, has scheduled for showing Safety Ahoy, an educational safety film produced for Aetna Casualty and Surety Company, Hartford, Connecticut. The script will be translated in Persian.

Safety Ahoy is a 15-minute subject depicting common hazards in the operation of motorboats, sailboats and other small craft.

---

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Circle 5-3040
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.

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A Victor Custom Recording covers more ground — faster — than any other service of its kind. Our engineers’ superior skill, forced by years of experience and the most up-to-date techniques and equipment, makes RCA Victor the constant leader in the field.

A Victor also supplies the most extensive library of musical material for slide films — at no extra cost. First quality records, carefully handled, and fast delivery go hand-in-hand with your order.

The RCA Victor Custom Record Sales provide you with its famous "one-stop" service — recording, editing, pressing, and shipping — for greater quality, economy, and results!

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New York 10, 555 East 57th St.  ——— Murray Hill 2-2360
Chicago 11, 25 E. Lake Shore Drive —— W. Hitchcock 2-5213
Hollywood 21, 1016 N. Sycamore Ave. —— Oldfield 1-1000
Nashville 2, 1225 McGavock St. —— A. Piper 2-8921
In Canada, call Record Department, RCA Victor Company, Ltd., 225 Mutual Street, Toronto, Ontario. For information concerning other foreign countries, write or phone RCA International Division, 20 Rockefeller Plaza, New York 20, N. Y. — JU 6-1906.

FILM TECHNIQUE

New Stereophonic Sound by RCA for Cinemiracle Film

A new stereophonic sound system developed by the Radio Corporation of America is integrated with the Cinemiracle wide-screen innovation recently introduced by Cinemiracle Corporation.

The wide-screen and wide sound techniques are employed in the Cinemiracle production Windjammer, premiered in April at Grauman’s Chinese Theatre in Hollywood and New York’s Roxy Theatre. Cinemiracle Corporation plans to install the new sight and sound system in 12 other theatres. Eastman Color negative processing and printing for the production were done by Tri-Art Color Corporation, New York.

Depth in Range, Direction

The three-dimensional sound system is designed to almost perfectly duplicate the original sound in range, quality and depth and to create a sense of distance and direction, it is reported.

As the picture is projected on a broad curved screen by three projectors operating simultaneously in a single projection booth, the sound flows from many speakers. The Roxy presentation utilizes 22 speakers—five on stage, 17 spaced through the theatre.

Recorded on Seven Channels

The equipment for recording the sound and the theatre set-up for reproducing it were developed by RCA. Sound for Windjammer was recorded on seven channels which are played back through the multiple speakers. The combination of the seven-track sound system and Cinemiracle’s high film speed — 146.25 feet per minute compared with the usual 90 feet per minute—is credited with providing new realism. The portable

FOR SALE

35mm ORIGINAL WALL CAMERAS

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recording system designed by RCA is completely transistorized.

In the theatre presentation, seven amplifiers are housed in the central projection booth, five for the stage speakers and the other two for the special-effects speakers on the sidewalks and the rear. The number of speakers will vary according to the size of the theatre.

Midwest Visual Equipment Co.,

Opens Chicago Loop Branch

Midwest Visual Equipment Co., Inc., an audio-visual supply, rental and servicing organization, has opened a new downtown office at 58 East South Water Street, Chicago, according to an announcement by T. S. Roberts, president.

The new office was established as a convenience to downtown Chicago area businesses, said James Caste, manager. The new office phone number is ANdover 3-3855.

Wade's Anne Koller Appears in Three Christopher Films

Anne Koller, vice president of Roger Wade Productions, appeared on Father James Keller's Christopher program last year. She drew so much attention that Father Keller has booked her for three more times in the coming year.

Mrs. Koller's main job in life is raising a family. She has a big one. Her keenest avocation is her job at Roger Wade Productions, where she started on low rung, and is now one of the firm's most productive sales people.

On the Christopher's program, Mrs. Koller will tell about three topics she has learned to know something about: "The Importance of Letter Writing in Today's World"—"How Parents Can Help Their Children Assume Responsibilities in the Adult World"—and "The Importance of the Lesser Media—Greeting Cards and Company Newspapers, As a Force for Good in the World."

GREEN FILM? DIRTY FILM?

FilmMagic Pylons (Pat. Pend.) quickly attach to any 16mm, projector. Automatically silicone-treat and protect film, clean gates as film is running.

Special kits, complete with simple instructions for Ampico, B&H, Eastman, RCA, TSI, Victor. Write for illustrations and prices.

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ATLANTA 13, GEORGIA

America's Most Versatile Sound-Slidefilm Projectors Join the Victor Family of Precision A-V Products

Famous Soundview sound-slidefilm projection equipment now has a new name—Victor-Soundview—and a new home—Kalart's Victor Division. Thus Victor-Soundview joins the distinguished family of Victor, Kalart and Craig audio-visual and movie editing products which are made to the most rigid specifications and incorporate the most advanced engineering features.

Already, Victor-Soundview projectors have been improved with a positive spring-lock framing feature to insure maximum convenience of operation. Victor-Soundview projectors fit any sales, training or educational need—show 35mm filmstrip, 2"x2" and bantam slides—operate with manual or fully automatic film advance. No other filmstrip projection equipment offers greater versatility or higher quality. Send now for complete information about the new Victor-Soundview and other Victor A-V products.

Victor is the first name in 16mm sound motion picture projectors. Shown here is the popular Assembly 10 in rugged metal case.

SEND FOR FREE LITERATURE ON VICTOR-SOUNDVIEW AND OTHER VICTOR A-V PRODUCTS

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A DIVISION OF KALART

Producers of precision photographic equipment

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What Was Said, Screened at Los Angeles:
Camera's Role in Space Age; Magnetic Recording Highlight Motion Picture Engineers' Convention

Solar Space and the subtle depths of the human mind came into focus as provinces of the camera and the projector at the 83rd Semi-annual Convention of the Society of Motion Picture and Television Engineers, held April 21-25 at the Ambassador Hotel in Los Angeles.

Ranging in their several sciences ever farther than the unaided eye can see, the SMPTE members attended more than 80 technical sessions on current practice and theory in the field of sight and sound during their five-day assembly.

Review Technical Advances

In discussion and demonstration sessions, conventioneers learned of progress in missile and satellite cinematography, subliminal motion picture projection, language translation by machine, color television tape, ultrasonic TV recording and pay-TV.

Even as the a-v engineers relaxed prior to their annual banquet, they watched a demonstration of underwater photography in the hotel pool. This demonstration was staged by an eight-man team of "frogmen" from the U.S. Navy Pacific Fleet Combat Camera Group.

Camera functions in the space age were explored in sessions on the assembly.

Barton Kreuzer, President of Society of Motion Picture and Television Engineers, at mike. Camera's Role in Space Age; Magnetic Recording Engineers' Convention

Show "X Minus Eighty Days"

X Minus Eighty Days, a color motion picture, produced by Raphael G. Wolff Studios, illustrated a discussion of the activities of the California Institute of Technology, Jet Propulsion Laboratory, in the construction and launching of America's first earth satellite.

Photographic techniques applied to recording supersonic track-sled shockwave formations were described with examples of results in a session conducted by Neil Krenzel, U.S. Naval Ordnance Test Station, China Lake, Calif.


The present status and mechanism (continued on facing page)

PICTUREPHONE

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We specialize in Light-Weight Machines for Selling, Training, Teaching, Merchandising,
—Every purpose for which sound slidefilms are used. Auditorium sizes also.
IT'S NOT LIKE HORSESHOES . . .

No, indeed, it's not like horseshoes, because in sales work close ones don't count.

Only CLOSED ones ring up sales, and commissions, and over-rides, and promotions.

Closing a sale isn't a hit and miss proposition. It requires definite techniques.

A knowledge of these techniques, and knowing how to use them, will help your salesmen to close more — instead of merely coming close . . .

Show them how to close with:

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part of the outstandingly successful sound slide program . . .

AGGRESSIVE SELLING

Write for details on obtaining a preview

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A Division of Rocket Pictures, Inc.

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SMpte Convention Report:

The possibilities of subliminal communication were explained and a 10-minute excerpt from the film My World Dies Screaming was shown to demonstrate that subliminal stimuli can be physically incorporated into a motion picture. The engineering requirements for adequate subliminal stimuli and the psychological bases for these requirements were discussed, together with data demonstrating the validity of the concept.

Machine translation of foreign versions of motion pictures was described as a new a-v possibility in a discussion by Max G. Kosarin, U.S. Army Pictorial Center, Long Island City, N.Y. Projects involving mechanical translation of foreign languages, utilizing the electronic computer, are in progress in the United States and other countries. The problem for engineers: obtaining an automatic print reader.

Describe Video Tape Model

In several sessions on magnetic television recording, a five-man team of engineers from Ampex Corp., Redwood City, Calif., described the features of the VR-1000 magnetic video tape recorder.

Charles P. Ginsburg, Joseph Roizen, Roger Hibbard, Charles E. Anderson and John M. Leslie, Jr., traced the development of the recorder and discussed its performance versatility. The genesis of the modulation system in video tape recorders for black/white and color recordings was explained. Forecast as "near future" was the complete interchangeability of black white and color tapes.

Other systems for magnetic tape recording in television were discussed by Robert A. Von Behren, Minnesota Mining and Manufacturing Company, St. Paul, Minn., and Jerome L. Grever, Broadcast and Television Dept., Radio Corporation of America, Camden, N.J.

Video Recording Technique

Ultrasound light modulation is employed in a new method of photographic video recording discussed by Leo Levi of the Electronics Div. of Fairchild Controls Corp. The method described by Levi is similar to the method used in the latest radar recorders. High performance, practicality and economy were claimed for the method.

Ultrasound sound waves were suggested as a new "soap" for cleaning magnetic tape and motion

(CONTINUED ON PAGE 28)
To achieve quality control:

We "suppress zero" to spread the critical area of the scale over the whole ammeter, achieving more precise exposure control in the printer. A small thing, perhaps, but the quality difference for you can be significant.

SMPT Convention Report:

(continued from page 27)


Lens Depth for Wide-Screen

New wide-screen processes make greater demands on photo lenses and the problem of attaining the correct depth of field is a continuing one. An approach to this problem was explored by Sidney Zipser, of Technicolor Corporation, Hollywood. Pivot the film aperture of the camera on its vertical center, said Zipser, demonstrating the successful result of an experiment at Technicolor.

Pivoting the film aperture of the camera on its vertical center makes the focus calibration of all lenses always accurate for the center of the field and allows the pivoting to be calibrated. Zipser maintained.

Nine Papers on Lab Practice

In sessions on laboratory practice and facilities, nine technical papers were presented by members of Eastman Kodak Company.

A new Eastman 16mm reversal color motion picture film and its processing were explained in two talks. Nicholas H. Groet, Marvin M. Liberman and Forrest A. Richey of Kodak Research Laboratories, discussed the film's characteristics. Processing of the new film was covered by Deane S. Thomas, Howard W. Vogt and Herbert L. Rees of Kodak Color Technology Division.

TV FILM COMMERCIALS

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Seeks affiliation with film producer who wants to strengthen his TV commercials department. Nine years solid writing, production, direction experience as head of film commercials department of several New York ad agencies with top national package accounts. Also writer-producer-director of network film program series. Salary not as important as long-range opportunity. Personable, 36, college grad. Will relocate for right job.

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PROMOTION!

Only thru the development of ability in your employees will they become more valuable to you. Much depends upon your supervisors.

How well do they delegate authority?

How well do they prepare employees for promotion?

The answers to these questions spell out how well your supervisors are developing people in your organization.

Show your supervisors how to do this job with:

"PROMOTIONS,
TRANSFERS AND TRAINING
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part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

• "THE SUPERVISOR'S JOB"
• "INTERPRETING COMPANY POLICIES"
• "SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
• "INDUCTION AND JOB INSTRUCTION"
• "HANDLING GRIEVANCES"
• "MAINTAINING DISCIPLINE"
• "PROMOTING COOPERATION"

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6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA
American Heart Assn. Names Ed Foster as A-V Director

☆ J. Edwin Foster has been appointed Director of Audio-Visual Materials for the American Heart Association.

Before joining the Heart Association staff, Dr. Foster served for five years as Director, Medical Audio-Visual Institute of the Association of American Medical Colleges. Previously, he was Associate Professor of Adult Education at the University of Manitoba, Canada. He has also served as Field Supervisor of the National Film Board of Canada.

Dr. Foster is responsible for the production and distribution of films, filmstrips, transcriptions and exhibits for the Association. He will also assist the Association's affiliates and chapters in the preparation and use of audio-visual materials.

From 1953-57, Dr. Foster served as President of the Audio-Visual Conference of Medical and Allied Sciences. He has, since 1950, been a member of the Department of Audio-Visual Instruction of the National Educational Association.

Jackman New Film Librarian of American Dental Assn.

☆ Appointment of Herbert B. Jackman as film librarian of the American Dental Association has been announced by Dr. Harold Hillenbrand, association secretary.

Jackman has been employed as a writer and film coordinator for the Portland Cement Association, and as assistant to the director of the Audio-Visual center at the University of Chicago.

In his new position he will be in charge of the ADA audio-visual education program and of the association's extensive film library.

Petersen to Animation, Inc.

☆ Chris Petersen, Jr., has been appointed general manager of Animation, Inc., by Earl Klein, president of the animation studio.

FIRST AGAIN!

With the most of the best in "Outstanding Free TV Films"

For the second straight time ASSOCIATION FILMS has placed FIRST with the greatest number of free films judged outstanding by the nation's TV program directors in a station and nation-wide poll by VARIETY! BOX SCORE: 12 out of 50!

STATIONS SELECT 50 OUTSTANDING FREE TV FILMS

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America's First Distributor of Films from Industry — for the Nation!
Invisible Ink Can Be Red . . .

"Why didn't you tell me that's how you wanted it done?"
"If I'd realized that, I could have made the sale."
"But I thought your company had a policy against . . ."

There's no column in the accountant's ledger for recording the high cost of misunderstanding. But every business knows how often this one factor underlies lost sales . . . spoiled work . . . customer or employee discontent.

In today's increasingly competitive climate, the motion pictures and other communications materials we produce for our clients are helping to meet an ever-widening range of training and public relations needs.
Twin Cities Host to 12th Annual Industrial Audio-Visual Meeting

Governor Freeman Addresses Opening Session as Business Film Executives Elect Frank Greenleaf IAVA President

THREE EVENTFUL DAYS of film screenings, informative talks and live demonstrations of the latest in audio and visual equipment and materials brought members of the Industrial Audio-Visual Association together in Minneapolis on April 29 through May 1. It was the 12th annual meeting of the professional society of business and industrial executives concerned with the full range of a/v tools.

Minnesota’s youthful and dynamic Governor Orville Freeman gave an introductory address of welcome at the Association’s first general meeting, held in the Leamington Hotel on April 29. Proving himself a very well-informed observer of informational films, Governor Freeman cited the value of sight/sound media in business, the schools and, through direct experience, in keeping citizens informed on matters of general public interest within the state.

Films “Boundless Future”

“I know of no better way,” he said, “to show our people what they need to know about a wide range of state affairs, including, for example, our highway needs and plans.” Citing the widespread use of the film medium by state industries and institutions, he reminded the business audience of their authoritative and experienced background in a field with “a boundless future.”

IAVA members and a few eligible guests toured the modern research laboratory facilities of the Minnesota Mining & Manufacturing Co. in St. Paul where special emphasis was given to demonstrations of video tape recording developments and materials. Later, the entire membership were guests of Mr. and Mrs. Charles Ward at their famed Hudson, Wisconsin farm estate. The Brown & Bigelow Company, headed by Mr. Ward, is an active user of a/v tools for sales training and promotion.

Elect 1958-59 Officers

Frank B. Greenleaf, United States Steel Corp., was elected president of IAVA for the coming year. He succeeds Frank S. Rollins, E. R. Squibb & Sons, retiring president. Other officers elected were John Hawkins, Illinois Central Railroad, first vice-president; Alan W. Morrison, Socony Mobil Oil Company, second vice-president; James Craig, General Motors Corporation, secretary (and historian); and Alden H. Livingston, E. I. du Pont de Nemours, assistant secretary. Charles B. Gunn of the New York, New Haven & Hartford Railroad, was re-elected treasurer for a second term.

Regional directors who will guide local affairs of IAVA groups in their areas for 1958-59 are: D. G. Treichler, Socony Mobil Oil Company, eastern region; Victor E. Johnson, Standard Oil Company (Indiana), central region; Marshall F. Hosp, General Mills, northern region; Charles R. Conley, Color Harmony Services, southwest region; and Bernard A. Bailey, Mytinger & Casselberry, Inc., western region.

Twin Cities Program Chairman

Arrangements for the Minneapolis-St. Paul meeting were made by IAVA members Kenneth E. Penney of the 3M Company, Joel Anderson and Charles Fox, Brown & Bigelow; Marshall Hosp, General Mills; Walter Burton, Minneapolis Honeywell Co., and Marshall Barnes, Benis Bros. Bag Company.

Highlighting general sessions were talks on new color films (by Ken Mason, Motion Picture Film Department, Eastman Kodak Company); on the growth of standards and facilities in the film laboratory field (by Neal Keen, Calvin Company vice-president and an officer of the Association of Cinema Laboratories, Inc.); by Henry Drum, Minneapolis Society for the Blind; and by Robert Shafter, news director, television station WCCO-TV.

Mr. Mason also previewed the new Kodak informational film Murder on the Screen, a humorous but pointed treatise on the care and handling of motion picture films by television stations. A film event on Tuesday, April 29, was the screening by Reid H. Ray, president of Reid H. Ray Film Industries, of the award-winning theatre screen advertising films selected last fall at the Fourth International Advertising Film Festival in Europe.

Merit Award to Rollins

Presentation of the IAVA “Award of Merit” plaque to retiring president Frank Rollins was made at the Association’s annual dinner, held in the Leamington Hotel on Tuesday evening, April 29. The plaque was presented to Mr. Rollins by O. H. Peterson, also a past president and production manager in charge of audio-visual services, Standard Oil Company.

In his inaugural talk, president-elect Greenleaf modestly cited the “many contributions which IAVA has made to my career through the past 10 years in which I have been privileged to serve in this organization” and promised an active and fruitful term of office “during the critical months ahead.” Together with Mr. Peterson, W. M. Bastable, Swift & Company; R. P. Hogan, Kraft Foods Company and O. H. Coelhn, publisher of Business Screen, Frank Greenleaf was one of the small group of Chicagoans who founded the Industrial Audio-Visual Association. Review Latest Pictures

In keeping with the organization’s direct interest in film production and techniques, regular screenings of member and other outstanding films were scheduled throughout the 3-day program.

Minnesota’s Governor Orville Freeman welcomes delegates to IAVA Convention. Retiring president Frank Rollins is seated at right above.

Screening arrangements were made by Joel Anderson, Brown & Bigelow.

Champion Film is Previewed

A special showing of 1104 Sutton Road, the latest motion picture effort of Champion Paper & Fibre Co., was a pre-convention event. This “sequel” to Champion’s widely-heralded Production 5118, a film on communications, deals with better understanding between labor and management. Like its predecessor, Sutton Road was produced by Wilding Picture Productions, Inc. and scripted by Samuel Beall.

Through the courtesy of Glenn E. Miller, motion picture department manager, Missile Systems Division, Lockheed Aircraft Corporation, IAVA members witnessed a special 35mm screening of a new Technicolor motion picture Design for Destruction. The picture showed the application and development of motion cinematography and equipment in the testing of aircraft and missiles.

Entertained at Ward Farm

A charming hostess, Mrs. Charles Ward, wife of the president of Brown & Bigelow and publisher of the Hudson, Wisconsin weekly newspaper (oldest paper in Minnesota), made the Wednesday evening smorgasbord dinner a memorable event. The dinner followed an afternoon of film demonstration and discussion arranged by IAVA member Charles Fox, convention manager of B&B, in the meeting auditorium on the grounds of the Ward’s famed Hudson farm estate.

Plans for the annual Fall meeting of IAVA, to be held in the East, were also discussed.
Film in Government
by Governor Orville L. Freeman

Use of Audio-Visual media—movies, slides, films and illustrative materials for talks—is assisting the state government in explaining many of the fast moving changes taking place in Minnesota, Governor Orville L. Freeman of that state told Business Screen.

Speaking at the opening of the Industrial Audio-Visual association convention in Minneapolis, he pointed out that while state governments often lag behind business in adopting new methods of efficient operation, in the area of audio-visual materials the states have pioneered.

“In education programs, the school has long utilized audio-visual materials—although for many years they were not identified by that name. Teachers have always used forms of visual material to aid the transfer of concepts.

“Admittedly, as new and better techniques are developed, states are slower in adopting them. This usually is true where these techniques become more complex and expensive—states are hindered in their ability to use the new equipment and materials.”

The governor said the state has begun utilizing audio-visual materials increasingly outside the education field. It has become very useful in reaching greater numbers of people to acquaint them with the background information as to why changes are taking place in Minnesota.

“For example, we in Minnesota have launched the biggest highway building program in our history. To explain the far reaching effects this will have on the individual citizen and his community, the highway department has found that films and slide materials frequently can explain the problems much more satisfactorily than any number of talks.”

Freeman also pointed out that an expanding highway program requires employees be kept informed on more subjects and that audio-visual aids have been very helpful.

“In explaining technical information to a large group, especially testing procedures, it has been found that a movie is more easily understood than a talk.”

The governor said that with the new emphasis on highway safety in Minnesota, the state has been collecting a film library on safety subjects which can be used with public and private group meetings.

“And only recently we had the first showing in our state of a film made by the department of welfare in one of the state hospitals. It uniquely combines an appeal for volunteer participation in vital state programs with an approach to mental illness which creates an enlightened understanding of this sometimes misunderstood problem.”

President Edwin J. Thomas of Goodyear . . .

Goodyear Observes 60th Birthday
With a New Film for Employees

☆ Destined to be shown to 10,000 employees, Goodyear On The March, a new institutional motion picture sponsored by Goodyear Tire & Rubber Co., is in production at Wilding Picture Productions, Inc., Chicago. The film is scheduled for completion late this fall.

Goodyear On The March is particularly scripted for Goodyear’s young employees and will be shown in plants in many countries outside the Iron Curtain. It also will be made available to the public through the Goodyear film library.

“The film presents a history of the company, but it also tells our position in the world today and what we hope to accomplish in the future,” commented Edwin J. Thomas, Goodyear president. Thomas recently appeared before the cameras to make a filmed introduction to the picture.

Featuring 14 original songs and jingles prepared by the studio, Goodyear On The March opens with the discovery of the vulcanization process by Charles Goodyear and the founding of the Akron, Ohio company in 1896 by Frank Seiberling.

The company’s rapid expansion and diversification of products is depicted. Many of the overseas plants are visited and their role in the company’s growth is explained.

Wilding has made 90 motion pictures for Goodyear since 1937 but Goodyear On The March is the sponsor’s first major institutional film in several years.

Paper Demonstrator

West Virginia Paper Salesmen Get
High Speed Film on a New Product

Sponsor: West Virginia Pulp and Paper Company.
Title: Extensible Paper, 5 min., b/w, produced by United States Productions, Inc.
☆ Extensible paper is a new product made for bags and containers. It is stronger than ordinary Kraft.
To introduce it to salesmen and prospective clients, West Virginia Pulp and Paper is now using this straightforward demonstration film. It shows just one thing—the ordinary Kraft bags bust all over the place, but the extensible paper bags don’t.
To show this, Fastax cameras were used, extending a second or so of burst tests into 30 or 40 seconds of screen time.

Below: high speed sequence shows burst test; the ordinary bag is one at the top.

Krieger’s Korner —some timely observations on current affairs by guest editor Jack Krieger

Business enemy number 1: the lack of salesmanship

Salesmanship! What crimes are committed in your name! Statistics tell us there are millions of salesmen in business ranks today. But we don’t need statistics to tell us that many of them are not selling. Just visit the corner store, the gas station, the auto dealer—you name it—and you will find lack of salesmanship evident in all walks of business life. This is business enemy No. 1, hard at work. If you are a salesman, ask yourself this question, “Am I an order taker or am I an order maker?” If you are honest in your answer, you will begin at once to make a significant contribution towards eliminating the present so-called “business recession.”
Everybody knows: what a cop does.

He directs traffic, maintains the peace, quells disturbances, apprehends criminals, rides in patrol cars, sometimes blows sirens, returns lost children to their parents and occasionally breaks into print by saving a life or assisting the fire department in retrieving a lost cat that has been marooned on top of a telegraph pole.

Many people confuse the functions of a Better Business Bureau with those of cops.

Setting the Record Straight

With a full awareness of the confusion that exists in the minds of the public at large, the Association of Better Business Bureaus has undertaken to set the record straight and to perform a much needed and truly valid public service by defining what a Better Business Bureau is and why it exists.

The Better Business Bureau movement in the United States is more than 40 years old. But its most recent attempt to explain its functions and purposes took place on April 23, 1958, in 150 cities in the United States and Canada, with the closed circuit color telecast, by NBC, of the premiere of The Better Business Bureau Story, a 22½-minute motion picture produced by Pathoscope Productions, New York.

First of a Television Series

Sparkplug of this film, and of a half-hour TV series of which this picture represents the kickoff, is the Association of Better Business Bureaus, umbrella organization for all of the 109 Better Business Bureaus in the United States and Canada, and of the National Better Business Bureau in the United States.

In inaugurating the idea of this series some three years ago, the ABBB, working with the producers, became convinced of the potential large-scale distribution that public service, non-sponsored TV represented, and undertook to communicate the desirability of using this medium to its member bureaus.

Under the guidance of its media-conscious and communications-minded president, Victor H. Nyborg, a series of meetings was set up to explore the possibilities of filmed TV programs to present the almost infinitely varied aspects of Better Business Bureau activities.

Question of Approach, Format

Result of the nationwide meetings were others between the Business Relations Committee and Pathoscope, one of many producers considered for the project.

With an "explanatory" series in view, there were many questions to be discussed. Not the least sticky was that of approach and format. There were many considerations.

There was, first, an "explanatory" story to be told, with its explanation consistent with the ideas of an association whose 109 members had to agree with what was being said.

Second, there was not only the problem of a picture to be made, but that of presenting its content in such a manner as to intrigue and hold an audience against tempting TV fare on other channels.

From the "explanatory" point of view, there were two points to be made: First, that it was the purpose of a Better Business Bureau to help people become better informed so that they will be able to derive maximum satisfaction from their business transactions—in short, to help build a cleaner, healthier competitive marketing atmosphere; second, to give businessmen a full understanding of what the Better Business Bureau stands for, how it operates and how it serves both business and the public.

From the point of view of the creative personnel involved in the producer's stable, the most tempting approach was that of a cops-and-robbers treatment that would combine the best features of The Thin Man, Robin Hood and Dragnet, with possibly some of the human-interest values of Lassie thrown in for good measure. The only thing wrong with this initial inspiration, intriguing as it might have been for TV viewers, was that it was inaccurate.

For the average Better Business Bureau in the average city is, to the detective-story-minded viewer, a routine and largely colorless operation that goes about its business with the efficiency and lack of drama that characterizes the local post office.

Seek Drama With Accuracy

From a cinematic standpoint, the problem of both the ABBB Business Relations Committee and the producer was that of maintaining the drama required to hold an audience while adhering to the accuracy of the commonplace.

The problem was not an easy one, for any attempt at its solution had to also be reconciled with that mysterious something called "police," which, by any film producer knows, can be a rock of elastic dimensions on which many a motion picture ship has founded. Debates as to its solution were numerous. But the picture as it stands (and as premiered on NBC closed circuit late in April) testifies to the fact that a rather eloquent solution has been found.

Cinematical speaking, the solution has been reached through a combination of documentary and dramatic approaches, with emphasis on the dramatic. The film opens with a visual definition of a community, with narrative and musical supplements explaining that a community is a combination of inter-dependent elements: citizens, businesses, industries, services and professions.

It states that most of these are honest, but there are exceptions.

Show Three Typical Cases

One of these, the case of a young couple signing a new-car purchase contract in blank, is treated in dramatic fashion, with a live dialogue, plot development, suspense and flashback treatment consistent with the best traditions of the TV whodunit. The managing of a hypothetical Better Business Bureau (played by actor John Graham) serves as an explanatory and continuity device, bridging these dramatic episodes together.

The second of these episodes (continued on page 61)

A fast-talking car salesman "cous" couple into signing a purchase contract with blank spaces.

Burned by inflated monthly payments on the car, "caution" program on tv has real meaning to pair.
Premiers of the Month

Left: preview hosts at "Essential Oils" showing were (I to r) Dr. Ernest Guenther, v.p. and John L. Cassada, president, Fritzche Brothers, Inc., sponsors, with Harold Woudsell, president of the producing company.

Film Interprets "Essential Oils"

PICTURES ADVENTUROUS SEARCH FOR VITAL INGREDIENTS IN AFRICA

SPONSOR: Fritzche Brothers, Inc.


The essential oil industry, which is the specialized field of Fritzche Brothers, Inc., is in the rather unique position of having its products used every day in the year, in one form or another, by practically everyone, and it is not very civilized being. Yet, if asked the question: "What is an essential oil?" only a small minority could give the correct answer. Most would likely say fuel oil, gasoline, kerosene and while these are highly essential, they are not the kind of essential oils as the chemical industry knows them.

One reason the public is not too well informed is that these delicate substances reach them only as a part of some other product—oil of cloves is an ingredient which contributes to the flavor of a product, which the consumer identifies merely—"but it is essential"—as taste smell. Thus, in most cases, they do not know that one of their most important reactions to such a product is due to the presence of certain highly refined substance known as an essential oil—(the volatile principle of certain plants).

Of course, the essential oil industry is mainly at fault for this lack of knowledge because it has done very little outside of its own trade press to glamorize its products—to tell the consumer what they are—and why.

To interest consumers in what goes into the vast array of household products that line their shelves, Fritzche Brothers is planning a series of films on the essential oils, of which this is the first. It is a pictorial report by Dr. Ernest Guenther, the company's vice president and technical director, of a recent trip through Africa investigating at first hand the essential oil production capacities of that continent.

Scenes show the growing and harvesting of such essential oil producing plants as lemongrass, vetiver, eucalyptus, vanilla, pepper, geranium, clove, citrus, chili, etc. But the film depicts many of Dr. Guenther's experiences beyond his botanical investigations. He brings his lenses into the faces of big game, seven-foot dancing natives, and, in an almost culminating sequence, the crack-up of his own plane in South Africa.

All this bang-up, but random travel footage—8,000 ft. in all—has been made into a well organized and first class adventure film. It will be shown to non-theatrical audiences and on television. A distributor will be announced shortly.

Nature Secrets Revealed in "Miracle of the Bulb"

SPONSOR: Associated Bulb Growers of Holland.

TITLE: The Miracle of the Bulb, 13 min., color, produced by John Ott.

This film was produced over a two-year period by John Ott, well known in both horticultural and film circles for his work in time-lapse photography. The new movie makes extensive use of time-lapse to reveal the life-cycle of the Dutch spring bulb flowers: daffodil, hyacinth, tulip. The miracle of growth potential of a bulb is visually documented from the moment of planting through to the full blooming of the flowers. An original orchestral score is by Gene Forrell, and is closely integrated with the rhythmic movements of growth revealed by the camera to permit the flowers to tell their own story with a minimum of narration.

Bookings will be handled by Films of the Nations, 62 West 45th Street, New York 36, N.Y., and the firm's regional distributors throughout the country.

A "Cool" Film for Hot Prospects

CASE HISTORIES OF OUTSTANDING NEW PICTURES


TITLE: You Lucky Earth People, 13 min., color, produced by Pelican Films, Inc., through Film Counselors, Inc.

People about to build or remodel a home are the target of this new film which extolls the qualities of liquid heating-cooling systems.

With no hot air, the film is a gentle, entertaining reminder that no system can do the job like water. Designed, primarily, for public service television showings, it is a cartoon depicting the frustrating adventures of little space-man, Bobap Bobap, who is assigned the job of selling his planet's "Galaxy Heating System" to earth people.

Long-lived Bobap begins his pitch in 18,000 B.C., but his putting air heater won't function properly in the caveman's cliff dwelling. Bobap is persistent, however, and goes on to show his heater to Nero and to Ben Franklin before coming to grips finally with a modern prospect.

In an earth-man's new home Bobap finds a hot water system that is silent, efficient and economical, and even removes snow from the driveway. And in summer, the same system cools through chilled water. "You Lucky Earth People," says Bobap, as he packs up his Galaxy clunker and takes off in space with plans for a modern system in his kick.

The film is cute and funny, more than a big selling venture. The Council knew that you can't really sell hard, or pack the TV air with technical facts, so wisely seeks only to amuse and plant a seed of home heating wisdom that a plumber or contractor may later sprout into a sale. A most proper activity for an association and well done.

These scenes in "You Lucky Earth People" (below) show Bobap Bobap in his adventures in selling the "Galaxy" heating system. Naturally, a modern hot water system beats anything else on earth or off . . .

Alexander to Produce Film on Federal Civil Service

STAR: Federal civil service, its opportunities and future will be described in a 28-minute color film to be produced for Henry Van Hummell, Inc., Denver, by Alexander Film Co., Colorado Springs.

Utilizing live-action and lip-sync sound, the film will depict civil service as a career field and show kinds of jobs available for the nation's youth.

Distribution will be nationwide to schools, civic organizations, parent-teacher groups and tv.

BUSINESS SCREEN MAGAZINE
**Cotton Spins a Memorable Tale**

Long Active in Film Medium, National Cotton Council Sponsors Fine Definitive Picture on "Wonder Fiber"

**Sponsor:** National Cotton Council

**Title:** Cotton, Nature's Wonder Fiber, 27 min., color, produced by Audio Productions, Inc.

The National Cotton Council, one of the heaviest users of films among national trade associations, produces—internally—some eight to ten films a year designed to promote cotton sales to consumers.

Occasionally, the Council turns to outside producers for major films, as in this case—Cotton, Nature's Wonder Fiber. The film is a general exposition of all the pluses of cotton—showing that among all the "miracle" fibers, cotton, indeed, is the most miraculous.

Several foreign versions of the film will be used to help sell our cotton overseas. The picture opens with sequences of the history of the fiber from the dawn of mankind—strengthening that the "lamb on a tree" (which is the derivation of the word cotton)—has always been the most widely used staple for cloth. And today—fashionable women all over the world tell why it is better than ever—in their own languages: English, Italian, German, Spanish, Japanese, and French.

Nature's incomparable tools—sun, air and rain—are shown in their roles of sprouting cotton and nurturing it to sturdy growth, but man has devised many ways to help nature along—with sprays and automatic picking methods. Now that so many textiles are made in a test tube it is still true that cotton's special qualities have never been duplicated synthetically.

The film uses studio and location shots, full animation, stop motion and layouts of old prints to tell its story.

It will be distributed by the National Cotton Council—and the U. S. Department of Agriculture.

**This is the "Face of the South"**

Good New Socio-Documentary Film Presents Its True Look

**Sponsor:** Department of Social Education and Action of The Presbyterian Church, U. S. A., in cooperation with the Southern Regional Council.

**Title:** Face of the South, 29 min., color, produced by Frank Willard Productions.

White-haired men conspiring against their neighbors; barbaric hillbillies; a menagerie of seedy heirs to an ancient, cruel grandeur; temples desecrated; towns and schools full of racial warfare, a hot, green hell amid magnolias.

This is how the South typically appears to a myopic North—and to not a few southerners. The excesses of the South are much better known than the history and depth of its problems. Seeing flagrant disorders in the South and failing to see their causes, failing to see healthier trends, is more unrealistic than judging the South from a song about Dixie.

If it's true what the newspapers currently are saying about Dixie, it is important to consider the kind of information advanced in Face of the South, a new socio-economic documentary.

Face of the South features a narration by George Sinclair Mitchell, a southerner, an economist and former director of the Southern Regional Council.

Talking his way with film clips and other images, Mitchell outlines the South's history as the basis for an analysis of the South's present economic situation. In his analysis, Mitchell emphasizes the relationship between the economy and the status of civil rights for minority groups. As Mitchell sees it, progress toward increased economic opportunity for minorities means progress toward civil rights for minorities.

In 1877, the abolition of slavery passed message by one vote in the Virginia Legislature. Growth of the plantation economy, spurred by the cotton gin, saw slavery become a "state right" worth dying (CONTINUED ON PAGE 62)

**Filmstrip Aids Traffic Safety**

Driving situation is pictured in Shell filmstrip reviewed below.

**Driver, Perception — a clear understanding of what you see before you as you drive a car—is now being taught in classrooms with a new teaching aid developed by New York University’s Center for Safety Education and Shell Oil Company.**

The teaching aid is a 30-frame color filmstrip using photographs of actual traffic hazards as seen from the driver’s viewpoint. These are flashed on a screen for a few seconds each. Students are then asked to spot the hazard and explain how they would avoid becoming involved in an accident.

The filmstrip, Perception of Driving Hazards, produced by Roger Wade Productions, Inc., was developed as part of a long-range research project to find what personal traits lead drivers to have auto accidents and to develop better tests for driver licensing and improved educational programs. The project was made possible by a three-year research grant to N.Y. U. by Shell.

The filmstrip can be obtained free of charge by writing the Center for Safety Education, New York University, New York 3, c/o Public Relations Department, Shell Oil Company, 50 West 50th Street, New York 20.

**Doctor’s Look into the Heart**

Latest of a Medical Film Series Is Released by E. R. Squibb

**Sponsor:** E. R. Squibb & Sons, Division of Olin Mathieson Chemical Corp.

**Title:** Normal Development of the Heart, 33 min., color, produced by Sturgis-Grant Productions, Inc.

This is the latest in a series of films dealing with the embryology of the cardiovascular system sponsored by Squibb and produced under the guidance of Dr. George H. Humphreys II, chief of the Department of Surgery at Columbia-Presbyterian Medical Center, and chairman of the A.C.S. Motion Picture Committee on Heart and Pericardium.

Because a wide variety of pathologic conditions within the heart now can be corrected by surgery, it is important for the diagnostican and the surgeon to understand how this organ develops normally and how abnormalities may occur.

Presented entirely in animation, the film details the growth and development of the heart from earliest stages of the embryo through fetal life to term. It is intended as a basic teaching aid for medical students, and as a review for practicing physicians and surgeons, especially those who are concerned with cardiac problems.

At the 1957 Clinical Congress, Normal Development of the Heart was presented to the American College of Surgeons “in recognition of outstanding educational value.”

Prior to the new film, Squibb sponsored The Development of the Aortic Arch, which was followed by a companion film, Anomalies of the Aortic Arch. As a companion to Normal Development of the Heart, Squibb is sponsoring Anomalies of the Heart, now in preparation by Sturgis Grant Productions, Inc. This film will be released in 1958.

Original data have been included in these films as a result of research by Dainwell Grant, who was responsible for the script and animation. Compiling and coordinating the data from a great number of sources and animating the stages of development of the heart for Normal Development took two years.

This film and others in the series can be seen on a free loan basis for showings to the medical profession from Squibb, 745 Fifth Ave., New York 22, N.Y.
New York Steps Up a Campaign

Film Producers Association Develops Activities Program to Stimulate Trade; Mayor Wagner Pledges Civic Support

Activities of the Film Producers Association of New York during the past month indicate that the Association is moving fast along several fronts.

In gaining greater recognition by civic officials of the importance of film production to the city's economy, the FPA has now established an effective liaison with City Hall in the person of Stanley H. Lowell, first executive assistant to Mayor Wagner.

Meet With Commissioners

Mr. Lowell, designated to the liaison position following an FPA dinner on April 8th, attended by the Mayor and several commissioners, has now called a meeting in May between FPA officers and 12 commissioners whose departments are involved with facilitating film production.

The purpose of the meeting, which is an outgrowth of the Mayor's expressed desire to "create an atmosphere of enthusiasm for production of films of all types," is to examine rules and regulations which affect the film industry in an attempt to modernize, revise and alleviate them where necessary.

200 Attend April Dinner

At the April 8th FPA dinner at Toots Shor's, attended by 200 film industry executives and invited guests, the Mayor pointed out that the film industry employs some 25,000 people in the city and accounts for over $80,000,000 in annual business volume.


Now comprising 34 producer members and 14 associates, FPA accounts for upwards of $50,000-000 annual volume, according to its treasurer, Edward J. Lamm. This represents over half the total volume of the New York film industry, and "we're out to enroll as much of the industry as possible in order to put real promotional money into FPA's campaign for recognition of our artistic and economic contributions to the city and the nation," according to Lamm, who is president of the Pathoscope Company of America.

Current FPA promotional activities include plans for a Showcase of TV Filmed Commercials for advertising agency staffs in late May, also a Showcase of Sponsored Industrial and Training Films in late June, and a New York City Film Festival in late summer. The latter may be coordinated into New York's "Summer Festival" Event.

New York's Mayor Robert Wagner addressed the April 8th dinner, expediting civic cooperation.
The President’s Message
(Highlights of April speech)

Last year, the motion picture industry in New York City did an eighty million dollar business.
And it’s not just New York. The whole film business has grown, and is growing. Within the last ten years, the sheer mileage of film processed by laboratories in the U.S. has nearly doubled. In the

In general, the exponents of the new realism and the new honesty in film-making, that distinguish today’s great film, Budd Schulberg, Elia Kazan among others, find that producing in New York City gives their product some indefinable extra dimension. As a production center, New York City is not spending its energy trying to perpetuate past glories. As I remarked before, we keep both the size and the confusion low. In New York, a producer without a million dollars to spend can still live a little.

And when it comes to production facilities and suppliers, labs, opticals, recording studios, equipment—no producer needs go outside greater New York for the best service in the world today. I don’t need to tell you about the talent market here. For example, I daresay there are more first-class ballet dancers within three blocks of Carnegie Hall than there are in the rest of the country. The actors, singers, the comics who forget every day to make the rounds of Broadway and the various studios would supply the rest of the world for a year.

And now let me tell you briefly what FPA is all about. Maybe I ought to tell you first what it is not. FPA is not an exclusive club. You don’t have to know anyone to get in. All you have to do is qualify as a regular member of the Film Producers Association of New York, is to be a bonafide producer of motion pictures with a record of competence in production and a decent, responsible financial standing. In addition to regular membership, we now have associate membership, for those firms who aren’t producers but who operate a service organization for production, that is, labs, optical effects, equipment, suppliers, raw stock distributors, recording studios, and so on.

FPA is not a geographic organization. We are not fighting a regional civil war, nor are we limited to any region. We are not geographic, any more than the New York Stock Exchange is geographic. Many of our members and associate members are national enterprises. Our distribution is national. Our clients are national. But because New York is still the country’s cultural and business hub of visual arts and sciences, our base of operations is right here. This is where our business lives. We are prepared to cooperate, on equal terms, with any group anywhere whose interests are identified with the growth of the motion picture industry.

Below: FPA dinner guests (l to r) are Bob Pell, Color Service Co.; Babette Doniger and Dwight Godwin, Editorial Films; Bob Crane of Color Service; and Irving Hartley, Hartley Productions.

Above: J. T. Dougherty, DuPont Company (left) with Kern Moyse, Peerless Film Processing head.

Above: veteran Bill Ganz, W. J. Ganz Co. (left) chats with John Hans of Depicto Films.

Below: (l to r) are film “music man” Thomas J. Valentino, pictured with Ted Roseen and Robert Davis, of Robert Davis Productions, at the New York Film Producers gathering last month.
This is the MODERN Story

Prewar Audience Research Sets Pattern for Postwar Growth
as Equipment Sales, Experience Broaden Services: Part II

EACH YEAR, industry “sponsors” hundreds of new public relations and promotional motion pictures which it expects to attract audiences of every description and type... these are films to explain a company’s new product from aluminum nishes to X-ray techniques... films to interpret economics or increase interest in nutrition. There are pictures for consumers, voters, workers, teen-agers and farmers, in short, for Mr. and Mrs. America and their whole family.

The task of creating these films belongs to highly-skilled craftsmen, for the most part, working from script to screen in studios and laboratories all over the U.S. What they create is destined, the sponsor hopes, for screens “everywhere” on which such fare may be shown. Today, the potential is truly enormous for it includes theaters from Radio City Music Hall to Grauman’s Chinese, both network and local television showings, small and large-town audiences under the stars and tens of thousands of 16 mm projector-owner groups, institutions, factories, cafeteria, grange and union halls, churches and schools.

Who Will See the Picture?

The process of getting the sponsored film print out of the laboratory and onto these screens is another specialized business... in distribution. For long before the creative process can actually begin, the company or association must produce such a film. The sponsor must satisfy these basic questions:

What is the purpose, the objective of the picture?
Who is going to see the film... and how will they get it?

The right answers to these key questions are the fundamentals on which any successful sponsored film project must be anchored.

Specialize in Film Distribution

Supplying audiences and delivering the film to them is the sole business in which Modern Talking Picture Service, Inc. has engaged these past 20 years. It does a lot more than that, however, in furnishing trained field supervision, meticulous record-keeping, film care and inspection for every shipment, and its present exten-

sive development and research activities.

To know Modern, its transitional periods, its people and its methods is a virtual key to the whole “public relations” aspect of the sponsored film medium. Following its official incorporation as an independent company in July, 1937, Modern continued to expand the only successful form of film distribution possible in that era; it brought both operator and projector to its audiences for sponsored films.

“Sign of Good Showmanship”

In the first issue of BUSINESS SCREEN (June, 1938), Modern's page advertisement titled “The Sign of Good Showmanship” offered the company’s “complete service” facilities, inviting sponsors to look beyond your product’s label—to see its life and hear how their own lives can be benefited...like the pudding of a movie is in the showing.”

These were “club shows” which cost the sponsor a penny a minute for undivided attention and averaged about $15.00 per performance, including trained personnel and equipment. That it was a good “buy” is attested by a typical Cty company booking at the Win. Filene's Sons department store in Boston where 4,500 customers viewed a cosmetics film from Monday through Saturday. Tens of thousands of women saw this Coty film in similar nationwide “club shows” back in '38.

Theatrical bookings were another Modern “service” and its principal Manhattan licensee provided projection service in many of the key exhibit theatres at the New York World's Fair in '38.

Facts About Audiences Emerge

By 1941, Modern had begun to accumulate and deliver some important statistics on its audience results. Reporting the previous year's figures on a Westinghouse film, The Middleton Family at the New York World's Fair (produced in Technicolor by Audio Productions), Modern tallied nearly 5,000,000 persons reached through three channels of circulation and revealed some economical costs.

A 55-minute version of The Middleton Family was booked into 2,500 theaters “selected as to area to fit properly into the overall pattern of the picture’s ultimate distribution.” Six hundred of these theaters were especially selected “for cooperation with Westinghouse dealers whose sales were above a certain minimum.”

Reach Larger Adult Groups

“Club showings” brought The Middleton Family to 3,069 church groups, introduced the Middletons and Westinghouse products at 1,366 parent-teacher meetings, reached 954 men's lodges; 712 women's lodges; 668 American Legion posts and an additional 1,789 adult groups of similar importance.

A third channel of circulation brought Westinghouse to 2,679 schools and colleges by the end of '40. Significantly, 877 of these were able to provide their own projection equipment. But 1,802 high schools and colleges required projection service to see the film.

In early '41 when the full goal of seven million viewers was reached for The Middleton Family, Modern was able to show that the total cost (including Technicolor production and prints, plus all distribution) was .0602 cents per person. Its research revealed that seven million persons gave their full and undivided attention for a total of 386,375,000 minutes; the cost per minute of attention per person was less than $.0012. A full minute of reading attention is considered an achievement for a SUNDAY EVENING POST or LIFE four-color ad!

Films Invite Media Comparison

Thus were the patterns of Modern’s present day IBM research, audience reporting and measurement being established... meaningful facts for advertising and sales executives... frank comparatives that challenge industry’s consideration of the sponsored film as a medium.

In these pre-WW II years, the sales efforts of 16mm sound projector makers were beginning to take hold. By 1942, Modern’s family of nationwide “licensees” were serving increasing numbers of “self-equipped school, churches and community groups.” In that year, too, Modern’s list of film titles available for school loan began building. Wilding Picture Productions, Inc. turned its full attention to defense film activities and its library of 12 films went to Modern. Burton Holmes Films gave Modern six additional titles it had been distributing for clients...

... Then Came World War II

But the company’s full transition was slightly delayed by an even more pressing engagement: World War II. Literally and figuratively, Modern’s facilities, its licensees and headquarters personnel “went to war” for the duration.

By 1943, Modern was one of the principal distributors of industrial incentives films for the Army’s Industrial Services Division (handling a 56-state area); it received a Certificate of Achievement for its wartime services (continued on page 64)
A BUSINESS SCREEN FEATURE REPORT: PART I

SOUND SLIDEFILMS
This Time-Tested Medium Has a New Look for Sales

Lighter, Better Equipment and Effective Techniques Are Bringing Results in Home and Field to Sponsors

The Sound Slidefilm has been a time-tested ally for sales training, promotion and a myriad of other business and educational purposes for more than two decades. Unheralded and less-publicized than its glamorous sight/sound "cousin" the motion picture, this comparatively economical, and simple tool has gone along winning sales, training and retraining salesmen and introducing products, services and policies for thousands of leading companies and trade groups.

Within the five pages that follow, companies report upwards of 500 slidefilm projectors in daily use within their organizations. The Lutheran Brotherhood has made sales records with home showings; Fuller Brush is recruiting better dealers for its field staffs; the Detroit Free Press is building ad lineage.

Technical advances have been steady in both color reproduction of slidefilm prints and in projection equipment. Lightweight equipment has overcome the salesman's objection to a bulky load; microgroove recording has extended the message and made it clearly audible. Costs are lower today, despite inflation, than at any time in audio-visual history. The creative techniques which are possible in sound slidefilm production give an unbelievably "life-like" quality to this static medium.

SCENES FROM DU KANE'S "FLIP TOP STORY" SHOW ADVANTAGES OF SOUND SLIDEFILMS

With a slidefilm you can take a product or process too large for the sample case or showroom directly to the prospect...

You can introduce new products, whip up sales interest and enthusiasm, carry the sales meeting right into the office......

And you can bring the home office directly to each man on the selling floor. You can show products right at the point of sale....

You can influence prospective customers with warm scenes of happiness... as opposed to visions of unhappiness or fear....

The dramatic effect of the screen helps to introduce new packaging... and you can show mass effect of your advertising...

The main point is that you can create a better feeling, a better understanding and appreciation of your company via the screen.
Family Shows Build Sales Record

Lutheran Brotherhood Life Insurance Society Registers Solid Sales Gains
With Personalized Home Showings of Well-Planned Sound Slidefilm Program

When the Lutheran Brotherhood Life Insurance Society, now one of the country's leading fraternal insurance groups, embarked on a sound slidefilm program back in 1956, its executives frankly admit that they weren't expecting the amazing increase in business that followed within six months!

Today the sound slidefilm method of presentation has become a virtual trademark of the Lutheran Brotherhood agent. Almost every one of the 585 men who represent LB in the field now use this sight/sound approach in selling—right in the home.

Visual Program Helps Make Contacts
They agree that it is indispensable as a sales tool and, just as important, they find that the uniqueness of a visualized presentation helps them make that all-important initial contact.

As one elated agent says: “My request to now The Lutheran Brotherhood Story turns every third NO! into a YES! right on the doorstep.”

How did it all begin?
The head of one of the Brotherhood's largest agencies, W. P. Langhaug, supervises 18 agents in the metropolitan Chicago area. His search for a new sales tool to help stimulate agents and move insurance sales off the traditional plateau which all lines reach on occasion turned Mrs. Langhaug to an exploration of the slidefilm medium.

Some Assets of the Sound Slidefilm
A pre-script discussion with Henry Ushijima, executive producer of John Colburn Associates, Inc., turned up these potential assets:

1. The slidefilm is an excellent teaching medium.
2. It can develop a dramatic situation which might seem insincere if an agent tried to create the same effect orally.
3. It can motivate the prospect without seeming to do so.
4. It provided the uniform presentation of the Lutheran Brotherhood story without chance of omitted facts and in the most effective, logical manner.
5. The slidefilm makes the entire presentation without interruption by the prospect.

No “Off Days” or Sudden “Freeze Up”
There were these further values:

1. Slidefilms lessen the margin of human error—they don't get “cold feet” or freeze up in the presence of a tough prospect.
2. Slidefilms don't have "off-days."
3. They don't forget all the key points and are uniformly clear and lucid in their explanation.

Sales Are Made to Only One Person
In brief, the Lutheran Brotherhood decided that the slidefilm could function as a “junior partner” of the agent. The medium could pave the way, preconditioning prospects, awakening the need, explaining, questioning and obliging him to face hard facts, unpleasant alternatives otherwise ignored.

Mr. Ushijima had another important theory that ultimately played a vital role in the Lutheran Brotherhood program:

"Historically the film had its beginnings in the theatre. Here it becomes entertainment for the masses. But as every sales manager knows, all sales are made to one person and one person only.

"For example, take insurance. One person considers the facts presented to him by the agent in terms of his life, his personal situation.

These sound slidefilms are bringing the LB story where sales decisions are made...

One person must be convinced and ultimately, one person signs the contract.

"Therefore, the showing of the Lutheran Brotherhood story must be highly personal. The film must talk to one person only and never be shown to groups."

This was the answer Mr. Langhaug sought. This was the unique approach, the concept of personal selling through film, which was carried to the Society's home office and brought a “go ahead” for a first sound slidefilm production.

Questions Start Prospects Thinking
This first film's title was, logically, The Story of Lutheran Brotherhood. Writer Edwin Schonfeld joined the team of Langhaug and Ushijima in reaching these conclusions:

Besides being highly personal in its approach, the film should not only emphasize facts... it should ask questions which oblige the prospect to think of himself and his future.

But The Story of Lutheran Brotherhood should tell of the philanthropies and church services which the Society supports—and it does. For this is a distinguishing feature of an organization operated by Lutherans—for Lutherans.

Showings Are “Bridged” to Action
The slidefilm follows this introductory phase with effective dramatic emphasis on the family's insurance need, moves toward the urgency of immediate action... and does not terminate.

The visualized presentation is “bridged” by The Lutheran Brotherhood's first slidefilm brings the prospect's future into focus...
the agent without any apparent interruption as he steps in to close the sale.

The Brotherhood's first program was completed in May, 1956. June was selected as a test month and Mr. Langhaug's 18 agents were selected as the test group. (Traditionally, in this office, June had been the slowest sales month, thus adding a slight challenge.)

On June 1, the 18 agents began using the film in their sales presentations.

**Tops Highest Monthly Sales Total**

By June 30th, the Langhaug agency had not only scored the biggest sales record for any June but had topped the highest monthly record in the agency's history.

The results of these tests were presented at the Lutheran Brotherhood convention in August. The agents' reaction was, to say the least, very enthusiastic. Over 400 agents attended the convention and exactly 431 placed orders for a slidefilm program and projector before they left the convention—a personal outlay of around $100 for each man.

**Notes "40% Increase in Production"**

Brotherhood executives had anticipated that the slidefilm would be of special value to the less skilled, less productive salesman. But the gratifying record of sales increases over the past two years has proved to them that the slidefilm medium raises everybody's sales curve.

Members of the President's Club (agents who have sold over half a million dollars of insurance in one year) found it indispensable.

"I can attribute a 40% increase in production as a result of my full use of the films," says one top-notch agent. (There are now four programs in the field.)

Insurance and financial security for the career girl is subject of "Magic Mirror."

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**Searching questions about family security are raised in this recent program . . .**

**Lutheran Mirror**

LB's Chicago General Agent W. P. Langhaug, who initiated series idea (left) reviews sequence with producer Henry Ushijima.

"How did I get along before I started to use the film in my interviews?" queries another agent.

Lutheran Brotherhood agency heads are happier, too.

They find the slidefilm program makes it easier to recruit new agents.

**Visauls Ease Training of New Men**

The films are used to train these new men, it minimizes the old methods of rigorous memorization of a long, complicated story. The film does the job, the agent concentrates on making the sale.

**The Story of Lutheran Brotherhood** proved so effective that the agents requested these additional films to meet specific needs:

*Lutheran Brotherhood and Your Child* deals with the question of life insurance for children.

*Lutheran Brotherhood and the Farm Family*

approaches the specific needs of the rural family.

*Magic Mirror* deals with the subject of career women and insurance.

All four subjects were produced by John Colburn Associates, Inc., under the personal supervision of Mr. Ushijima as executive producer. He has a final important word to say about the importance of projection equipment tested and approved for field use by these LB agents:

**Set Up Standards for Equipment**

"The best slidefilm," he maintains, "is only as effective as the equipment on which you present it."

Following extensive tests of equipment in which these criteria were set up, the O. J. McClure Picturephone was selected. Here is what Colburn and LB representatives looked for in projection:

1. Nominal initial cost.
2. Compactness—no agent likes to lug a heavy, bulky projector on his rounds.
4. Easy to operate—agents want to get right into the presentation—not become involved in running the projector.
5. Ease of maintenance, minimizing repair and increasing the time of actual operation in the field.

Agents report no difficulty with the equipment. If they have any problem it consists of trying to top their own excellent sales records and that's what they expect new slidefilm programs, opening new sales areas, to help them do as they carry The Story of Lutheran Brotherhood into homes throughout America.

Specific problems that relate to the farm family's future help make rural sales . . .

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**NUMBER 3 • VOLUME 19 • 1958**
Above: a Fuller branch manager shows the company's dealer recruiting sound slidefilm to a typical group of applicants. Equipment setup is shown at right.

Fuller Recruits With Slidefilms

**Prize Film Shows Dealership Applicants Profit Opportunities**

The Fuller Brush Company is well known to millions of American homes. To keep its familiar product line moving, the company depends on the number and caliber of the independent dealers who sell coast-to-coast. They comprise 73% of all those engaged in Fuller operations and table sales performance is maintained by a continuing, energetic recruiting program.

To help its 530 field managers follow model techniques developed in branch offices with low replacement ratios, Fuller turned to the sound slidefilm medium. Extensive research by its own sales staff was followed by the hiring of Transfilm, Inc., for the professional preparation, pretesting (with manager groups) and final production of a 13-minute program, *An Opportunity For a New Career*.

**Useful Indocrtination Tool**

Primary aim of the film is to convince the applicant that a Fuller dealership offers a high level of income while enjoying the benefits of self-employment. The slidefilm also serves as an indoctrination tool prior to actual field experience.

With Fuller's projection equipment needs narrowed down to 450 machines, the company selected the Sales Master, a 17-pound, self-contained unit which minimizes set-up time. Showings are arranged immediately after first contact with applicants and made by the branch or field manager. It is their feeling that the applicant is better prepared to ask pertinent questions relating to a Fuller dealership by this audio-visual presentation.

The film is also often used when the manager and applicant undertake a second interview in the applicant's home, in the presence of his wife. Here the program provides an ideal vehicle to familiarize the prospective dealer's wife with the type of career he is embarking upon. Again, interruptions are at a minimum and questions are asked only after the completion of the showing.

Get More and Better Men

This audio-visual tool has been in use over a year to date. It is resulting, according to Fuller executives, in the appointment of more and better qualified men. Fuller feels that its continued use will introduce a greater element of stability in the dealer organization.

In 1957, *An Opportunity For a New Career* was awarded top honors in the sales category for sound slidefilms in the 5th Annual Visual Presentation Competition co-sponsored by the National Visual Presentation Association and the Sales Executives Club of New York. Its field success validates that honor.

**A Note of Correction**

Advertising of the Better Selling Bureau and Rocket Pictures in our previous issue offered previews of syndicated sound slidefilms without cost. This is our error. Previews may be arranged at low cost.

Left: the Fuller slidefilm "An Opportunity For a New Career" shows how successful dealers achieve sales volume and profits.

Right: The Detroit Free Press shows growth in its trading market in promotional slidefilm.

The Detroit Free Press Finds That Slidefilms Help Build Ad Lineage

In the highly competitive Detroit newspaper field with several major daily papers, leadership of The Detroit Free Press is not an accidental phenomenon. Aggressive circulation and advertising sales promotion methods have accompanied the climb to top rank of this Michigan member of the Knight newspaper family.

High on the priority list of Free Press advertising sales tools are color sound slidefilms. Two excellent examples of these are currently in use to help the paper's advertising salesmen. Both are the joint projects of the newspaper's Promotion-Research Department and The Jam Handy Organization, Inc.

**Year-Long Market Study**

America's $9½ Billion Motor Empire condenses a volume of statistics, representing a year-long study of the Detroit market, into a 24-minute visual presentation which tells the story in fresh and concise style.

The advertiser and prospective advertiser see that the Detroit "retail trading zone" of a few years back is now an antiquated and deceptive yardstick, that "suburbia," and now "interurbia," have burgeoned into an empire of 15 homogenous Michigan counties whose total buying power has skyrocketed to nearly $10 billion a year—the nation's fourth largest market.

This new market, moreover, is served by 17 dailies, large and small, but only one, the Free Press, is a morning paper. The sound slidefilm, by means of photography, charts and diagrams, spells out the advantages of the morning paper's situation.

The sales representative lets the picture "build the case" for him on the screen, right in the office of the advertising manager or account executive. The key points are then applied by the salesman to the prospect's particular needs and point of view.

Fred N. Lowe, Free Press Promotion-Research Director, says that America's $9½ Billion Motor Empire has paid off handsomely in results.

**Show Women's Field Lead**

The Free Press followed up its use of this sound slidefilm with *Family Portrait*, which again delighted the paper's management with its creative rendition of a highly statistical story of Free Press predominance in the field of women's interests.

A brisk, lively script is keyed to a historical theme related to the paper's service to women readers during its 127 years of service. While easy on the eyes and ears, *Family Portrait* in 13 minutes gets across facts and figures whose import could have been lost on the printed page.

**Important "Fringe" Benefits**

Both of these Free Press sound slidefilms have given important "fringe" benefits. They have not only been eminently successful in presentations to long-time users of Free Press pages who wanted to be brought up to date on the Michigan newspaper situation and its new opportunities, but have been door openers for new accounts. The Free Press reports that top executives sometimes "too busy" to see a salesman do find time to see and hear the salesman's story on the screen.

**Media and the Slidefilm**

Not only individual daily newspapers, but leading magazines, media groups and both television and radio stations have made effective use of the sound slidefilm medium in recent months.

One of the most successful of these is the Television Bureau of Advertising's current slidefilm. 

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**BUSINESS SCREEN MAGAZINE**
A Slidefilm to Affect Attitudes

A doctor, a businessman and two housewives, with their four different attitudes toward health insurance symbolizing the viewpoints of millions of the general public, are prototypes in a sound slidefilm currently being used by the Health Insurance Institute to bring home to insurance company managements the vital importance of public relations.

How Attitudes Are Formed

Developed and produced by Henry Strauss & Company, Inc., of New York, the film People Are Our Business is designed to show how unfavorable attitudes are formed, what can be done to improve them, and why everyone in the health insurance field shares the responsibility for shaping individual and community feeling about this business and its public service goals.

The film points out that after companies provide the service and coverage the people want and need (and after research to broaden their services), they must make themselves experts in telling their story to the public. It furnishes concrete methods and explains how these approaches work and why they are effective.

Viewed as a communications tool, People Are Our Business illustrates the versatility of the slidefilm medium. Here it demonstrates a potential for affecting attitudes and stimulating people to think along new lines with both emotional and intellectual impact. Accompanied by a “Guide for Discussion Leaders” the program is implemented for good field use. Audience participation and discussion are encouraged.

Available on Free Loan

People Are Our Business is available on a free-loan basis from the Health Insurance Institute, 488 Madison Avenue, New York.

Improving Ad Copy

A Slidefilm for Advertisers

A color sound slidefilm, The ANPA Educational Program, was produced by Training Films, Inc., for the American Newspaper Publishers Association to help papers show local ad clients how good, clear copy facilitates production of well-printed ads.

Showing graphic examples of good and bad ad copy, the picture follows one ad through various departments of the paper. Sponsoring newspapers usually follow the film with a plant tour on which advertisers can see their own ads being processed. ANPA feels that advertisers who see the program have a new awareness of papers' needs, improve their selling.

Selling the City

A Steam Turbine Presentation

In its diversified product lines, the Worthington Corporation manufactures a steam turbine for use in small municipalities ... an expensive product with stiff competition.

To present its product to town councilmen (usually businessmen), a color sound slidefilm Mr. Smith Buys a Turbine was produced by Muller, Jordan & Herrick. A documentary story shows typical town council and its investigation of the product. Audiences thus identify with their own problem, can better evaluate competitive presentations. One element of an extensive campaign, the slidefilm has helped lead to considerable sales.

The Picture of Pfizer International

Wide-Screen Slidefilm Shows Employees Division Operations

Once a year, the 1,000 staff officers of Chas. Pfizer & Co., Inc., from all over the United States meet for dinner at the St. George Hotel in Brooklyn to review the past year's activities and buck themselves up for the year ahead. Pfizer is an old company (founded in 1849), but one that has grown so fast in the past decade that it is actually new at the same time.

Pfizer men and women (there are 12,000 now), many without a long record of service with the company, perhaps do not really know its many burgeoning facets as well as they might. Thus, it has become a tradition for each division in turn to present a program at the annual dinner explaining what it does and its position in the company.

This year, with its turn approaching, the Pfizer International Division began casting around for a good medium to show how the Division, organized less than ten years ago, has now grown to account for 37% of the company's overall sales.

International's public relations department, headed by John Western, with assistant William T. Carnahan, first considered display charts, movies and other devices to do the job, but finally settled on a wide-screen presentation to be produced by Visualscope Inc., as the best method.

International's main objective was to explain the problems of overseas operations and how they are overcome. It wanted home office and manufacturing division to know the reasons for such problems, for example, as why drugs for export must sometimes be packaged in troublesome tiny doses, or in metric measurements.

Because the presentation was a personal, almost “family” affair, it was decided that the narration should be live, and delivered in part by the Division's president, John J. Powers, Jr.

As finally presented, in an international atmosphere enlivened by an appropriately-costumed orchestra and travel posters about the world, the wide-screen presentation proved to be a tremendously hit.

In addition to the Visualscope slidefilm, on-the-spot slides of company officials photographed with polaroid cameras were integrated into the show—from “take” (continued on next page)
WIDE-SCREEN VIEW of Pfizer International:

Pfizer International’s presentation was designed purely for one show at the staff dinner. But within minutes after its screening, the film proved so popular and effective that it had been booked to Pfizer plants all over the world.

President and Board Chairman John E. McKeen, of the parent company, has taken it to present several Pfizer plants in the United States, it was shown at the recent stockholders meeting, and

Area Managers will show the presentation to Pfizer people in all overseas locations.

For showing to foreign audiences, the International Division’s public relations department provides a straight non-anamorphic stripfilm and a tape recording of the narration for guidance, but depends on the managers to adopt this to local conditions and deliver it live in the local language.

Thus, far from a one-shot affair, the International Division’s presentation has become one of the most widely used audio-visual devices in the entire company.

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SLIDEFILMS ala CARTE

Some Trite Treatments to Avoid in Sound Slide Films

by J. LeRoy Gibson, Writer, Producer

There are many competent producers making wonderfully effective sound slide films for clients who establish their value by use. But to take inventory of persisting problems is always interesting, sometimes amusing and, for some, necessary for the advancement of art.

The day has long passed since the sound slide film was generally looked upon as a sort of paraded motion picture or a cheap substitute for one. However, the title still persists in some quarters.

There is no exact formula—and one can be natural that there will always be a shakeout of opinions as time passes, for the established standards are very broad. But certain elements of subject matter and production deserve special attention for the good of the medium, the producer, the sponsor—and incidentally the audience.

The production of an effective sound slide film is not an easy job. The talents that go into its conception are worthy of their hire and the artistic and mechanical skills employed in its production, when of high quality, require substantial investment.

There are certain types of treatment which should be avoided. The most common of these seem to be:

1. THE PARALYZED MOTION PICTURE: Here static people with frozen features insist on speaking from the screen, often entering into dialogue. We call them talking cadavers. They betray their own medium by trying to make it what it is not. This is quite a trick, but it really never works, and is a confession of creative weakness.

2. THE LOPSIDED FILM: In this film the audio and visual are not equally balanced in either context or impact. The narration may be strong but weakly illustrated, or the opposite situation may exist, where the visual has a punch not supported by the text.

3. THE TANDEM FILM: This is where the audio says to the ear identically what the visual says to the eye, so that one contributes in no way to the development of the other. A recent picture showed a man obviously shoveling coal and the voice said, “This man is shoveling coal” instead of telling why or how he was doing the work. This, of course, an extreme example, but there are many degrees of the evil where the script betrays little if any appreciation of the power of the properly used audio-visual combination. Such a fault may be due to the fact that the script has been written by a “copywriter” rather than one trained in writing for the screen.

4. THE “GET YOUR MONEY’S WORTH” FILMS: These films are sometimes due to the client’s wish for “big value” in number of frames, running time or both, or can be due to a producer’s wish to convince a client that he is getting a lot for his money. Such a film can have too many frames which “rabbit-hop” along at a faster pace than is justified or required by the narration. Confusion and lack of favorable impression often result. Then there is the drawn out and sometimes “padded” film for that client who wants a “long show” for his money.

Usually the same story could be better and more impressively told in a third less time, with more carefully composed frames and a narration void of stilted words and rhetoric.

---

I Still Haven’t Bought the Hat

by William Alley, Exec. Vice-Pres., Industrial Film Producers

There has been a lot of talk in the papers recently about lack of salesmanship. It is true that sales training, by and large, has been neglected in the seller’s market that has existed since World War Two.

This so-called recession simply means that we are reverting to the buyer’s market which is our normal condition.

The thorough-going sales training programs that featured the 1930’s brought sound slide films to their greatest usefulness. The need is sharper now than ever— if you believe—and I do—the surveys that indicate extreme indifference to customers on the part of salespeople everywhere.

---

Listing Correction: the 1958 Production Review

* Within thousands of lines of essential data listing film producers in our recent 8th Annual Production Review, only two corrections have been requested:
  1. Under Eisler Products’ listing (Metro, N.Y.) title credits should read: H. K. Porter Company, Inc. and their Delta-Star Electric Division and Quaker Rubber Division (not separate companies).
  2. Add to Telic, Inc. listing (also Metrop, New York area) the name of Will Sparks as Story Editor of that film.

A supplement to the 8th Annual Production Review will appear in these pages next fall, listing new firms.
Media Magic

SPONSOR: Holiday Magazine
TITLE: Holiday Kaleidoscope, 20 min., color, produced by United States Productions, Inc.

☆ It would be a mighty dull media man who didn’t know by now that HOLIDAY is much more than a travel magazine. But lest he ever forget, HOLIDAY takes constant pains to remind him that the big Curtis publication reflects a wide range of interests.

One way this is done is via a new film which is now being presented to advertising customers. Designed to be as different as HOLIDAY is different, the film is mostly photographed right out of the magazine.

Leading contributor Clifton Fadiman and Editor Ted Patrick open the movie by talking about HOLIDAY—what it is meant to be and how it is put together. They point out that the well-contrived “Holiday Mood” is a stimulus to advertising readership, and reaches people when they are in a mood to buy.

To show how this comes to be, the film ranges through the editorial and advertising pages of the magazine while the simulated voices of William Faulkner, E. B. White, Irwin Shaw, Arthur Miller, J. R. Ullman and others talk about pieces on places and things they have written for HOLIDAY.

HOLIDAY’s pages—on film—are almost as beautiful as the original, which is saying something. The picture is a soft-sell, almost “mood” piece. Space buyers should be sitting ducks after this.

* * *

Tennessee Valley Development Depicted in “This Is TVA”

☆ This Is TVA, a 29-minute color motion picture on the resources development program in progress for the past 25 years in the Tennessee Valley, has been released by the Tennessee Valley Authority.

The new film includes an animation sequence showing how the system of dams operates for flood control, navigation and power production. In 15mm prints, the film is being made available on a free loan basis to television stations, civic clubs, community organizations, engineering and other technical societies and schools.

This Is TVA was produced by Sam Orleans Productions. Requests for booking should be directed to: Information Office, TVA, Knoxville, Tennessee.

Hard Facts for a Soft Economy

A Timely Picture Provides Answers for Today’s Business

SPONSOR: Borg-Warner Corp.
TITLE: Everybody Knows, 15 min., color, produced by Galbreath Pictures, Inc. Distributed by the Chamber of Commerce of the U. S. (rental basis).

☆ A provocative analysis of the economic paradox of higher prices and growing unemployment is supplied in Everybody Knows, 15-minute color film sponsored by the Borg-Warner Corporation and distributed nationally by the Audio-Visual Services Department of the Chamber of Commerce of the United States.

Everybody “knows” that higher wages are good for business. Pay people more, they can buy more. Everybody “knows” that it’s the race for profits that causes higher prices. True or false?

Relating wages and prices to productivity, this film spotlights vital facts about the cost of living and exposes nine common fallacies in today’s business economy. It endeavors to explain how we can continue to raise living standards without inflation.

Through the image of worker Bill Richards, a victim of unemployment when his factory closes, the views of a merchant, the ex-president of the union local, a former shareholder and a salesman and the president of the failing company, all shed light on the disaster.

The company salesman and president complete the story: the public won’t pay for something it doesn’t get. Prices rise to cover wage costs but products don’t increase in value. But increasing costs turn plant profits into losses. The layoffs start, everybody loses. Good scenes in Everybody Knows show workers punching out for the last time at the factory, the thoughtful faces of workers riding home.

The characters are well played with believable (if lengthy) lines and the net result is a timely contribution to the economic education of Mr. and Mrs. Average American.

Everybody Knows is available for a 3-day rental basis at $5.00; a full week is $10.00. Print may be purchased for $110.00. Contact Audio-Visual Services Dept., Chamber of Commerce of the U. S., 1615 H St., N.W., Washington 6, D. C.

Below: producer Dick Galbreath checks script with writer Norman Weissman (seated below).
PREVIEWER'S FILM OF THE MONTH

Koehring Film Shows Why Comp-
Leads in Construction Equipment

SPONSOR: The Koehring Company.

TITLE: This is Koehring, 20 min., color, pro-
duced by The Jam Handy Organization, Inc.

The Koehring Company of Milwaukee is
proud of the way its people build heavy con-
struction equipment—excavators, cranes, con-
crete mixers, hydraulic presses, pavers; proud
of its diversified production lines in plants across
the United States and throughout the world.

To express its management’s pride to
the company family as well as to present and
prospective customers, Koehring has sponsored a
new 20-minute motion picture in color, This is
Koehring.

Outlining elements in Koehring’s indus-
trial success, the film presents the company's
plants and employees; its research, development and
testing operations, and its equipment doing im-
portant jobs. The film emphasizes that people
are the most vital element in the company story
and that their craftsmanship and loyalty have
enabled Koehring to extend its leadership over
five decades and more.

Koehring is proud of a father-and-son tra-
dition, of its personal development programs
for promising young men, and proud of the
relationships maintained with personnel in
in plants overseas.

The Jam Handy Organization, Inc., of De-
troit, produced This is Koehring. The film is
being shown to the sponsor’s several divisions,
to distributors and salesmen, sales prospects,
general construction groups—and to audiences
of college students seeking new careers in the
industry.

Communicate to SELL
Products • Ideas • Methods
With BUSINESS FILMS

CATE & McGLONE films for industry
1521 cross roads of the world
hollywood 28, california

Send
Your Film
To The
Complete 16MM
Service Laboratory

Unsurpassed for...

SPEED
QUALITY

Personalized
SERVICE

MOTION PICTURE LABORATORIES, INC.
Phone BROADWAY 5-2323
1672 Union Ave., MEMPHIS 4, TENN.

The Master Craftsmanship
Your Film Deserves
How to make your budget buy more 16mm SOUND PROJECTORS

Whether you need a single projector or a "fleet" of more than 100, here is the machine that can make your budget go further: the NEW Kodak Pageant Sound Projector, Model AV-085.

You pay only $439* to get famous Pageant performance: sparkling, bright pictures filled with detail, because the Super-40 Shutter gives 40% more light than ordinary shutters at sound speed; easy setups, because reel arms fold into place, without turning a screw; lifetime lubrication, so you need never worry about interrupted schedules.

PLUS these 4 new features:
(1) Eleven-inch speaker in baffle case for full, natural sound. (2) Printed circuits in the new 8-watt amplifier for durability and reliable service. (3) Three-wire power cord to meet all electrical codes. (4) New tungsten carbide pulldown tooth for long, dependable performance.

Let a Kodak Audio-Visual Dealer put the new AV-085 through its paces. Or write for complete details. Either way you're off to a good start toward making your budget buy more.

*List price subject to change without notice.

With the new Pageant AV-085 you get top performance for just $439*. This new design incorporates important Pageant features at a price that makes your budget go further.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.
PREVIEWER'S FILM OF THE MONTH

Dun & Bradstreet Case Histories Shown in "Small Business U.S.A."

SPONSOR: Dun & Bradstreet, Inc.

TITLE: Small Business U.S.A.—The Story of Main Street, 30 min., b/w, produced by Wilding Picture Productions, Inc.

† Some years ago, A. M. Sullivan, Dun & Bradstreet's Director of Public Relations and Advertising, kept a record of the ups and downs of a business block on Long Island. It was a typical block, in somewhat typical times, with successes and failures very much in proportion to national averages.

Mr. Sullivan's records have now provided the case history background for a new film just released by the Mercantile Agency for the guidance of small business management.

Small Business U.S.A. is the story of these small businesses as seen through the eyes of an accountant. The location, though based on reality, is the fictional town of Sheppard Center and the "Main Street" could be any street, in any town, in the United States.

George A. Hester, the accountant, opens the presentation by repeating the frequently asked question, "Is there a formula for success in business?" He then proceeds to develop the theme and is assisted by a lawyer, a banker, a Dun & Bradstreet credit reporter and several businessmen.

The story is told in episodic form, using limbo sets, by visits to, and conferences with, the owners of small business: a drug store, a boys' wear store, a machine shop, a hardware establishment, a ladies' apparel shop and a grocery store. Each has a story to tell and it is the story of Small Business U.S.A.

The film presents the different situations behind the store fronts. It illustrates the problems faced, how they're surmounted, and when they're not.

The film is now available for general distribution to interested educational, business, religious and social organizations at a rental fee of $2.75. Ideal Pictures, Inc. is the distributor.

* * *

Illinois Sponsors Mental Picture

† Rehabilitation of the mentally ill is the subject of a motion picture being produced for the Illinois Welfare Department by United Film & Recording Studios, Chicago. Cast of 30 actors will be featured in location scenes shot in state hospitals.

F & B RENTALS

361 W. SUPERIOR ST. CHICAGO 10, ILLINOIS

Is There Any Easy Way to Get Important Ideas Really SOLD? People Buy Products or Ideas When They SEE • HEAR • UNDERSTAND!
Now! You can prepare your own visual aids on-the-spot as easily as this...

EXPOSE
Place original and Ozalid paper together. Set timer. Expose.

DEVELOP
Process exposed negative and positive film together.

PEEL APART
...and you have it... a transparency for projection. For translucent originals, it's even simpler!

New OZALID Projecto-Printer Kit

Simple, speedy way to make transparencies for overhead projection

There's no more need to be a photographic technician in order to prepare your own transparencies for overhead projection. With Ozalid “do-it-yourself” Projecto-Printer Kit, anyone can prepare on-the-spot transparencies from visual materials contained in textbooks, manuals, charts in fact, any printed material. You can get dozens of new visual effects and colors, inexpensively, in minutes. No darkroom and no trays! And this amazing new kit is completely portable.

Ozalid has set up a nationwide network of visual aids dealers to assure you of helpful advice and fresh materials. For the name and address of your nearest dealer, plus informative literature, mail coupon below.

Ozalid, Dept. D-5-1
Johnson City, N. Y.

Please send literature on “Projecto Printer” and name of nearest dealer.

Name
Organization
Address
City________________________State________________________
Introducing the new

FILMOSOUND SPECIALIST

399

This is the only sound projector that "zooms" the picture to fit the screen. It reverses for review...threads in seconds...shows still pictures...requires no oiling. It's the newest achievement in sight and sound! See it in action!

The "399" is the most versatile 16mm sound projector available today. As the chart below shows, it offers more advanced features, more exclusive features, than any other projector. In over-all quality it has no parallel, yet its basic price is only $499.95. It is the finest value of all sound projectors. Ask your A-V dealer to demonstrate, or write Bell & Howell Company, 7108 McCormick Road, Chicago, Illinois.

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<th>FACTORY SEALLED LUBRICATION</th>
<th>AUTOMATIC REWIND RELEASE</th>
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Exclusive new "zoom" lens* (f/1.6) fits picture size to fit screen without overloading the projector. One lens serves for different size rooms.

1. Sapphire parts at five film handling points deliver 400% longer life... years of trouble-free service.

2. Reverse operation for more effective instruction. Operator can stop, review, reverse and view again.

3. Rewind release automatically sets projector for "forward" after rewinding. Extraordinarily fast, 390 rewinds full 8" show in 8 minutes.

4. Still picture clutch lets you stop film on single frame for indefinite period.

5. "Cold Glass" heat filter* gives 7 times brighter still picture image.

6. Single frame drive* lets you advance or reverse, frame by frame, for slow motion study and discussion.

7. Frame counter* lets you measure elapsed time for any sequence.

8. Factory sealed lubrication eliminates need for oiling.


10. Automatic loop setter* eliminates "fluttering," reforms loops without interrupting show.

11. Hour meter* records running time; aids scheduling.

12. Threading is so simple that even a child can do it.

13. Top mounted reels let you set up on any table or desk without dangerous overhang.


15. Convenient self-contained speaker can play within case or from any point in the room. *Optional features

FINER PRODUCTS THROUGH IMAGINATION
Bell & Howell

PICTURE PARADE

"Ship Best Way"—by Air, Says United Air Lines Film

Adventures in the use of air freight in national distribution programs are dramatized in Ship Best Way, a new color motion picture released by United Air Lines for free loan showings.

Based on case histories, the 28-minute film centers around a traffic manager whose company desires to lower operating expenses to meet competition. Air freight allows the company to alter its distribution program and to make savings.

Ship Best Way was produced under the supervision of United's sales and advertising departments. The film is available to shippers and sales groups, trade associations, service clubs and other organizations.

Requests for prints should be directed to R. L. Mangold, manager of cargo sales, United Air Lines, 36 South Wabash, Chicago 3, Ill.

"In Europe With You" Depicts Overseas Air Trip Pleasure

A dream-come-true vacation for those with plane tickets is the pictorial promise of In Europe With You, a new 30-minute travel promotion film in color sponsored by Swissair. Swissair calls itself "The Airline of Switzerland."

A honeymoon couple fly via Swissair from New York to Europe. They visit Cologne and Frankfurt and they steamboat along the Rhine. They see Geneva, Milan, Rome, Palma de Mallorca, Madrid, Toledo and Lisbon. Among highlights that they and the audience have to remember are a sight-seeing trip through the Eternal City, a Spanish bullfight and a breathtaking flight over the Alps.

In Europe With You is available to clubs, churches and other groups on free loan from Swissair offices in New York, Chicago, Cleveland, Washington, D.C., San Francisco, Los Angeles, Atlanta and Dallas.

Navy's Career Guidance Film

The U. S. Department of the Navy has released for student career-guidance a 28-minute documentary in color entitled, Navel Wings of Gold. This new film produced by The Jam Handy Organization, Detroit, pictures the training program that produces naval aviators acknowledged to be among the world's finest young pilots of the jet age.
Burlington Railroad Shows
"Mr. Dodds Goes to Colorado"

"Mr. Dodds Goes to Colorado," a 28-minute color motion picture publicizing the pleasures of vacationing by train from Chicago to Colorado, is being distributed by the Burlington Railroad.

Observing the experiences of a couple who travel from the big city to the beautiful state via the Vista-Dome Denver Zephyr, the film calls attention to the luxuries of the train. In Colorado, the camera moves through Denver, Colorado Springs and the state's unforgettable natural attractions.

For information on the securing of prints of "Mr. Dodds Goes to Colorado," contact the sponsor at: Public Relations Dept., Chicago, Burlington & Quincy Railroad Company, 547 West Jackson Blvd., Chicago 6, Illinois.

* * *

"Friendly Man" Shows Where That Good Humor Comes From

In Spring having sprung, Good Humor men will soon appear in force. Timely promotion, then, is a new 13-minute film, The Friendly Man, sponsored by Good Humor Corporation.

The Friendly Man features a trip through Good Humor's Brooklyn, N. Y. plant. Shown are the manufacturing processes of various types of icercram products.

The Friendly Man was produced by a color by Suidmark Cine Productions, New York City.

* * *

Ideal Toy Corp. Releases a Fourth Film, "Lucky Bernard"

Ideal Toy Corporation has completed its fourth public service film, Lucky Bernard, which is now being released to television stations and schools.

The 13-minute, B/W film presents the story of 12-year-old Bernard Williams who was designated a "junior ambassador" to South America. His assignment was to distribute thousands of Ideal toys to underprivileged children in Peru, Ecuador, Colombia and Panama last December.

Accompanied by Santa Claus, Bernard was welcomed at each stop by throngs of youngsters and gave each child what probably would be the only toys he would receive all year.

Traveling with Bernard was New York TV star, Ray Forrest, who directed the photography.

Lucky Bernard, written by Ideal Public Relations director, Melvin Feltzer, takes youngsters on an exciting visit to South America, where they will see and do things with Bernard in a once-in-a-lifetime trip.

* * *

"Admirals in the Making" Gets 5549 Group Showings

Admirals in the Making, a 131-minute motion picture, has had 5549 community showings and 314 releases since its release, according to a report from the distributor, Association Films, Inc. Three-hundred prints of the film are in constant circulation through the professional distribution company and through 74 affiliated Dairy Councils, Association reports.

* * *

"The Wonder Wood" Tells Story of Wood Preservation

The Wonder Wood, a new 21-minute motion picture telling the story of pressure wood preservation, has been released by the sponsor, Osmose Wood Preserving Co., Buffalo, New York.

A broad promotional film, The Wonder Wood was designed for television showings. In color, it cites the many qualities of wood and wood's certain weak points—and how they are eliminated.

For information on the film's availability, contact: Joseph M. Bray, Osmose Wood Preserving Co., 980 Ellicott Street, Buffalo 9, New York.

* * *

"Montana and the Sky" Shows State's Wide Use of Airplane

Above Montana, the sky gives light and life to a big state full of western glories—rich mountains and rich ranches, cattle drives and rodeos, ranchers and prospectors and Indians dancing for the sun.

A state where the antelope play—as do the moose, the bears, the deer and the elk. Virginia City, Yellowstone National Park, Glacier National Park. People farming, riding, hunting, fishing, digging in the wealthy earth.

Providing an omniscient eye and a high-lifting hand over this mountainous land is the versatile airplane. How the airplane works for this state and its people is the interesting modern-frontier subject of Montana and the Sky, a new 17-minute motion picture sponsored by the Montana Aeronautics Commission.

Montana and the Sky documents the many jobs done by the airplane in Montana's skies. The Montana airline system is seen in action. Depicted are flying ranchers, the works of air marking, crop spraying, snake jumping, mercy flights—and an airborne sheriff.

Linked to the story of wings and western progress is a brief history of Montana and a suggestion of the character of the state and its people. Because it "represents an unusual record in the field of American," Montana and the Sky has been selected for the Library of Congress Permanent Motion Picture Collection. The documentary was produced by Film Originals.

A color print of Montana and the Sky is available for $97.00; a black-and-white print for $77.00. Contact: Montana Aeronautics Commission, Post Office Box 1698, Helena, Montana.

* * *

"Canada's Carpet Craftsmen" Sponsored by Harding Carpets

The story of today's counterpart of an age-old industry—carpet making—is attractively told in Canada's Carpet Craftsmen, 18 min., color and written by Crawford Films for Harding Carpets Ltd.

The whole sequence of Canadian carpet-making is described in the film—how carpets are designed, where the materials come from, how they are woven and dyed, how different types are produced.

Designed for showing to the general public, the film is available from Harding Carpets Ltd., Brantford, Ontario, Canada.
Slidefilm Talk

Pennzoil Using Slidefilms for Regional Sales Meetings

Pennzoil Division of South Penn Oil has released two new sound slidefilms for use in current regional sales meetings.

The new sales trainers are: Power and Pennzoil, a 15-minute color slidefilm on motor oil for automobiles, and Pumping More Profits, a 10-minute black/white slidefilm on gasoline selling.

Both films were written by the Film Department of Fuller & Smith & Ross, Inc. and produced by Cinemacraft Productions, Inc.

* * *

Simpson Co. Uses Tape, Slides

$ Simpson Electric Company, Chicago, has recently released a new heating, refrigeration and air conditioning service program consisting of 48 color slides and a 36-minute taped talk. The program is designed to help service men use their Simpson test equipment more efficiently while in the shop or on service calls.

Slides show various Simpson equipment in use on different kinds of equipment; the tape gives a running narrative of the individual problem and its solution.

Arrangements for using the program may be made through any of the company's 35 area representatives, or through Simpson's home office in Chicago.

* * *

New Slidefilm Shows How Right "Attitude" Pays Off

$ Your Attitude is Showing: sound-color slidefilm of 47 frames, is part of a new training program package distributed by United World Films. Included in the complete kit are a mobile on the "attitude" theme, a set of "attitude" cards for day-to-day guidance, a meeting leader's guide and a supervisor's follow-up guide.

Designed to help train employees to take a positive approach in their relations with customers, the motivation program covers such common attitudes as "What's in it for me?" "I don't ask me; I just work here," "I'm too good for this job," and similar patterns of thinking which many people express in their actions without being aware of them.

Where to Get Preview Details

The slidefilm shows how a "positive" effort pays off in business, at home, and in social contacts. Information on the use of the program is available from United World Films, Industrial Film Dept., 1445 Park Avenue, New York 29, N.Y.

Slidefilm Helps to Tell DuKane's "Fliptop Story"

$ A new sound slidefilm produced has been developed to help tell the sales story of the DuKane Corporation's new Fliptop projector.

Visual Aid for Producers' Use

Produced for DuKane by the Cal Dunn Studios, The Fliptop Story is designed to serve two purposes: to help dealers and distributors of DuKane equipment demonstrate the new machine to prospective customers, and to show these customers how they can use the projector in their own point-of-purchase selling.

The filmstrip begins by demonstrating the speed and ease with which the projector can be readied for use, and by outlining its construction and operating features. Major portion of the film emphasizes the possibilities of point-of-purchase selling with the new light-weight projector, and shows it in use by several businesses which have integrated it into their sales operations.

How to Obtain This DuKane Show

Prints of the demonstration slidefilm are being made available to DuKane distributors and dealers to help them tell the story of the new product to business and industrial prospects in their territories.
The Film Librarian's Corner

Board of Fire Underwriters Notes Film Library Addresses
☆ Attention, users of films from the National Board of Fire Underwriters: the National Board's film distributor—the Bureau of Communication Research, Inc.—is now located at 267 West 25th Street, New York 1, N. Y.

The new telephone number is ORegon 5-5330. Requests for films should be sent to the West 25th Street address.

The National Board of Fire Underwriters' California office, at 465 California Street, San Francisco 4, will continue to handle film requests originating west of the Rockies. However, all requests for films which are to be telecast should be addressed to the Bureau of Communications Research.

**“Punch Press Guarding” Film Shows Press Safety Devices**
☆ Punch Press Guarding, an 11-minute motion picture in color, has been designed to show management and workers the various guards which will protect workers on diverse punch press operations. Produced for the Industrial Accident Prevention Associations of Ontario, Canada, the film is being distributed in the United States by International Film Bureau, Inc., on a sales basis.

The new film depicts the duties of the punch press set-up men. It shows many types of presses, the set-ups required for safe guarding

and the guard adjustments possible. Such operations as blanking, shearing, forming and embossing are pictured.

Following some shocking examples of injuries experienced on punch presses, the film shows the guards which are available, the operations for which they are suited and the correct set-up of each guard. The importance of the set-up man in providing safe punch press operation is stressed. No guard provides sufficient protection unless it is properly adjusted, the film warns.

Punch Press Guarding was produced by Campbell Productions. A print may be purchased for $115.00 from: International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4, Illinois.
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Greatest Dollar for Dollar Value in its field!

The first economically priced HOT PRESS TITLE MACHINE for high quality, fast dry lettering in all colors, the answer to economy and precision accuracy in film titling. Prints dry from foil instantly. Accurate reproduction on paper or acetate cells. This versatile Hot Press will produce titles in any language, main titles, subtitles, trailer titles, TV commercials, slide films, super-imposed captions, shadow and third dimensional effects, etc. These may be applied to any kind of cut, scenic or live action background, including photographs. Ideal for Motion Picture Producers, TV Stations, Film Tiltng & Artwork, Special Effects Labs., Animators, Advertising Agencies, Commercial Photographers, Art Studios, Etc.

Latest 1958 Electronic TEL-Animaprint

Type heated at constant rate automatically, despite changes in room temperatures. Accuracy within + or — 1°F, by Thermistor...

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Motion Pictures—Slide Films . . .

for every need of Business and Industry

written by

Melvin Shaw
P.O. Box 24724
Village Station
Los Angeles 24, California

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Follow the Leaders

IN BUYING TYPE-SET TITLES

In 1957 we served a larger number of producers and did a greater volume of business than in any previous year. The reason should be obvious: our prices are as reasonable as is possible consistent with our high quality.

KNIGHT STUDIO

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Above: Retired Army Major J. C. Waldron conducts audio-visual aids class at Los Angeles post.

Army's L. A. Film Exchange Serves 178,000 Sq. Mi. Area

☆ Serving one of the most widespread geographical areas anywhere is the U.S. Army Signal Corps Film and Equipment Exchange in Los Angeles. Working out of headquarters on the 4th floor of the Federal Building, the exchange provides a fast and convenient film service to military detachments, large or small, in an area encompassing more than 178,000 square miles of the far southwestern United States.

The service covers military people in all of Arizona, part of Nevada (including Las Vegas), and all of California south of the 36th parallel.

In size, this territory compares to the entire Second U.S. Army area, which includes the states of Pennsylvania, Ohio, Kentucky, West Virginia, Virginia, Maryland and Delaware. The unit stocks a library of more than 3,000 prints of military motion picture training and information films, film strips and transparencies. New films are added to the library continuously.

Standard operable transparencies are a new addition to the exchange’s audio-visual training aids, which are available to commanders and training personnel throughout the area.

The exchange also provides projectors and other equipment, conducts classes to train qualified operators, and publishes a guide offering data on latest developments in this field.

Maj. James C. Waldron, retired, director of the exchange, estimates that about 250,000 people view showings of Army motion picture film during the peak winter three-month period. Besides both active and reserve Army personnel, these include high school and college students, professional and service club members, and the general public.

Maj. Waldron helped pioneer the use of motion pictures in Army training. He now specializes in the transparency process, which he considers an inexpensive and versatile means of visual instruction.

Maj. Waldron’s staff includes John A. Smith, section supervisor; Sgt. 1st Class William P. Allen, in charge of supply; Noel J. Guilen and Pvt. 1st Class Ludwig J. Schlies, film storage and issue branch; and Mrs. Dorothy Naugle, who does the administrative work.

Below: Major Waldron (ret.) is in charge of Army’s Los Angeles Film and Equipment Exchange. He is discussing air safety films with John M. Rogers (right), coordinator of Aviation Safety Division at the University of Southern California.
Two Account Execs Named by Wilding Picture Productions Inc.

Two account executive appointments have been announced by Wilding Picture Productions, Inc., Henry A. Houston has been appointed account executive in the company's Detroit office and James W. von Brunn has been named account executive in the New York office.

Houston formerly was a department head at Wilding-Henderson, Inc., in Detroit, a subsidiary of Wilding. Prior to joining the Wilding organization he was associated with Amos Parrish & Co., Ross Roy, Inc., Kenyon & Eckhart, Inc., and J. Walter Thompson Co.

Before coming to Wilding, von Brunn was a television film producer for McCann-Erickson, International, N.Y., and previously had his own art and tv consulting firm and was an art director at Benton & Bowles in New York.

Hugh Kelley, Jr., Appointed Playhouse Pictures’ Editor

Hugh Kelly, Jr., has been appointed film editor for Playhouse Pictures, Hollywood animation specialists, by Adrian Woolery, president.

Kelly formerly was an animation film editor with Walt Disney Studios and previously was associated with Consolidated Film Laboratories and the Technicolor Corporation.
Feldman to Pelican Films as Vice-President of Sales
\* Eli Feldman has joined Pelican Films, Inc., New York producers, as vice-president in charge of sales.

Feldman will function as a member of the studio's planning board with Joe Dunford, president—in charge of production, and Jack Zander, vice-president—in charge of animation direction. Feldman formerly was in charge of sales for U. P. A. Pictures, New York.

Maranz Named Account Rep for William P. Gottlieb Co.
\* Irving L. Maranz has been appointed as account representative for William P. Gottlieb Co., New York City, producer of sound slideslms, filmstrips and picture books.

Maranz formerly was a sales representative for the Sperry Rand Corporation and has several years of teaching background in public and private schools.

Lawrence Elected VEEP at LoUCkS & NOrLI NG Studios
\* Howard M. Lawrence has been elected vice-president of Loucks & Norling Studios, Inc., New York City. The firm is one of the oldest in the industrial film business, having been formed 34 years ago.

\* George Cannata has joined Robert Lawrence Productions as Storyman and Creative Designer. He most recently was employed with Ray Patin Productions in Hollywood and prior to that was with TV Spots. He studied art at the Instituto Allende in Mexico and graduated from the Chouinard Art Institute in California. His paintings have been exhibited on several occasions at the Los Angeles Art Museum.

Transfilm, Inc., Appoints Ned Smith Creative Director
\* Appointment of Ned Smith as a creative director at Transfilm Incorporated, New York City, has been announced by Walter Lowendahl, president of the industrial film and television commerical production company.

Smith will be available as a creative consultant to advertising agencies and industrial firms. He formerly was creative chief at the Raymond Spector Co., advertising agency where he developed copy and storyboards for more than 500 tv commercials.

His ad agency experience covers 18 years in copy writing and copy group head capacities with Kenyon and Eckhardt and Campbell-Ewald. He also served as agency principal with both Humphreys, Alley and Richards and Smith, Hagel and Snyder.

Premier showing of the film was scheduled for the National Association of Retail Clothing Furnishers Convention February 23-26 in Chicago. Film and record kits will be made available through the local chapter of the AIMBW, at cost.

Claire Morris Barrows Now With Hartley Productions
\* Hartley Productions, Inc., has appointed Mrs. Claire Morris Barrows, former off-camera homes and gardens editor of the recent NBC-TV Home Show, as an editorial and sales associate. Mrs. Barrows will continue her own home furnishings consultation business in Long Island, N.Y.

While she was a writer-producer, Mrs. Barrows won the Dorothy Dawe award, given by the American Furniture Mart for distinguished coverage of home furnishings on tv. She also won the "Apollo" award from the National Association of Summer Furniture Manufacturers.

Before joining NBC, Mrs. Barrows was an editor of Brides Magazine and "Clara Dudley" for Alexander Smith & Sons Co.
New Sylvania Ceramic Blue Tops are available in all standard sizes for any projector... to fill your exact requirements for clear, brilliant projection.

Blue Tops offer these superior qualities:

Brighter... Ceramic Blue Tops won’t scratch, chip or peel like ordinary painted tops... machine-made filaments assure pictures bright as life.

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Use Sylvania Ceramic Blue Top in your projector... your slides and movies deserve the best!

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IN USE BY FORD MOTOR COMPANY and Aerocraft Corp., Philco Corp., Bell Aircraft Co., Eastman Kodak Co., and many Government and State Agencies

CAMART TV CAMERA DOLLY MODEL III-B

- Boom arm raises and lowers boomp so that you can film while the camera is being moved. Can be lowered to 2 ft. or raised to almost 7 ft. high.
- Four rubber-tired 10" ball-bearing wheels for smooth, silent movement, in alignment for use with dolly tracks. Locking device for straight run.
- Counter Balanced spring action permits accurate balance for any motion picture camera with blimp, or standard television camera.

$1975.00 FOR N.Y.
Dolly tracks available

New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Genorco Electric Changer Shows 70 Slides by Remote

 retention slides are accommodated in the feed magazine of a new remote control electric slide changer, Model 6800, announced by Genorco, Inc., Jamaica, New York.

The Model 6800 slide changer takes as many as 70 (3 1/2 x 4") lantern slides with cover glasses and binding all around or Polaroid slides in plastic mounts. Operating by pushbutton remote control, the unit changes slides in less than 1/2 second, the manufacturer states. The Model 6800 adapts to most 3 1/2 x 4" type slide projectors.

There is no need to insert the slides into individual slots. The whole slide pack is placed in the feed magazine and all slides are in reach at all times. After being projected, the slides stack themselves in the receiving magazine. Slides are projected in sequence as desired, the change of image is accomplished with a curtain effect.

The Model 6800 slide changer is priced at $285.00. Pamphlet No. 257, describing the unit, may be obtained from Genorco, Inc., 97-08 Sutphin Boulevard, Jamaica 35, N. Y.

Bausch & Lomb Optical Co.
Adds New Tray to Projector

A new Balomatic “non-spill” slide tray has been announced by Bausch & Lomb Optical Co., Rochester, New York. Spring clips hold the slides in the tray. The trays are packaged in new containers designed for long-time handling and storage.

New Long Play Audio Vendor Out

A new long-playing Audio-Vendor tape recorder accessory for repetitive play-back of recorded talk and music is announced by Cousino, Inc., Toledo, Ohio maker.

New Model ULP-110 uses more than 500 feet of Cousino tape; has approximate- ly one hour of playing time with the Moebius Loop. It can be used with nearly any tape recorder and is especially useful in sales.

Two Pageant Projector Models Announced by Eastman Kodak

Engineering advances are featured in two new 16mm Pageant sound motion picture projector models announced by Eastman Kodak Company, Rochester, N. Y.

Model AV-085, a new “budget” unit, incorporates a specially designed tungsten carbide pulldown tooth, a printed circuit amplifier, a three-wire power cord (with two-prong adapter), and a 11-inch oval speaker.

The Model AV-085 provides forward projection only and operates on 105-125-volt 60-cycle AC. It may be run at both sound and silent speeds.

Amplifier output in the new projector is 8 watts. The unit has high and low frequency tone control and includes an 11" x 6" oval speaker in a lift-off baffle cover. The projector’s three-wire cord is expected to be particularly valuable in areas where municipal codes require an additional grounding wire for projectors.

The Model AV-085 incorporates such standard AV model Pageant features as folding reel...
arms, single-switch control, loop former, spring-loaded lower sprocket, fidelity control, Super 40 Shutter and permanent pre-lubrication. Measuring 14½" x 13" x 10¼", the AV-085 weighs approximately 33 pounds.

Eastman Kodak also has announced the 1958, 15-watt Pageant Sound Projector, Model AV-154-S, Type II.

This model features the new tungsten carbide pull-down tooth and a three-wire cord with two-prong adapter plug and has a 1200-watt lamp capacity. Type II Model Pageants accept 1000- and 750-watt lamps, enabling the user to match desired illumination levels.

The Model AV-154-S is available with a Kodak Deluxe Speaker in separate case.

Pushbutton Tape Splicer Shown by Camera Equipment

Ace “Clear-Vision” Tape Splicer, Model II, a new pushbutton unit announced by Camera Equipment Co., Inc., New York City, is said to make possible clean, even splices for all types of film. The Ace Splicer has a recessed blade. Its method of flat cutting prevents tearing or bending of the film, it is said. Depressed by pushbuttons, the blade springs back into its recessed position. Center bars in the base push the film back up after it has been spliced.

The splicer’s nonmagnetic construction precludes harm to magnetic coatings and stripes on film and the splicer makes strong butt or lap, straight or diagonal splices without use of cement or heat, the company notes. The film is spliced with ½ mil Mylar R perforated transparent tape.

Film width pins are adjustable for 70mm—and down to 8mm and are retractable into the base.

NEW FILM TYPES

DuPont Type 936 “Superior” 2 All-Purpose, Fine Grain Film

An all-purpose, medium speed film for exterior and interior motion picture production, Type 936 Fine Grain “Superior” 2, has been announced by the Du Pont Photo Products Department, Wilmington, Delaware.

Type 936 is described as having a finer grain than its predecessor in the “Superior” series and as being super-hardened to withstand processing temperatures as high as 125 degrees F. The film develops to normal density and contrast two to three minutes faster than the previous “Superior” 2, now discontinued, the manufacturer states.

Type 936 Fine Grain “Superior” 2 is available in 16mm and 35mm daylight-loading and lab-pack rolls, footage numbered. Its exposure indexes, for use with ASA-calibrated exposure meters, are 80 Daylight and 64 Incandescent.

Super Anscochrome Tungsten Available in 16, 35, 70mm

Super Anscochrome Tungsten film, a fast indoor color film, now is available in 16mm, 35mm (long length) and 70mm sizes.

The new film, a product of Ansco, Binghamton, New York, has an official tungsten film speed of 100 with normal processing. Super Anscochrome’s high-speed and its color characteristics make possible satisfactory results under a wide range of light sources, the manufacturer says.

According to Ansco, tests of the film show no appreciable change in color balance in exposures as short as 1-5000 second or as long as 4 seconds. Because of these characteristics the film is well-suited to high-speed photography, it is pointed out.

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SPECIALIZED TITLES

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PHONE OR WRITE FOR SPECIAL PHOTOGRAPHIC OPTICAL EFFECTS CHART & INFORMATION

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Normandy 3-9331
Reid H. Ray Announces Management, Sales Changes

Executive and sales management changes at Reid H. Ray Film Industries, Inc., St. Paul, Minnesota, have been announced by Reid H. Ray, president.

Sales activities of the organization's two divisions-industrial television production and theatre screen advertising distribution have been consolidated. Overseeing this unified effort will be R. V. Jefferey, in the newly-created position of general sales vice-president.

Jefferey will direct the home office sales and branch office sales in Chicago, Dayton and Washington, D.C.,—where a new office recently was opened.

Robert Whitney, formerly Ray's executive assistant, has moved from Minneapolis to represent the firm in the Washington office and will supervise government contracts handled by the production company.

Frank Balkin, of the Chicago office, who recently celebrated his 10th year with Reid Ray, continues in the Milwaukee-Chicago sales area. Sales activities in the Dayton area will be continued by A. Merritt Simpson, who has represented the company there for two years.

The theatre screen ad division, headed by Frank Havlicek, is expanding its activity to the West Coast. Named to the new position of controller for the company is T. J. Herman. Herman formerly was with Minnesota Mining and Manufacturing Company in domestic and foreign accounting assignments. His latest assignment was as controller of Zenith Plastics in California.

Mrs. Francis Hostetter has been named assistant treasurer in Reid Ray's general accounting department.

* * *

Du-Art Film Labs Acquires Associated Screen News, Ltd.

Du-Art Film Laboratories, Inc., New York City, has acquired the assets of Associated Screen News, Ltd., of Canada, and has formed a new subsidiary to be known as Associated Screen Industries, Ltd.

Officers of the new company are Al Young, president; Irwin Young, vice-president; Murray Briskin, secretary, and Jack Fellers, treasurer. Murray Briskin, formerly executive assistant to the president of Associated Screen News, Ltd., will be executive director of the subsidiary company.

Bert G. Shevelove

MPO Forms New Division to Produce Live Industrial Shows

A new division devoted to production of live industrial presentations has been formed by MPO Productions, Inc.

The live-presentation division was described as a logical business development by Judd L. Pollock, MPO president; a company such as MPO, having years of experience in industrial films, is oriented to industrial show requirements.

The new division will cover all types of industrial presentations including sales meetings, dealer conventions, sales training sessions, closed-circuit TV sales meetings, product introduction shows and stockholder presentations.

Heading the MPO Live Presentation Division is Bert G. Shevelove, experienced as a producer, director and writer in the legitimate theatre, television and industrial shows.

Shevelove's Broadway credits include Call Me Mister, Small Wonder, Kiss Me Kate, and Moon of Sundays. In television, Shevelove directed a number of entertainment shows and has previously created industrial shows for General Motors, Chrysler and others.

* * *

Musique Quo Spot Library Providing Film Music

A new library service providing all-instrumental music is being introduced to film and recording studios by Standard Transcription Services, Inc., Chicago.

Musique Quo Spot Library functions as a source for music and musical effects for motion pictures, slideslips and television commercials. A complete selection of music is available for commercial announcements, posters and others; contrasts and backgrounds for 10, 20 and 60-second soundtracks.

The library includes over 1,600 tracks of instrumental music ranging from split-second action-getting effects to complete musical backgrounds of over two minutes.
Better Business Bureau Presents:

(continued from page 33)

treats, again in dramatic dialogue fashion, with a charity solicitation team—a man and wife bilking some honest and rather distinguished citizens of some hard earned dollars as the result of a polished telephone manner that would draw blood from the proverbial stone, if only the stone could hear.

In this charity solicitation sequence, a highly professional use is made of the contrast between the appearance of the people and their surroundings and the way they sound.

The Voices That Deceive

Against a loathsome background that, even at the peak of inflation, might represent a fifteen-dollar-a-month rental, two individuals who look a little as if they were personally picking all barber and beauty shops hold forth in voices that would do credit to the Duke and Duchess of Windsor on a good morning.

Writer-producer William M. Nelson and director Warren Murray note that the problem in this visual and verbal juxtaposition was not that of how to take advantage of it, but one of restraint.

Final sequence of the film treats, again in positive fashion, with a home-improvement swindle.

DAMAGED FILM REPAIRED BY
THE FILM DOCTORS®

in the Science of FILM REJUVENATION

For All 16 & 35mm Films
The Rapidweed Process Removes:
Scratches • Abrasions • Dirt
Oil Stains • Curbs Brittlenees
Repairs Damages
Send for Free Brochure, "Facts on Film Care"

It is well presented and should strike a familiar note to that large segment of the public who have been taken in by similar deals.

Early Response Impressive

Only a few weeks have elapsed since the closed circuit color premiere of the film. But already, reactions received from the audience who saw the film are impressionable.

The audience was considerably more select, and inclined to be more critical, than will be encountered by the film in general use; it consisted of Better Business Bureau officers, directors, civic leaders, prominent industrialists, and in general a valid cross-section of the leaders of any city's business community.

Their reactions to date, pouring onto the desk of ABBB President Victor Nyborg are "universally enthusiastic and clearly indicate a resounding success."

Some Typical Film Requests

In El Paso, Texas, for example, the local Air Force Base wanted to show it to enlisted personnel as soon as possible. In Savannah, Ga., managers of three separate industrial plants wanted it post haste for showing to all employees. In Pittsburgh, the station carrying the closed circuit telecast insisted on being the first to run it for general audiences.

In Scranton, Pa., all three local stations agreed to run it. In Peoria, III., local luncheon clubs wanted it immediately.

In Rockford, Ill., a local committee wanted a print to use to attempt to start a Better Business Bureau in their city, where none exists. In Mobile, Ala., two chain store executives requested that the film be shown to all employees. In San Francisco, a top official in the audio-visual education department of the school system recommended the purchase of two prints for the permanent libraries of the local high schools.

Akron Phone Company Orders

In Akron, Ohio, the telephone company wanted the earliest possible showing for all of its employees. All of this in addition to an enthusiastic response from TV station officials wherever it was shown.

Asked for his opinion as to this unprecedented demand resulting from a single showing—with no solicitation or promotion—of a ( CONTINUED ON NEXT PAGE)
FLORIDA

MariannaFilm, Inc., 1745 South Dixie Hwy., Miami 6.

MICHIGAN

Michigan School of the Arts, 807 Grand River Ave., East Lansing 2.

OHIO


NEW JERSEY

Slidecraft Co., 142 Morris Ave., Mount Lakes, N. J.

ASSOCIATION FILMS, INC., Broad at Elm, Ridgefield, N. J.

NEW YORK


Buchan Pictures, 122 W. Chippewau St., Buffalo.


The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Company, Inc., 723 Prospect Ave., Westbury, N. Y.


Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 509BS Suffern.

PENNSYLVANIA

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.


The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

WEST VIRGINIA

B. S. Simpson, 818 Virginia St. W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

FLORIDA

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

GEORGIA

Colonial Films, 71 Walton St. N. W., Alpine 5578, Atlanta.

LOUISIANA


Phone: RA 9061.

MARYLAND

Star-K Films (Since 1929), Howard and Centre Sts., Baltimore 1.

I.E. 9-3391.

MISSISSIPPI

Herschel Smith Company, 119 Roach St., Jackson 110.

TENNESSEE


VIRGINIA

Tidewater Audio-Visual Center, Cameraland Bldg., 29 Southern Shopping Center, Norfolk 5.

Phone: JU-31181.

MIDWESTERN STATES

ILLINOIS

American Film Registry, 1018 So. Wabash Ave., Chicago 5.


Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 290 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

MICHIGAN

The Jam Handy Organization, 5821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue.

OHIO

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Flying Film Service, 1810 E. 12th St., Cleveland 14.

Sunday Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twynam Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

CALIFORNIA

LOS ANGELES AREA

Clausenthe Audio Visual, Sales and Service, 110 Shoppers Lane, Covina.


The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.


Rakfke Company, Inc., 829 S. Flower St., Los Angeles 17.

Phone: TR 8664.


Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

COLORADO

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

OREGON

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

TEXAS

Association Films, Inc., 1108 Jackson Street, Dallas 2.

UTAH

Deseret Book Company, Box 958, Salt Lake City 10.

BETTER BUSINESS FILM:

(CON'T. FROM PRECEDING PAGE)

Better Business Film: (CON'T. FROM PRECEDING PAGE) film. Pathoscope's President, Edward J. Lamm said, "A part of this reaction, of course, must be attributed to the prestigeful fact of the closed circuit telecast itself. But in addition, the demand from groups representing all segments of community and business activity indicates that the picture has hit a common denominator of experience with all people.

"This is what we and the Association of Better Business Bureaus tried to accomplish in more than a year of discussion and script preparation. It is pleasant to note that our objective seems to have been realized."

FACE OF THE SOUTH:

(CONTINUED FROM PAGE 35)

for. Mitchell carries his analysis of the economy through four segments of the South—The Mountain Area, the Piedmont, the Piney Woods and the Plantation South—each with its economic problems.

Mitchell discusses economic progress in the South—the result of improved agriculture, increasing industrialization and the redistribution of wealth.

Appropriate for adult groups, colleges and schools, Face of the South may be rented from local film libraries or be purchased (color only) for $180.00 from BFC Films, 220 Fifth Avenue, New York 1, N. Y.

Clifford Wells Appointed Sponsored Film Mgr. at Ideal

Clifford Wells has been appointed manager of public relations and sponsored films for Ideal Pictures, Inc., Chicago, according to an announcement by Paul Foght, president. Wells formerly was a public relations supervisor for Standard Oil Company, where he managed the public relations film program.

SOUND RECORDING

at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services, Color printing and lacquer coating.

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Motion Picture Service

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Cleveland 3, Ohio
America's Growing Leisure Hours Show Need for Creative Hobbies

Sponsor: Hobby Industry Assn. of America.
Title: Time Out for a Hobby, 15 min., color, produced by Neil Harvey Enterprises.

One of the significant facets of our economic system is that today industry has achieved production and technical progress which grants more and more leisure time to its employees. According to the Hobby Industry Association the use of this leisure time can help produce for this era, a generation which will be regarded as alert and productive rather than lethargic and bored. Through creative hobby products, men and women, boys and girls are brought closer to a fuller appreciation of "things" and interests outside of and apart from their daily living.

Looking toward the younger members of our nation, the Hobby association's film points out that in many foreign countries, including Russia, elementary scientific theory is demonstrated through the building and use of models, as accredited school subjects. The exposure of young men and women to building of working model boats, airplanes and trains very often starts their imagination toward the full-scale counterparts of our technology.

The Association feels that the time to develop interests and aptitudes for complicated scientific theory is during the early years of youthful maturity; that the transition from simple and interested understanding of a hobby is easily made to more complicated analogy.

The Hobby Industry Association of America represents 1,000 members who make, distribute and sell hobbies and crafts. Time Out for a Hobby is being distributed by Modern Talking Picture Service.
The MODERN Story . . . II

(CONTINUED FROM PAGE 38)

By Donald R. Oard

The Navy's Industrial Incentive Division. Its licensees delivered War Loan films to thousands of audiences throughout the various campaigns. William MacCallum, representing Modern in Pennsylvania, was that state's war loan film director.

Movies for Plant Workers

These were the years when Modern helped set up "Midshift Movies" and "Noon Hour Film Showings" in war plants throughout America, a pattern which persists to this day. Projection service techniques supplied equipment otherwise unavailable, day and night shipments of battlefront reports on film from the Armed Forces. Some stations to new records along the production lines, helped set bond sales records.

The war which took away key personnel and ended "business as usual" was to give a tremendous impetus to the use of films for postwar informational and educational purposes. Out of the services came back to peacetime duties that Modern came a good many of today's top echelon executives.

Issue First "Index & Guide"

In 1945, Modern began the postwar development program it had set aside in '42. 34 titles were listed in the company's first "Index & Guide" mailed to 25,000 high schools and colleges in 1945. In that year, the first company-owned regional film exchange was opened in Philadelphia.

By 1946, the Philadelphia "split" operation became a full branch office as well as an exchange, with Carl Lenz in charge. Formerly with Lippincott Pictures, Lenz had been in charge of the Quantico, Va., film library while serving in the Marine Corps.

Navy veteran J. Richmond Ritenour, formerly in charge of the Wilding film distribution operation, joined Modern in 1946. After opening a Modern exchange in Atlanta in 1947, Ritenour became a supervisor of exchanges. He returned to New York in 1951 to take charge of Modern's fast growing television department.

When the Pittsburgh exchange was opened in 1947, another Navy veteran took charge, George Lenihan, who had managed the Navy's film depot in London during the war, was the new Pittsburgh manager. He was recalled to New York in '51 and placed in charge of advertising and promotion.

The carrier Randolph's photo officer, Dick Hough, reopened Modern's Chicago sales office on his return from Navy service in '47. He became a vice-president of Modern in June, 1953. In December, 1954, Carl Lenz, Dick Ritenour and George Lenihan were also named vice-presidents of the growing enterprise.

Elise Cox, treasurer of Modern since 1948, joined the company in 1942 as assistant to Howard Eberle. She became assistant treasurer in 1943.

16mm Projector Sales Increase

The job ahead was getting bigger . . . postwar sales of 16mm sound projectors moved up to 40,000 per year; the total number of projectors in the hands of these "self-equipped" audiences crossed the 100,000 mark, crept toward 200,000 in the late '40's. The key word ahead was "logistics" to borrow a military term.

With audiences available from coast-to-coast, how do you move a 7-lb. film package, containing a valuable color print worth $100 and more, to the largest number of groups in the shortest space of time?

To assure a good presentation on the screen each time (a vitally important factor for the sponsor) you can "bicycle" the film from one group to the next. In fact, that's the best way to assure its eventual loss in transit.

The task is to get the film from the film library to the audience and back as quickly as possible and at the lowest cost to both the audience and the sponsor. That's the reasoning behind Modern's expanding network of regional film libraries. By 1948, the company was supplying sponsored film programs to 27,114 organizations in a single month (April). Each of the showings required a careful inspection of the print, its day and date shipment and return, advance notice of the showing to the sponsor and his representatives and reports on the nature, size and reaction of the film's audience.

Great Amount of Detail

Behind all that activity lies an immense amount of "paper work." Audiences exist but they have to be informed after being located, that's a job for promotion; audiences have to be checked and rechecked for facts and figures; that's a job for accounting and research.

All of this activity took many new people, new physical equipment like the company's nationwide installation of electronic Inspect-O-Film equipment and IBM record-keeping installations at New York headquarters.

Men to Meet New Challenges

Don Konny came out of the service to become a division manager of exchange operations and an account executive in Pittsburgh. Bill Oard joined the company in 1948 to manage its IBM operations which were installed in mid-1947. At present an account executive in Detroit for Modern, Oard serves in exchange supervision in Chicago for several years.

John Cook, now division manager of 14 regional exchanges, came to Modern in May, 1949 as manager of the Washington exchange, now headquartered in New York.

Other recent additions to the company's staff include Jack Lally, who since 1953 has been servicing accounts in the East and South; Art Bach, who joined the Chicago sales office in 1955 and Ralph Del Coro, who now supervises Modern's growing sponsored television film activities.

Reach 58 Million in 1955

The "family" was growing and so was the audience . . . by 1955 Modern accounted for over 58 million persons who saw films through exchange facilities in that single year.

In 1955, also, Modern registered more than 35,000 new user groups and offered its sponsor clients more than 133,000 registered audience groups, including 36,889 church congregations; 16,556 plants and offices; 2,924 adult club organizations, etc.

Today, this national film distribution network serves more than 300 companies and associations, provides facilities and controls for 662 titles which it offers to four principal channels of circulation: theatres, television stations, 16mm self-equipped groups, and roadshow operators. What is Modern's "system," how does this distributor "certify" its circulation . . . how much does it cost to deliver a 27-minute color motion picture on the screen?

That's another story . . .
NOW in the East it's... MOVIELAB for COLOR

EASTMAN COLOR
- DEVELOPING 35MM (5248) COLOR NEGATIVE
- DEVELOPING 35MM (5253) AND 16MM (7253) INTERMEDIATES
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The Big Picture

of the little things that count!

Big bridges and big buildings? Surely, but the steel maker is also concerned with the little things that make for comfort and happiness right in your home.

United States Steel gives the public, — customers and U.S.S. personnel, a fascinating and dramatic motion picture presentation of manufacturing genius and of distributive enterprise—from mine and farm to your grocer’s counter—in “Treasure Chest,” — produced with the professional assistance of The Jam Handy Organization.

To tell your company’s story convincingly, call

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ENTEprise 6289 • DAYTON ZEnith 0143 • PITTSBURGH
FEATURES:
Films at Brussels
California Conference Report...
Antiquated Aunt Biddie. Distrusts inventions, can't be persuaded, isn't even curious. How unimaginative. How unlike a woman!

If you have a product or service for women, you know how enthusiastic they can be about new ideas, new conveniences. What you may not know are four popular ways Modern provides women's audiences for your public relations film.

Modern presents your film to young women while they are still in high school. Teen-agers in home economics classes learn how to be smart consumers. Here a girl is taught about cooking, housekeeping, raising a family, grooming, health and community responsibility. She develops ideas and preferences she carries with her into marriage — where she'll make 60% of all buying decisions. (And ... 50% of the girls get married before their twenty-first birthday.)

When she marries, Modern continues to insure your access to her attention.

Come right into her living room through television . . . with a full length film, or with a featurette in MODERN HOME DIGEST. Attract her again when she steps out for entertainment. For interesting sponsored films are regularly booked by Modern into most of the nation's 17,500 motion picture theaters, where they supplement the feature. You'll have added attention, too, when your film is shown to a woman at her club, church or where she works.

In clubs and schools alone during 1957, Modern arranged showings of suitable films to 25,489,103 women. Theaters and television showings reached millions more. If you have a film that presents a product, service or idea for women, trust it to Modern and it will be seen by women.

Modern provides the audience for your public relations films

SALES New York PL 8-2990 Detroit TE 2-4211 Pittsburgh GR 1-0118
OFFICES Chicago DE 7-3252 Los Angeles MA 3-2121 San Francisco YU 2-1712

MODERN
ASK ANY CARAVEL CLIENT...

Allied Stores Corporation
American Bible Society
American Can Company
American Heart Association
Associated Merchandising Corp.
Berkshire Knitting Mills
Bethlehem Steel Company
Godfrey L. Cabot, Inc.
Calvert Distillers Company
Cluett, Peabody & Co., Inc.
General Fireproofing Co.
J. C. Penney Co., Inc.
Royal McBee Corporation
Socony Mobil Oil Co., Inc.
Towmotor Corporation
Towle Manufacturing Co.
... and many others

ALL SELLING — yes, all selling — is the result of pictures.
— Pictures the salesman creates in the minds of his prospects.

How can you be sure these mental pictures will be vivid . . .
dramatic . . . action-compelling?

The answer is films — films fired with Imagination!

Caravel has been creating this kind of film for more than a
quarter of a century. — Films to train retail sales people . . .
(witness a recent outstandingly successful motion picture “You
are the Star!” produced for Allied Stores Corporation). — Films
to promote the sale of hundreds of different products and services,
each tailored by expert craftsmen to the needs of the individual
client.

We invite you to view one or more of these films — either in
your offices or ours — and find out for yourself how they were
shaped to transmit to the salesman and the customer the kind of
mental pictures that build steadily increasing sales.
Medical motion pictures have grown-up. The layman sees a very few of the many screened for physicians, surgeons and hospital staffs. All of them, nowadays, are dedicated to bring new and vital information to the greatest number of professional people in the shortest possible time. Medical motion pictures are helping to save lives. Remember: Doctors are the toughest audience a motion picture can face. Some of us are bug-hunters. Doctors are pickers, bless them.

Among our clients:

- American Telephone & Telegraph Co.
- Babcock & Wilcox Co.
- Carborundum Company
- Cast Iron Pipe Research Association
- E. I. du Pont de Nemours & Company
- Ethyl Corporation
- Ford Motor Company
- General Motors Corp.
- Mereck & Co., Inc.
- National Board of Fire Underwriters
- National Cancer Institute
- Pennsylvania Railroad
- Sharp & Dohme
- E. R. Squibb & Sons
- The Texas Company
- Union Carbide & Carbon Corporation
- U. S. Navy
- Virginia-Carolina Chemical Corp.
- Western Electric Co.

—and many, many others
Serving the needs of the 16mm film industry... byron announces another "first"... Westrex highest fidelity sound recording system

designed and engineered to include new and exclusive features and provide higher quality sound-on-film at lower cost in less time

features include:
- Mixer Studios, Narrator Studios and Theatre Recording Studio, with 16mm and 35mm projection facilities.
- Dubbers and Recorders, both optical and magnetic, including 16mm and 35mm and ¾-inch tape with Rangertone sync.
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- Looping Facilities.
- High-fidelity Monitoring Systems.
- Special Double-speed Transfer System.
- Track Processing by latest spray method.
- Individual Editing Rooms with Westrex Editor, with or without editorial personnel.
- Complete Music and Effects Library.

For full information and price list, write, phone or wire byron Laboratory

1226 Wisconsin Ave., N.W., Washington 7, D.C., Federal 3-4000

PRACTICALLY EVERY 16MM FILM PRODUCER IN THE UNITED STATES IS A CLIENT OF BYRON
Very soon, you will have an opportunity to inspect and try a completely new addition to the distinctive family of 16mm motion picture projectors built by Technical Service, Inc. We invite you to expect an entirely new standard of quality, appearance, and convenience. Nothing comparable exists in the price range of this new model.

Let us put you on our list to receive full information and see us at

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BUSINESS SCREEN
THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY, EDUCATION AND TELEVISION

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Edmund Kerr, Western Manager, 104 So. Carondelet
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CASE HISTORY OF A SUCCESSFUL BUSINESS FILM *

"IT'S EVERYBODY'S BUSINESS"
An Animated Motion Picture in Technicolor
Written and Produced for E. I. DU PONT DE NEMOURS AND COMPANY, INC.

MAY, 1954 THROUGH DECEMBER, 1957
2,089 NON-THEATRICAL SHOWINGS
AUDIENCE: 9,990,000

462 TELEVISION SHOWINGS
ESTIMATED AUDIENCE: 62,886,300

HONOR MEDAL — FREEDOMS FOUNDATION — 1954

John Sutherland Productions, Incorporated

LOS ANGELES
201 North Occidental Boulevard
Los Angeles 26, California DUnkirk 8-5121

NEW YORK
136 East 55th Street
New York 22, New York PLAza 5-1875
SPECIALISTS do the finest work!

Specialists are best equipped and best qualified to do the finest work. That's why Color Reproduction Company's nineteen years of specializing exclusively in 16mm Color Prints has developed a technique for guaranteed film quality which is the Standard of the 16mm Motion Picture Industry. For the FINEST in 16mm Color Prints . . . USE COLOR REPRODUCTION COMPANY!

Write for Latest Price List

Color REPRODUCTION COMPANY
936 Santa Monica Blvd., Hollywood 46, California
Telephone: Oldfield 4-8010

How Postal Rate Revisions Affect 16mm Shipments

The current postal "library book rate" has been extended to 16mm motion picture film and other a-v material shipments throughout the United States, rather than only for the first three zones or the state of origin. The rate remains: 4 cents for the first pound, 1 cent for each additional pound.

The "library book rate" extension on 16mm film and a-v shipments is provided by Public Law 85-426, 85th Congress, enacted May 27 and effective from August 1, 1958. The list of audiovisual materials eligible for this rate is unchanged—when the materials are shipped to or from non-profit organizations, schools or institutions. Included in the "library book rate" are 16mm films, filmstrips, transparencies for projection, slides, microfilms, sound recordings and catalogs of these materials.

An increase in the postal "book rate" is provided in the new law: the "book rate," which includes 16mm films and film catalogs, except when sent to commercial theatres, is increased from 8 cents on the first pound and 4 cents on each additional pound to 9 cents on the first pound and 5 cents on each additional pound.

Both the "library book rate" and the "book rate" are fourth class mail rates. As such they are affected by the new fourth class minimum weight of 16 ounces. The minimum formerly was 8 ounces.

Industrial Editors Take a New Look at Communications

John Flory, advisor on non-theatrical films for Eastman Kodak Company, represented the business and informational film industry in a panel discussion of "other media" during the 1958 annual conference of the International Council of Industrial Editors, held June 16-20 at the Shoreham Hotel in Washington, D.C.

Besides films, media represented on the panel (a feature of the afternoon "Techniques Unlimited" session on June 18) were bulletin boards, employee manuals, public address, tape and other electronic media, and meetings and conferences. Purpose of the "Techniques Unlimited" session was to show industrial editors the newest ideas in various fields of industrial communication.

As an "eye opener" feature, the last three morning sessions started with a motion picture newsreel of events of the day and night before.
Communications For Business

Integrated Creative Services for YOUR ORGANIZATION

in One or All of Five Important Areas...

- **RESEARCH**
- **ANALYSIS**
- **CREATIVE SERVICES**
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...to help you research and analyze your business needs and opportunities.

...to assist you in planning effective action that will lead to increased sales.

...to produce the necessary communications tools and follow-up their use to assure results and point out new opportunities for profit-building activity.

**WILDING PICTURE PRODUCTIONS, INC.**

*first in Communications For Business*
**RIGHT OFF the REEL**

The July Reader's Digest carries an article on Dr. Wilder Penfield, world-famous Montreal neurosurgeon whose work has uncovered important clues to the intricacies of the human nervous system. Probing with electrodes exposed tissue of the brain, Dr. Penfield's research has uncovered what he calls "a film" and "sound track" relationship, enabling the human mind to find a particular living memory quickly.

Dr. Penfield's monumental work has immediate applications, confirming the effectiveness of audio-visual methods of education. Lessons are learned better when facts are recorded simultaneously by both eye and ear on our minds, as opposed to purely visual experiences such as reading or audio experiences such as radio listening.

Reviewing the rumored videotape "economies" for television commercials note that Ampex advertisements and recent talks steer carefully away from the key limiting factor involved in editing via this magnetic sight sound process. The only "editing" feasible with this wide band tape is "pre-editing." A New York producer experimenting with magnetic production via electronic camera, Ampex VR-1000 recorder-reproducer says "if people ask us to edit, we say no. If a regular customer insists, understands the problems and risks, we'll try. It's hard, but we're getting better all the time. It is not a professional technique at present."

A University of Wisconsin School of Education research committee has just issued its first report on testing of the Encyclopaedia Britannica Films' films' program. 60 Wisconsin high schools took part in a comparative (film and nonfilm) study. Reactions were mixed. The Committee notes that "the film and nonfilm using pupils showed practically identical accomplishments in physics at the end of the first semester." However, the Committee also noted that pupils in control groups not using films were, on the average, a little brighter than the film groups, and that some teachers using the films did not accept them with whole-hearted enthusiasm.

A noted Finnish film authority told New Yorker Kip Livingston on a recent European jaunt that Russia now has 2,300 film men recording research projects on film; they have 1,400 film men doing a concentrated job of producing educational films.

**BEHIND the PRODUCTION LINES**

**Screen Guild Plan to AFTRA: Let Meany Settle Tape Tape Debate**

In a move to avert a jurisdictional dispute over players in the field of television tape commercials, the Screen Actors Guild has proposed to the American Federation of Television and Radio Artists that the issue in dispute be arbitrated by AFL-CIO president George Meany, with both unions agreeing in advance to be bound by Meany's decision.

Dales Announces Guild Proposal

The Guild proposal was announced by John L. Dales, national executive secretary. Dales reported that the Guild board of directors took this action by unanimous vote after AFTRA rejected a proposal by the Guild that differences over tape be settled by mutual discussions and after AFTRA publicly announced "open war" against the Guild.

"The Guild board felt that any such open war would be against the best interests of all actors, the labor movement and the general public," said Dales. Screen Actors Guild has collective bargaining contracts with hundreds of producing companies, studios and advertising agencies, covering actors, singers and announcers in filmed and taped television commercials, except when made by television network and station studios.

AFTRA, which has collective bargaining contracts covering performers in "live" television and radio, including players in taped commercials made by network and stations, is disputing the field covered by the Guild commercial contracts.

**Reveal Letter to AFTRA Board**

A letter from the SAG board to the AFTRA board at New York and to the union's Chicago and Los Angeles sections said in part: "We have also read your press announcement declaring "open war" on Screen Actors Guild, and have been apprised of the filing of a National Labor Relations Board petition by you in New York.

"Insofar as Screen Actors Guild is concerned, we are not going to allow the jurisdictional difference between us to deteriorate into a bitter actor-versus-actor fight. At this moment we two actors' unions are faced with a division of opinion as to how to divide our negotiating activities in the video tape television commercial field. SAG has proposed that AFTRA cover all such work done at television stations and networks and that SAG cover all such work done outside television stations and networks. You disagree . . .

"In recent informal discussions between us you have recognized that the Guild should cover all video tape television commercials produced by motion picture studios as we have recognized that AFTRA should cover all such commercials produced by television networks and station broadcasting studios. We propose that this division be mutually confirmed. This leaves as the only area in dispute between us the following:"

"Taped commercials produced by studios devoted to this purpose and not engaged in either of the above excluded areas.

"It seems to us that it would be regrettable if our two organizations were to be drawn into the numerous, long drawn out NLRB hearings and elections which would be involved in the settlement . . ."

**Allied Motion Picture Center Opens Sound Stage in Capital**

Celebrities of the political, social and media world attended the formal opening of the newly-leased sound stage of Allied Motion Picture Center, Inc., in the Sheraton-Park Hotel, Washington, D.C., on June 19.

Fully equipped for professional 35mm and 16mm motion picture production in the studio area formerly occupied by NBC-TV, the Allied Motion Picture Center sound stage will be available to producers on a rental basis.

Playing host to scores of notable at a cocktail party highlighting the opening were Allied's president, T. Gibson, Allied's president; Philip Martin, Jr., vice-president; Robert W. Dudley, Thomas H. Burrowes and George F. Johnston.

Guests at the Washington celebration included the Honorable Joseph W. Martin, Jr., the Dominican Ambassador and Senora de Maya; the Minister of the Dominican Republic and Senora de Vicioso; the Ambassador of Korea and Madam Yang; Senator and Mrs. A. S. Moncenne; Major General and Mrs. Charles T. lanham; Major and Mrs. John B. Hull; Mr. and Mrs. James C. Hagerty and Brig. General and Mrs. Joseph F. Battley.

Many other Capital luminaries and Washington press corps chiefstains attended the studio opening.
WHAT KIND OF LIGHTING AND GRIP EQUIPMENT DO YOU NEED?

Arcs, inkies, century stands or reflectors? What sizes do you need? 10,000 watt, 225 amp? From the largest arc to the smallest inkie, from grip equipment and props to sleek DC generator trucks, you'll find it at Charles Ross.

LIGHTING THE MOTION PICTURE INDUSTRY SINCE 1921

SALES-RENTALS-SERVICE
333 West 52nd Street, New York City,
Circle 6-5470

Send for a schedule of rental rates.
Union Agreement Insures Producer's Competitive Position After Videotape Brings a N. Y. Walkout

Full agreement on jurisdictional points at issue with respect to videotape has been reached by the Film Producers Association of New York and the International Alliance of Theatrical Stage Employees.

According to an announcement made by Walter Lowendahl, chairman of FPA's Labor Relations Committee, language covering subsidiary firms and sub-contracting practices by independent film producers using videotape was resolved at meetings between himself and Richard F. Walsh, president of IATSE.

"We have negotiated a realistic approach to the videotape problem designed to ensure a competitive position on the making of videotape commercials for television," said Lowendahl. "Despite early misunderstandings which resulted in a one-day walkout by members of IATSE on May 5th, the agreement represents a joint effort at achieving the most equitable solutions."

The new agreement uniformly went into effect as of May 22nd, 1958, and expires on December 31st, 1960. It provides for a trial period until December 31st, 1959, during which producers and the various union crafts will work together to determine rates and working conditions which will apply in the industry.

Back of the negotiations was IATSE's concern that tape production might possibly lead film producers into dealing with unions servicing the broadcasting industry, either directly or through subsidiary companies. One commercial producer in New York, non-affiliated with FPA, is now producing tape commercials with employees connected with the broadcasting unions.

Elliot, Unger & Elliot, Inc. and Filmways, Inc., are two FPA members with videotape equipment already installed and functioning. At least six others of the 35 commercials producers in the association intend to install the equipment as soon as is practical. However, "the very uncertainty as to how videotape will affect television's $40,000,000 filmed commercials industry made it necessary to negotiate extremely carefully," according to Lowendahl.

"The IA have always been our partners in this matter," he said. "We have had a basic agreement covering videotape with them for some time and had always intended to define it more specifically. The new agreement gives us both the latitude in which to experiment."

"Challenge on the Lake" Wins Sports Film Award in Italy

"Challenge on the Lake," a 16mm motion picture of Donald Campbell's record-smashing dash in the jet-propelled speed boat, Bluebird, has won a cup for sports cinematography at Cortina d'Ampezzo, Italy.

Produced for Socony Mobil Oil Company, Inc., by Marathon TV Newsreel, it rates high on tv.
Need We Say More!

COLOR BY

TRI ART COLOR CORP.

"BLOW-UPS" FROM 16MM KODACHROME TO 35MM EASTMAN COLOR NEGATIVE

... "SECRETS OF THE REEF"

("Engrossing, Completely Enchanting – N. Y. Times")

and now...

1957 Academy Award Winner

"ALBERT SCHWEITZER"

all from the laboratory responsible for

"WINDJAMMER"

First Cinemiracle Production

TRI ART COLOR CORPORATION

(a subsidiary of Du Art Film Labs., Inc.)

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IN CANADA: ASSOCIATED SCREEN INDUSTRIES, Ltd. • 2000 Northcliff Avenue, Montreal, Canada
Congratulations

LARRY LANSBURGH

on winning the 1957 Academy Award in the category, "Best Live Action Short Subject" with your picture: "The Wetback Hound."*

We are proud that every foot of the film was shot with Arriflex 35 cameras, and that their compact qualities gave to the production many otherwise unattainable shots.

*Released by Buena Vista Film Distributing Co. Produced and directed by Larry Lansburgh.

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In Canada: Gevaert (Canada) Ltd., 345 Adelaide St., West, Toronto
Congratulations

JACK HILDYARD

We are pleased that the Arriflex 35 played such an important part in the filming of the 1957 Academy Award winning motion picture "The Bridge on the River Kwai." We are delighted that the film swept the Academy Awards with seven Oscars, including Best Picture.

*Produced by Sam Spiegel and Released by Columbia Pictures.

Unposed photograph shows a moment in the day's work during filming of "The Bridge On the River Kwai." Cinematographer Jack Hildyard (Oscar for Best Achievement in Photography for 1957) takes film stock and crew to a new location to film night's scenes. Base Thousands (Oscar for Best Actor) is shown in foreground, looking over to the left in picture. Note Arriflex 35 camera by cinematographer in center of picture.

ARRIFLEX
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257 FOURTH AVENUE, NEW YORK 10, N.Y. • 7203 WELAUDE AVENUE, LOS ANGELES 46, CALIF.

In Canada: Gevaert (Canada) Ltd., 345 Adelaide St., West, Toronto

NUMBER 4 • VOLUME 19 • 1958
Look to the book... for every film requirement

Reams of copy could not convey the full Calvin story to our clients and prospective customers! However, this four-color, 12-page brochure presents Pictorially the scope of our motion picture operation. We would like to send you a copy today for your reference library, so that you might become better acquainted with our ability to serve you.

An Illustrated Guide to Production—Producer Services and All Film Laboratory Services

The Calvin Company Incorporated

1105 Truman Road • Kansas City 6, Mo.
RARE COLLECTION...Privilege experience in processing film makes these 50 top executives at CFI Hollywood a rare collection. They provide an average of 25 years experience in the film industry. Whatever the problem or project, their proven skill enables CFI to bring out the best in your film...consistently.

CFI

CONSOLIDATED FILM INDUSTRIES • 999 South St., Hollywood 3, Calif. / HO 9-1441 • 221 W. 57th St., New York 19, N. Y. / CI 6-6211

[Image of various executives]
Detroit Sales Executives Present Service Award to Jamison Handy

The Distinguished Sales Executive Award of the Detroit Sales Executive Club was presented to Jamison Handy, President of The Jam Handy Organization, at the annual awards dinner of the club in the grand ballroom of the Stater Hilton in Detroit.

The presentation was made by Merritt D. Hill, general manager of the Tractor and Implement Division, Ford Motor Company, before an audience of 500 business leaders. In awarding trophies to 40 salesmen who have distinguished themselves by “lubricating the wheels of American economy,” Mr. Hill said the club also desired to honor “the man who is the salesman behind the salesmen.”

A handsome bronze plaque cites Mr. Handy “for outstanding service to the sales profession and civic and community enterprises.”

Mr. Handy, said Hill, “has blazed so many trails that he is rated as a ranking non-conformist, who has used every honorable method to get information across. He and his Organization, through the creation of selling aids of every conceivable kind, have made our work more satisfying and more pleasant.”

The award has been made only two times before in the long history of the Detroit club. The other winners are Ray Eppert, newly elected president of Burroughs Corporation, and Jack Davis, former Ford sales manager.

The awards dinner was the highlight of Detroit’s “Sales Make Jobs” campaign. Principal speaker was Rex L. Nicholson, president of Liquid Carbonic Corporation and senior vice-president of General Dynamics Corporation.

“America’s productive capacity is the greatest in the world,” Nicholson said, “but even during the great emergency of the last war, it was the salesman who made this great productivity possible, by showing that the product could be sold after it was made.”

Nicholson said he was “amazed to note how closely other nations are watching the trend of business in the United States.”

“They are watching,” he said, “because they want to know whether our economy is to be a lasting economy or whether the major hope of Soviet Russia—an American depression—will be realized. I do not think our difficulties today are serious; I think there will be an upturn.”

Below: Merritt D. Hill, general manager, Tractor & Implement Division, Ford Motor Company (left) congratulates Jamison Handy on award as Rex Nicholson (right) looks on.
GIVING

Creative

Talent

A HELPING HAND

No man on earth knows all there is to know about making films. That's why so many top producers, directors, cameramen, film editors, sound and lighting technicians come to CECO for advice as well as equipment.

Our own storehouse of information is the product of many minds and years of experience. You tell us what you want to do and we'll figure out how you can best do it—within your budget. We will match our know-how with your creative talent and the marriage is sure to produce a film to do you proud.

Come in and see for yourself. In one department you may see an Academy Award winner investigating our new Scanoscope Anamorphic system. In another a sound man is being briefed on the wonders of the Magnasync Mark IX system. In still another a bright young independent is finding out how to go ahead with a 20-second spot.

You owe it to your career to use CECO equipment, CECO service and CECO experience. Come by today or tomorrow. We'd like to see you.
Law Behind the Screen
(CONTINUED FROM PAGE 17)
extra girl be rank insubordination because of a refusal to do exactly what she is ordered to do by a director may be even praiseworthy cooperation in the interests of the employer when the refusal is that of an artist of . . . exceptional ability."
Let us apply this second exception to television commercials. For a girl in a short television "commercial" to insist on opening a refrigerator door in a manner inimical to the producer's direction would constitute "rank insubordination." to be sure.
But let us assume that a producer of television "commercials" contracts with an actress of "exceptional ability" to perform in a long television "commercial" which will be telecast over the facilities of a national network during the evening "prime time."
The "commercial" consists of a playlet built around a particular product. The actress has the right to exercise a degree of discretion in projecting her performance. The "degree of discretion" could even include insisting upon rendering certain bodily gestures, voice inflections and facial expressions different from those outlined by the producer, the agency or the sponsor.

"Visual Symbol" Theme of Communication Conference

"The Visual Symbol" was the theme of a two-day conference on visual communication presented by University College. The University of Chicago at the Congress Hotel in Chicago, June 12-13.
Sponsored by the Art Directors Club of Chicago and the Society of Typographic Arts, the conference featured sessions on the visual symbol in advertising, symbols of corporate identity, the symbolic dimension in television and film and visual symbols in their social context.
Conference speakers included Gordon Weisenborn, producer-director with Colmes-Werrenrath Productions, Inc., Chicago; Louis Cheskin, director. Color Research Institute: Mark Benney, screen writer and novelist; Leo Rosten, editorial board member. Look Magazine: Pierre Martineau, research and marketing director. The Chicago Tribune; Draper Daniels, vice-president and creative director, Leo Burnett Company; Suren Emroyan, vice-president and art director. Lennen and Newell, New York, and Richard Latham, industrial designer and architect.
Symbols in their social context were discussed by Helene Kantor, associate professor of Oriental Languages and Literature, The University of Chicago; McKim Marriott, assistant professor of Anthropology. The University of Chicago, and Lee Rainwater, director of special studies, Social Research, Inc.

Kal, Ehrlich & Merrick, Inc.

Kal, Ehrlich & Merrick, Inc., Washington, D. C., advertising agency, plans to move into its own new office building shortly after July 1. The agency will occupy a spacious location at 2141 Wisconsin Avenue, N. W., at the Georgetown section of the District.
A motion picture and slide projection room and a sound studio will be included in the facilities of the agency's new locale. The latest technical equipment will be installed to speed operations.

COMPLETE FACILITIES UNDER ONE ROOF

PHOTOGRAPHY
Titles and Animation
SOUND RECORDING
Optical Effects
COLOR PRINTS
Kinescope Recording
FILM EDITING
Interlock Projection
22 Years Experience
Highest Quality Technical Ability
W. A. PALMER FILMS, INC.
611 Howard St., San Francisco

GREEN FILM?
DIRTY FILM?
FilmMagic Pylons [Pat. Pend.] quickly attach to any 16mm. projector. Automatically silicone-treat and protect film. Clean gates as film is running.
Special kits, complete with simple instructions for Ampro. B&H, Eastman, RCA, TSL, Victor. Write for illustrations and prices.
ECONOMICAL . . . EFFICIENT
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204 FOURTEENTH STREET, N.W.
ATLANTA 13, GEORGIA

WRITE FOR COMPLETE LITERATURE

J. G. SALTZMAN, INC.
SALES DISTRIBUTORS FOR CAESAR MANUFACTURING, INC.
Mitchell Professional Accessories extend 16mm and 35mm camera use

No other camera today films with trouble-free professional perfection such a wide range of requirements. A Mitchell, equipped with specially designed professional Mitchell accessories, has virtually unlimited ability and versatility of use.

Among many accessories available for 16 mm and 35 mm Mitchell Cameras

Many other Mitchell accessories also available...

Write today on your letterhead for information on Mitchell 16mm or 35mm cameras and accessories.

* 85% of Professional Motion Pictures Shown Throughout The World Are Filmed with Mitchell Cameras
National Radio Broadcast to Salute Audio-Visual Field

The field of audio-visual communications will be saluted by Alex Dreier, noted radio and tv commentator, during a nationwide radio program Sunday, July 27, over NBC-Monitor, reports William W. Birchfield, president of the National Audio-Visual Association. The program will be broadcast at 6:05 p.m. (E.S.T.) over the entire NBC network.

Dreier’s tribute will tie in with the National Audio-Visual Convention and Exhibit, which starts Saturday, July 26, in the Morrison Hotel, Chicago. The broadcast is one of a new series called “America on the Go,” sponsored by North American Van Lines, Inc., and narrated by Dreier.

Dreier will tell his audience of 9,000,000 radio listeners of the tremendous growth of audio-visual tools for teaching and training since World War II. He will describe how modern audio-visual materials, including motion pictures and sound slidefilms, filmstrips, transparencies, tape and disc recordings, broadcast and closed-circuit tv, etc., make it possible to teach more in less time and increase understanding and skill with less cost in dollars and effort.

He will point out the use of audio-visual equipment in an effort to solve today’s communications crisis in education; and describe the great increases in the application of these methods in industry and business, government, and the religious field.

Dreier will describe the functions of the audio-visual dealer, and explain his value as a qualified local consultant to educators, industrial trainers, and business men on their communications problems.

Musician’s Guide Will List Films, Filmstrips on Music

☆ The fourth edition of The Musician’s Guide, leading source of information for the music industry, will include, among other new features, a listing of films and filmstrips about music and musicians. The list is being compiled by Rohama Lee, former editor-publisher of Film News. This will be the first overall list of such films and filmstrips. Each subject will be described, and its rental and sale sources noted.

Published annually by Music Information Service, Inc., The Musician’s Guide is a cloth-bound volume of nearly 900 pages, priced at $10.00 per copy. Actually three books in one, it is the directory of the world of music for the professional musician, the educator, and the industry. It circulates in all three fields, in this country and abroad.

Producers and distributors are being invited to furnish information about music films and filmstrips to Music Information Service, Inc., Attention Rohama Lee, 1697 Broadway, New York City 19, New York.

Field Mourns Passing of Lou Kravitz, Niles Executive ☆ Louis Kravitz, vice-president and sales manager of Fred A. Niles Productions, Inc., died of a heart attack on Sunday, May 25. His death followed a brief illness.

Active for several years as a motion picture industry executive in the midwest, Mr. Kravitz had been with the Niles organization in Chicago since 1956. He was appointed a vice-president of the company in May, 1957.

Mr. Kravitz also served as a vice-president of Lewis and Martin and Filmack Studios in Chicago. He began his film career with the National Screen Company in New York and was midwest salesman for National Screen following his discharge from the Army in 1946.

FOR PRODUCERS OF VISUAL SELLING IN MOTION PICTURES SLIDE FILMS TV COMMERCIALS

☆ Hillsberg Inc.

offers a complete production service

animation
slide films
titles
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a wide assortment of type for hot press titles

type catalogue on request

421 West 54th Street, New York 19, N.Y.
Plaza 7-1025
Get the most out of your originals...

Ansco Type 238 16mm duplicating color film

The long tonal scale of this extraordinary film is your guarantee of prints true to every detail, every tone, of your original. With its luminous shadows, well-graded highlights, full-range color fidelity, Type 238 gives you a film that is a duplicate only in name... for it is an original in quality.

Ansco Type 538 35mm duplicating color film

To do justice to your finest slides, make your duplicates with Type 538. This long scale, reversible film reproduces the subtlest tonal gradations, and renders every color in rich, vibrant tones. Film has brilliant characteristics—cleaner whites. Ansco, Binghamton, New York. A Division of General Aniline & Film Corp.
Venice Festival Films

Thirteen Business Films were nominated by the Committee on International Non-Theatrical Events, Washington, D.C. for showing at the Venice, Italy Film Festival, July 17-27.

Sponsored films selected as outstanding examples for the Festival showings include:

Short Features: The Deep Well (Health & Welfare Materials Center); Two Wheel Bike (Mutual Benefit Life Insurance Co., produced by Henry Strauss & Co., Inc.).


With the New Concertone AV100 Tape Recorder Attention, penetration, memorability...your ideas get all three when presented in the three-dimensional stereophonic sound of American Concertone's new Audio-Visual Tape Recorder. Here's a compact, superbly engineered instrument that both records and plays-back...and can be operated by remote control. You can pulse-synchronize it with slide films, and even control the tape while sitting in the audience! Uses reels up to 10” for three hours’ continuous recording, and can be operated in single track, too. Push-button controls. Write to Dept. B-615

American Concertone
By the Audio Division of American Electronics, Inc.
655 West Washington Blvd., Los Angeles 15, Calif.
Six powerful reasons why new RCA "Life-Tested" Projectors out-value 'em all!

Design advances like these make headline news! RCA "Life-Tested" 16mm Projectors with these important new features are upsetting all the old ideas about leadership in 16mm equipment. Here's the inside story on how they're doing it.

Maximum Light—First projectors specially designed for more powerful 1200-watt lamps.

Built-in Lubrication—Sintered metal parts are oil-impregnated, making lubrication unnecessary.

Film Protection—Newly designed nylon sprocket shoes and synthetic sapphire pressure shoe protect film at all critical points.

Easiest, Fastest Threading—Takes less than 30 seconds, along exclusive Thread Easy film path.

Wear-Resistant Case—Surf green fabric case takes more scuffing and abrasion, is twice as resistant to ordinary wear.

Famed RCA Sound Quality—Intermatched projector, amplifier and loudspeaker reproduce sound with life-like realism.

Seeing and hearing a new RCA "Life-Tested" 16mm Projector is an exciting experience. And, it's easily arranged with your RCA Audio-Visual Dealer, listed in your Classified Directory under "Motion Picture Equipment and Supplies."

*Rigidity adherence standards have been set for RCA "LIFE-TESTED" Projectors. Individual components as well as finished projectors are subjected to continuous testing to evaluate the durability and efficiency of all operating parts. "LIFE-TESTED" at RCA means better, more reliable performance from RCA projectors.
A-V Firms Announce Sales Meetings as
National Audio-Visual Convention in Chicago
on July 26-29 Presents Stellar Program Fare

Sales themes and opportunities at the upcoming National Audio-Visual Association Convention and Exhibit will be paced by sales meetings held by a-v equipment manufacturers and educational and religious film producers during the annual event, set for the Morrison Hotel in Chicago, July 26-29.

The sales meetings, featuring social get-togethers, begin Friday, July 25, and are scheduled through Monday evening, July 28.

Sales Meetings' Schedule
On Friday, Bell & Howell Company will hold a sales meeting and cocktail party at 3:30 p.m. in the Morrison's Terrace Casino. A Victor Animateograph Corporation sales meeting also is scheduled Friday afternoon from 3 to 6 p.m. in the hotel's Parlor F.

On Saturday, Educational Development Laboratories will conduct a sales session from 5 to 6:30 p.m. in Room 440. Caliphone Corporation has planned a Saturday meeting and cocktail party from 5 to 7 p.m. in Parlors F and G. The Family Films Tenth Anniversary Dinner Party will be held in the Venetian Room from 6:30 to 9 p.m.

On Sunday, Charles Beseler Co., will hold a meeting in the Venetian Room from 10 to 11 a.m. An Eastman Kodak Company sales session and cocktail party is scheduled for 5 to 6:30 p.m. in the Venetian Room, the Walnut Room and Parlor F.

On Monday, July 27, the Ozalid Corporation will hold a sales meeting in Rooms 427 and 429 from 2:30 to 3:30 p.m. Moody Institute of Science will hold a sales meeting and dinner Monday from 6:30 p.m. to 8:30 p.m. in Room 440.

Emphasis on Sales Concepts
Sales concepts will be voiced in the NAVA Convention's two general sessions.

Keynoting the opening session on Saturday, July 26, Joseph Allendorf, director of Market Development, Eastman Kodak Company, Rochester, N.Y., will ask rhetorically, "What's Cookin'?

Arthur Wright, vice-president of Frank Block Associates, St. Louis, Mo., will discuss "Advertising" and its function in the a-v world. "Selling Profitably by Telephone" is the title of a visualized program to be presented by William A. Garrett, sales engineer, American Telephone and Telegraph Company, New York City.

Introducing an open meeting on entertainment films, Saturday, will be Clifford Wells, of Ideal Pictures, Chicago.

At the second general session, Monday, July 28, John J. Dostal, of Garden City, N.Y., a sales and marketing expert, will forecast the "A-V Dealer, 1960." Dr. S. Franklin Mack, of New York, executive director of the Broadcasting and Film Commission, National Council of Churches, also will speak during the second session. The final address will be announced.

Twenty-one new audio-visual exhibitors are included among the many manufacturers, producers and distributors preparing dis (continued on page 26)
Now! You can prepare your own visual aids on-the-spot as easily as this...

EXPOSE
Place original and Ozalid paper together.
Set timer. Expose.

DEVELOP
Process exposed negative and positive film together.

PEEL APART
... and you have it... a transparency for projection. For translucent originals, it's even simpler!

New OZALID® Projecto-Printer Kit

Simple, speedy way to make transparencies for overhead projection

There's no more need to be a photographic technician in order to prepare your own transparencies for overhead projection. With Ozalid "do-it-yourself" Projecto-Printer Kit, anyone can prepare on-the-spot transparencies from visual materials contained in textbooks, manuals, charts... in fact, any printed material. You can get dozens of new visual effects and colors, inexpensively, in minutes. No darkroom and no trays! And this amazing new kit is completely portable.

Ozalid has set up a nationwide network of visual aids dealers to assure you of helpful advice and fresh materials. For the name and address of your nearest dealer, plus informative literature, mail coupon below.

Ozalid, Dept. D-6-15
Johnson City, N.Y.

Please send literature on "Projecto Printer" and name of nearest dealer.

Name______________________________
Organization________________________
Address_____________________________

City_________________________State__________

ZALID
Visual aids

A Division of General Aniline
& Film Corporation

NUMBER 4 • VOLUME 19 • 1958
Does Doe hail?

Aleen—finest sound—perfect white film, projectors, advanced projectors in these Check the 10 points on selecting 16 mm sound projectors.

**ONLY VICTOR OFFERS SO MANY IMPORTANT FEATURES**

The above 10 points give a quick picture of the advanced features you should look for in a modern 16 mm sound projector. Only a Victor brings you

1. Does it have color-coded threading?
   - Makes threading and operating fast and simple, even for beginners.

2. Does it have safety film strips?
   - Stops film movement instantly in case of film emergency. Guards against costly film damage.

3. Does it have Hi-Lite optical system?
   - In connection with Mark II shutter, throws 35% more light on the screen. Assures bright pictures even in hard-to-darken rooms.

4. Does it have stationary sound drum?
   - Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans film sound track.

5. Does it have visible one-spot oil system?
   - Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.

6. Are both reels mounted on top of projector?
   - No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.

7. Does it have single drive sprocket?
   - Eases film stress, because same sprocket controls film entering and leaving projector.

8. Does it have compensating film shoes?
   - Automatically adjust themselves to varying film thickness. Guard against slapy catching.

9. Does it have 180° swing-out lens?
   - Facilitates threading and cleaning of both aperture and film channel.

10. Is it adaptable for magnetic recording?
    - Complete magnetic recording on film and playback can be added at any time by simply connecting Victor MagnoSound.

**Victor Assembly 10**—Lightweight projector for small audiences. Amplifier operates at 16 watts continuous output, 18 watts peak. Available with 9" speaker, top-mounted and fully housed—or separately cased 12" speaker as shown.

**NEW VICTOR VIEWER**

The first professional 16 mm viewer with “frame counter” priced under $100. Large 3½" x 4½" screen is brilliantly lighted by 75-watt lamp. Equipped with 2.8 trip-let lens. All optics coated.

**ONLY $92.00**

**NAVAC Convention**

(continued from page 24) plays for the NAVA Exhibit which starts at noon on Saturday in the Morrison Hotel's mezzanine and first floor. The Exhibit will be open from noon to 6 p.m. on Saturday, Sunday and Monday, and from 9 to 1 p.m. on Tuesday.

The NAVA Convention and Exhibit affords NAVA members an opportunity to gauge sales trends, to get the reaction to new equipment and to learn the latest developments in merchandise, distribution, and supply, says P. H. Jaffarian, convention chairman.

Meeting concurrently at the NAVA Convention are: the Educational Film Library Association, the Industrial Audio-Visual Association, the A-V Workshop for Industrial Training Directors, the Agricultural A-V Workshop, the Religious A-V Workshop, and the A-V Conference of Medical & Allied Sciences.

**Merrimian Holtz, A-V Pioneer Dies in Portland, Oregon**

Mr. Holtz, president of Pictures, Inc., Portland, Oregon, and a 16mm film champion, died of a heart attack, May 23, in Portland.

Mr. Holtz was president of the National Association of Visual Education Dealers, predecessor of the National Audio-Visual Association, in 1948-49. In his NAVED tenure and in other activities, he helped develop the audio-visual industry.

Heading the film program of the United States Treasury War Bond Campaign during World War II, Mr. Holtz figured prominently in the wartime emergence of the 16mm medium.

Before the war, Mr. Holtz had established Screen Adettes in Portland.

Mr. Holtz’ son, Merrimian H. Holtz Jr., succeeds as president of Pictures, Inc.

**SITUATION WANTED**

Young man, 15 years experience in all phases of industrial and documentary film production, interested in instituting film department with industrial firm. Excellent references. Resume on request.

Write Box BS-2A
BUSINESS SCREEN
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"

Write for Details on Obtaining a Preview

Rocket Pictures INC.
6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA

Royal Canadian Mounted Police Series for TV

THE ROYAL CANADIAN MOUNTED POLICE will ride across the world's television screens as the result of an agreement signed by the Canadian Broadcasting Corporation, the British Broadcasting Corporation and Crawley, McConnell, Ltd., Ottawa motion picture producers.

These organizations have arranged for the production of a series of half-hour TV films based on Canadian Mounted Police case histories. Camera work on the series will start in mid-October, 1958. Autumn, 1959 is the projected date for showing of the first TV film installment in Canada and the United Kingdom.

Have Worldwide Reputation

Tall in the ranks of the law, the Canadian Mounted Police long have carried the banners of Canada's reputation. Extending British police traditions, they also reflect credit on the United Kingdom. Vigorous and valuable national symbols, the intrepid Mounties have been celebrated in prose and in fictional movies and their work has been recorded in documentary film.

Today, as dramatized police action appears more popular than ever, these red-coated cavalrymen have a TV potential which combines Scotland Yard and your favorite western.

With this appeal opening the way to national and international audiences, the Canadian and British communicators plan to tell the Mounties' story anew—accurately, thoroughly and in a broad Canadian context.

Two Years in Preparation

Much research has been conducted for the TV series since Crawley Films, Ltd. approached CBC with the story idea two years ago. Leading Canadian writers have been preparing scripts with the cooperation of the Royal Canadian Mounted Police. Vincent Tilsley of BBC-TV has been in Canada since February to act as script editor.

Efforts are being made to ensure that the series will be authentic and reflect honestly the day-to-day duties of Canada's federal police force. Some stories will depict the preservation of law and order and the investigation of serious crime.

(Continued on next page)
Mounties on Television
(CONTINUED FROM PAGE 27)
Mounties encounter every kind of human situation, so many episodes will involve either petty crime or no crime at all.

The Mounties' saga will take viewers to city and town, to the prairie and the bush country of northern Canada. Several episodes will be set in northern Saskatchewan, where a three-man RCMP detachment is responsible not only for a small town but a wider community in 2,000 square miles of outlying districts.

Crawley Films Will Produce
The series will be filmed by Crawley Films, Ltd., at a site in the Gatineau Hills north of Ottawa, where a sound stage will be built, and on location in other parts of Canada. "The Gatineau" is beautiful hill country where tens of thousands of Canadians enjoy sports the year round. Here, the film crews will be able to find spectacular locations for the series: rolling hills, lakes and streams, forests, bush country and green fields.

Taking part in the contract negotiations for the new series were: S. G. Williams, controller of television administration for the BBC; Ronald H. Waldman, BBC's business manager for television programs; Charles Jennings, controller of broadcasting for the CBC; Max Henderson, comptroller for the CBC, and Hugh Laidlaw, CBC general counsel; A. A. Crawley, president of Crawley, McConnell Ltd., F. R. Crawley, president of Crawley Films, Ltd., and Charles Curran, Canadian representative of BBC.

Technical Service Announces
Field Sales Reorganization
* Improvement of service to dealers and customers is the purpose of a reorganization of field representation announced by Technical Service, Inc., Livonia, Michigan, manufacturers of 16mm projection equipment.

Serving as TSI representative in the New York and New England areas is C & M Industries, 141 E. 44th St., New York City, Joe Moss, president of C & M, has held a number of merchandising positions in the advertising and electronic fields.

Covering the west coast territory is W. L. Stickel, of Stickel and Garrett, 4357 Melrose Ave., Los Angeles, California. Stickel formerly was general sales manager of DuMont Television and Hoffman Electronics and is well known on the west coast. His organization includes three representatives experienced in dealer merchandising problems.

Name Regional Sales Reps
In charge of TSI representation in the Rocky Mountain area is E. K. Curry, 2755 S. Zurich, Denver, Colorado. Curry has 15 years' experience in merchandising of electronic and related items.

Two audio-visual veterans will serve TSI in the midwest: George G. Collins, with TSI for nearly 20 years, and W. G. Dwinnell, whose background includes Radiant Manufacturing Co., RCA, Viewlex and Ozalid. Midwest headquarters are in Chicago.

Ruedemann Coordinates Sales
At TSI headquarters in Livonia, Paul E. Ruedemann, sales manager, will have charge of coordinating general sales activities and field representative work.

We gained 132 accounts in the past year
(Be glad to show you why.)

* RCA & Westrex Sound Recording
* Editing
* Processing
* Printing, Color and Black-and-White
* Magnetic Laminating

CAPITAL
FILM LABORATORIES, INC.
1905 Fairview Ave., N.E.,
Washington 2, D.C.
LAWrence 6-4634

The A-B-C
of a Good Producer
A is for Architectonic—the art of systematizing knowledge.
B is for Background. Background enables one to remember some things and forget others.
C is for Counsel. "They that will not be counselled cannot be helped."—Franklin.

STARK FILMS
Since 1920
Producers of
Motion Pictures that sell
BALTIMORE 1, MARYLAND
Not A Big Company,
but A Bright Concern

Slide-Filmstrip
Captions
Prompt Service - Lowest Prices
Write for FREE
Type Chart
Non-press Conferences
Since 1936

KNIGHT TITLE SERVICE
115 W. 22nd Street New York 11, N.Y.
Under the guidance of a representative committee of the most highly qualified authorities in the field of traffic engineering research, and under a special grant from one of the leading pioneers of automotive progress, Perfect Circle Corporation, Dynamic Films, Inc., is producing and distributing a film program of immediate and vital interest to the motoring public and those who serve them.

This film program is being presented in the belief that the answer to traffic and highway problems is not in an attitude of apology for the motor car or of abuse for the motorist, but in action toward specific solutions developed through the application of practical scientific principles.

We invite your inquiry as to how this film program can be used by you to motivate and influence positive attitudes in the American community toward the safe use of the motor car and the enjoyment of motoring.

dynamic films, inc.
405 PARK AVENUE, NEW YORK, N.Y.
FILM AT BRUSSELS

Visitors to American Pavilion See Continuous Color Vignettes of Most Interesting Aspects of U. S. Life

Scattered throughout the American Pavilion at the Brussels World’s Fair, and in conjunction with various exhibits and displays are 25 continuously running color films on different aspects of life in the United States.

“Loop” films, as they are called, are silent condensed motion pictures so designed as to permit uninterrupted and continuous projection. Each film runs about 21/2 minutes, and consists of many vignettes about a given subject, such as education, costumes, leisure, sports, windows, storms, etc.

To Inform...and Impress

The loops are projected from behind shaded viewing frames mounted on the walls of the pavilion. Screens are of different sizes and shapes to conform with various displays.

Each film is designed to create an impression about America; to intrigue, to stimulate the imagination and to attract curiosity rather than to merely inform. The films are documentary in approach and for the most part are candid motion picture studies rather than contrived situations.

The films will run continuously throughout the six-month duration of the Fair—12 hours a day, seven days a week.

Showing a Colorful America

An effort has been made to stress that which is colorful American, and to minimize that which is commonplace. Because the films must “play” without the benefit of the spoken word or music and sound effects, they have been edited in kaleidoscopic and quick takes to maintain interest purely through vision. The loops, incidentally, have neither beginning, middle, nor end.

Filmed in 42 States

The idea for the films was conceived by Bernard Rudofsky and Peter Harnden, designers of the U.S. exhibition. The development and execution of the project was the responsibility of the producers, Affiliated Film Producers, and Trident Films, both of which were specially selected for the job by the Office of the U.S. Commissioner General to the Brussels World’s Fair. Production supervision of the loops was by Willard Van Dyke, of Affiliated, and Charles Schwep, of Trident.

Camera crews visited 42 states in connection with the project. They travelled in excess of 45,000 miles. Most subjects contained footage shot in six or more widely separated areas. Approximately 50,000 feet of film was shot to produce the films which have in aggregate total footage of less than 2,000 feet.

75% of the footage contained in the films is original photography. The balance was obtained from stock sources and through the generous cooperation of industrial sponsors of films.

During production, the Brussels loops were made available for sponsorship on a purely institutional basis. The Isbrandtsen Steamship Company, the National Cash Register Company, Standard Oil of New Jersey are among the companies which have selected and sponsored one loop film each.

Since the opening of the Fair a month ago, reaction to the loops has been so favorable that additional loop projects are now being considered for future special exhibits of the government. What has excited many onlookers is that each loop screen “fits” the decor of the exhibit. Each is designed to be as “natural” to the exhibit’s appearance as a static picture on the wall. And, just pictures is what they are—delightful pictures by some of America’s finest camera artists.

Credits for Productions

Production supervision at Affiliated was by Willard Van Dyke and Irving Jacoby; Charles Schwep and Guy K. Benson supervised for Trident.


Assistants included Derik Washburn, David Sherman, Leonard Mandelbaum, and Leon Prochnik.

“LOOP” FILMS AT BRUSSELS FAIR TELL COLORFUL STORY OF AMERICA’S LIFE AND PEOPLE

Leisure...in the “golden years.”

Costumes...children in the U.S.A.

Occupations...in infinite variety.

Drive-Ins...pattern for leisure.

Costumes...our young women.

Water Traffic...arm of commerce.
MOVIES ARE THE CHIEF technique with which the United States is putting its best foot forward at Brussels World's Fair.

More than 50 10mm movie projectors will be in almost continuous operation throughout the six-month-long Fair, giving millions of visitors from all over the world a close-up and convincing look at Americans at home and at work.

In their most spectacular form, the movies at the United States Pavilion will literally surround visitors. A specially-built theater adjoining the main exhibit area will come as close as possible - without crossing any oceans - to taking visitors on a tour of the United States. Circarama, Walt Disney's striking "movies in the round" technique, will project viewers into America's cities, factories, wheat fields, and even its supermarkets.

"Descendant" of Disneyland

The show at Brussels is a direct descendant of the highly successful exhibit which has been a feature attraction at Disneyland since its opening in July, 1955. (Covered in a special supplement of BUSINESS SCREEN in September, 1955.)

The Circarama Theater is a complete circle made up of 11 large screens (12'9"x9'10"). The screens are spaced about six inches apart, with the projectors for the show mounted within these screens. The projection booth for Circarama is, then, completely round itself, fringing the 45-foot diameter theater.

All of the theatrical equipment for Circarama is mounted some eight feet above the floor, leaving considerable open space for viewers to enter and leave. The audience stands during the Circarama show, since this is the only way a viewer can rubberneck at all eleven screens. Coupling the eleven pictures with two-channel stereophonic sound makes for a viewing experience which can vary from awesome to exhilarating, to plain dizzying.

Will Operate Continuously

The theater at Brussels can accommodate several hundred persons at a showing and will be in continuous operation as long as the United States Pavilion is open. The film itself runs 18 minutes and plans call for showings as quickly as the theater can be emptied and refilled.

Into these 18 minutes, Walt Disney's production staff has made it possible for his official United States Government presentation to be somewhat selective in the way it presents material to foreign audiences. For example, as the Circarama cameras focus on a series of open hearth furnaces in a large steel mill, the English narrator says: "Steel is made across the nation, in more than half of the 48 states ... but Pennsylvania, Ohio, Illinois and Indiana produce by far the most."

In Flemish, though, the description is more forceful: "In this age of steel, the American mills produce 130 million tons a year."

In continuing its coverage, the Disney production shows a teeming Times Square at night; camera then shifts abruptly to a quiet village green in Vermont. After a short sojourn on the Vermont countryside, the viewer is injected through the surrounding presence of Circarama into restored, colonial Williamsburg, Virginia.

Then, as only Circarama can really picture it, viewers are given a convincing look at America's industrial might. Succeeding scenes show: (1) An ore boat unloading at Ford's River Rouge plant; (2) Open hearth furnaces; (3) "Workers beyond counting" passing through the gates at the River Rouge plant; (4) New cars being tested at a manufacturer's track; (5) A ride down a typical freeway.

Then, the camera car shows up on a scene which is really awe inspiring in the circular Kodachrome presentation - the parking lot of a major shopping center and the interior of a modern supermarket.

The viewers are next given a quick look at American schools and an American university (U.C.L.A.). Other scenes include the harvesting of a large midwestern wheat field and a cattle round-up. America's transportation might is represented by an impressive, 360-degree look at railroad freight yards in Kansas City.

The ground-photographed sequences continue with a view of a major open-pit copper mine and a ride through Glacier National Park.

Then, Circarama takes to the air with the help of a special boom lowered out of the bomb bay of a converted B-25. Shown from this vantage point are San Francisco, San Francisco Bay, the Golden Gate Bridge, Hoover Dam and the Grand Canyon. The film closes back on the East Coast with a view of the Statue of Liberty.

MOVIES, MOVIES EVERYWHERE

Throughout the rest of the United States Pavilion, there will be movies to view in just about any direction or almost any point where visitors might care to browse. The major section of the exhibit will be devoted to the theme, The Land and People of America and spotted throughout this area will be a series of movie screens measuring approximately 30"x40", set up for continuous movie presentations through rear projection. Some 25 films will run continuously to depict this theme. For the most part, these presentations are in the form of two minute sequences of 16mm color, sound films. These films are looped for continuous projection (as are the Circarama films). Presentation will average eight sequences per loop.

In the mechanics of putting the Brussels show together, the State Department pretty well picked up where movie men connected with (CONTINUED ON NEXT PAGE)
The U.S. in Circarama at Brussels World's Fair

(CONTINUED FROM PAGE 31)

Disneyland left off a few years ago. All movie exhibit equipment for the United States Pavilion is being provided by the same prime contractor who sold and supervised the engineering of equipment for Circarama and all the other movie exhibits within Disneyland.

In the meantime, the Ralke Company, Los Angeles audio-visual dealer for Eastman Kodak, had accumulated some two-and-a-half years of operating experience with the Disneyland exhibits. Trained service personnel were available for equipment adaptation and installation.

**Ralke Supervised Project**

The great bulk of the details connected with gathering, assembling, installing and operating this special exhibition equipment were handled under the personal supervision of William C. Ralke, head of the audio-visual supply company, who played a similar role in connection with the Disneyland movies.

Selection of projection equipment was based on the fact that Circarama poses operating conditions which are almost undoubtedly the most grueling ever faced by a 16mm projector. As was the case at Disneyland, Eastman Model 25 projectors were specified for Circarama. The specific units being used in Brussels are Model 25B.

**Reasons:**

- **Light output.** Circarama projection is under wide angle conditions. The photography itself is on Commercial Kodachrome with 15mm and 16mm film. Similarly in projection, pictures have to be spread to an almost 13-foot width with only a 45-foot light throw. Expando lenses are used to provide maximum flexibility in picture adjustment. The fact that Kodachrome prints are used makes a strong light source mandatory to preserve color rendition.

**Durability.** At Disneyland, the Model 25s had proven their ability to stand up to schedules which called for operation up to 12 hours a day, seven days a week. At television stations across the country, Model 25 units have regularly turned in 10,000 hours and more of trouble-free, continuous service.

**The Model 25 is easy on the film.** The unit is designed with separate drive motors—in this case synchronous motors—for the sprocket-shutter segment and for the intermittent. This design assures even transmission of film in projector operation, avoiding stresses and pulls which must frequently lead to film damage.

The effectiveness of Circarama depends on continuous operation of all 11 units. Circarama still represents the largest endeavor yet undertaken in synchronous exhibit presentation. The problems of synchronization, in themselves, call for quality and dependability in the individual projectors.

**All Projectors Synchronized**

Synchronization of all of the projectors in Circarama is accomplished through the use of Selsyn motors. These are “slave” motors which can be remotely controlled by electrical impulse. It is the function of the Selsyns to bring the Circarama show into synch at the beginning of a performance. Through the bulk of the presentation, the synchronous motors with which the Model 25s were equipped at the factory will keep perfect time in cadence with the 60-cycle current which drives them. At the start of projection, however, there is bound to be some variation as the cable-connected units pick up a current in succession. The Selsyns serve a control function, bringing the show into frame-by-frame synch. When this is achieved, special clutches disengage the Selsyns and the regular motors of the projectors take over.

The same principle of synchronization applies to Circarama’s sound units. The show at Brussels has two Ampex sound consoles. These are equipped for 17½mm sprocketed magnetic film with a dual stereo track. Two sound consoles are needed so that they can alternate showings. The unit which has just been run is rewound during the next presentation while its counterpart takes over and provides sound. The magnetic tape units, of course, have to be rewound after each running. The Model 25B projectors, on the other hand, operate continuously with the aid of magazines supplied by Technical Service.

**Centralized Control Panel**

Centralized control for all 11 projectors and both sound units is housed in a single operating console. In addition to governing the routine functions of starting the show, stopping it and governing its operation, the Circarama control panel is wired to signal the operator automatically any time a projector stops, the film breaks, or a bulb burns out.

As added protection for continuous operation, the Brussels show has three spare Model 25B projectors. All projector units are maintained on a regular, cycled basis with the spares being rotated into the projection line.

The equipment for the Circarama exhibit now showing in Brussels was completely fitted out on the other side of the Atlantic, the Fair. Engineering and modification were done by Western Audio-Visual Engineering Sales, Inc., of Anaheim, California.

Western Audio-Visual also adapted 55 Kodak Pageant projectors for continuous operation and fitted them with mirrors for use in the rear projection shows.

Through their continuous operation in Brussels, these motion picture units will tell an impressive story. The objective of the entire exhibit in which they play such an important part is to cast the United States’s strongest trump card before a critical world forum. The best product we have to sell to the people whose curiosity brings them to the World’s Fair is American progress and our way of life. In fulfilling this assignment, movies tell a big story and tell it convincingly.
Presented by the University of California and the San Francisco Film Producers

Dr. Paul H. Sheats, Director, University Extension of the University of California welcomed an audience of business executives of that state to its first annual Conference on the Use of Films in Business and Industry, held at the University's Extension Center in San Francisco on May 27-29. Jointly sponsored by the Graduate School of Business Administration and School of Business Administration, the Department of Journalism, Motion Picture Production Department of the University of California in cooperation with the San Francisco Film Producers' Association, the three-day event was a genuine pioneering effort, the first of its kind held in the United States.

The very valuable experience gained in this first Conference is being applied to plans for a continuation of the affair on an annual basis. An exhibit of the latest audio-visual equipment was held concurrently at the nearby Hotel Whitcomb, with local dealers cooperating in every phase.

Fortified by numerous film showings, leading authorities in education and industry shared experiences in helping develop the Conference aim: to give a comprehensive view of how the motion picture fits into various kinds of business and industry programs, and to provide those responsible for public relations, personnel training, sales and merchandising, or educational programs with background information upon which to base decisions about the use of films.

Abstracts of a number of talks presented at the Conference are provided in these pages; some will appear in their entirety in future issues of Business Screen.

FILM RESEARCH

What Makes a Film Effective?

by Arthur A. Lumsdaine*

The making of an effective motion picture requires, first of all, a careful and explicit identification of the precise objectives sought by the film—stated, if possible, in terms of the changes in human behavior and thought the producer hopes it will bring about.

The more explicit and detailed this statement can be, the more directly it implies the standards or indices by which the film's effects may be gauged, and the more sharply the film's content can be focused on its objective.

Measurement of the specified indices before and after exposure of groups of people to the film is the main method by which the effectiveness of a film can be solidly assessed. Films would be made much more effective if the way in which they are to be used in trying to meet these objectives were also carefully specified beforehand.

Trying out preliminary versions, even in the form of a story-board or a series of rough sketches, furnishes a very good predictor, in the case of films with specific instructional aims, of what the final film will or will not accomplish if produced according to plan.

When films are to serve as really effective instruction, there must be provision for much more repetition, and much more opportunity for the audience to participate in or rehearse what is to be learned, by making appropriate overt responses to what is shown on the screen. The interval between the showing of the film and the opportunity for such rehearsal or application should be reduced to the absolute minimum.

This would avoid the enormous inefficiency that results from the normally very rapid rate of forgetting which occurs almost immediately after a film, or any scene in it, has been viewed. Films demonstrating procedures of the "nuts and bolts" or "knobs and dials" variety can be used most effectively, for instance, by presenting only a very short segment of the filmed procedure—sometimes only a few seconds—and then stopping the film to let the learner perform the action before going on to the next one.

For films designed to teach or communicate verbal skills and information, frequent rest intervals between film sequences, or better, frequent opportunities for active review and recitation, result in much better learning of the material. Provision for this should, if possible, be built into the film from the outset, rather than being added in by the user.

Careful and detailed specification of the exact goal of a film is as important in the area of attitudes or motivation as it is in the case of technical instruction or training.

Only when aims have been defined precisely enough to be measured unambiguously by the researcher or psychologist can the question of how well they are achieved (or what has made a film effective or ineffective) be removed from the arena of conflicting opinion and placed on a solid foundation of demonstrable fact.

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*Visiting Professor of Psychology, University of California, Berkeley. On leave as Chief, Training Branch, Maintenance Laboratory, U.S. Air Force Air Research and Development Command.
Mass Communications Media

by Charles M. Hulten*

HOST OF THE PEOPLE at this Conference, it seems to me, aren’t really working in the area we usually call “mass communications” at all.

It’s true, of course, that motion pictures are generally included in what are called the mass media. But your problems, I would guess, are the problems of the special purpose film, produced for the special audience.

You are among those trying to break through the roadblock set up by the concept of this mass audience. Most of you have to think about such problems as employee or customer relations, use of films in schools, training and orientation, and scores of other distribution channels, including TV channels.

For over a dozen years, I was involved in the international information and cultural relations program of our government. There was working toward the solution of a problem which it seems to me is unrelated, however indirectly, to problems you are here to discuss.

That problem was how, effectively, to use the mass media to broaden the understanding of America’s policies and its actions and, if possible, to bring about great acceptance of those policies and actions.

Basically, the message we tried to get across was that America’s policies and programs were of mutual interest and advantage to ourselves and to the persons of the other country. I suspect that this is the common objective of virtually all purposeful communication, whether we are talking to foreign peoples or to our employees, customers or stockholders.

It seems incongruous, doesn’t it, that a nation which has developed the arts of public relations and selling to such a high point fails in selling itself? Why have we failed? Some of our best minds in these arts have worked at the job, at every level from the President’s office on down. And we still don’t talk as good as we act!

The reason, I’m fairly sure, is that we get all tangled up in a mess of political, social and economic verbiage—much of it designed for home consumption instead of for people overseas—and we hold on to meaningless symbols and concepts instead of telling our story simply and directly. Our blacks are all black; our whites are all white. As communications, we are out of touch with those we are trying to reach.

What I am trying to say goes for American business, too. I think business “often acts better than it talks.” And it looks as if the crises in this field may be even more critical for our future than in the field of diplomacy. If we can find a way to tell our story better—even a little better—at such meetings as these, perhaps that future will be more secure.

*Professor of Journalism, University of California, Berkeley. Assistant Director, OWI, 1944-45; Deputy Assistant, Secretary of State for Public Affairs, 1946-47; General Manager, Information Educational Exchange Program, Department of State, 1950-51; European Director, IEEP, 1951-54.

Films Production Techniques

by Clyde B. Smith, Motion Picture Producer, Univ. of California

Motion Pictures as used in business and industry are primarily means for transmitting information to an audience. If you have a body of information on the one hand, and an intended audience on the other, the choice of production techniques must be made so that the information will be transmitted most effectively to the intended audience. If one starts a film production project with the attitude, “I think it would be wonderful to make an animated film”—he is courting disaster.

In the other hand, you say, “I have such and such information to get to such and such an audience, and it seems that motion is the most effective way to do this.” the situation becomes entirely different. So before making
any decisions about production techniques, a good many other decisions must be made.

Perhaps the most effective way of starting any film project is to write a simple and concise statement of purpose. The entire film project can grow out of this statement of purpose.

Each phase of the production can be tested against the statement of purpose. This procedure will lead to intelligent decisions about information to be included, about the audience to whom the film should be addressed, and about the techniques to be used in the production.

The statement of purpose can vary from a sentence to a paragraph or so. But if it begins to run to two or three pages, watch out. You are probably trying to include too much in a single film.

A brief note about dual purpose films. The nature of the films made by business and industry is such that there is often both an explicit, and implicit purpose.

Whether a company has an internal production unit, or utilizes the services of the many excellent commercial producers, each is faced with the same problem which lies between the information to be transmitted and the audience—the production of the film.

The structure of any film can be reduced to three basic elements: sight, sound and time. In a well-made film the elements of sight and sound are inseparably inter-related, each separately and both together represent developments in a time sequence.

At various phases of production, the producer is concerned with what the audience will be seeing or what the audience will be hearing, but at all times he must consider the effects of these two elements when synthesized into a co-ordinated whole.

No matter what production techniques are used, the producer is concerned with visual elements in motion, with linear and spatial composition, with visual rhythms, and with corresponding elements on the sound track. In the kind of films we are discussing, all of these elements are used to express ideas, to transmit information.

These things are basic: the sight and sound and the time structure of a film. But in determining what is going to be seen on the screen and what will be heard through the loudspeaker, many, many choices are open.

can be used effectively as a self-improvement medium; off-duty education programs are often part of such a program.

During plant tours, "open houses," and other community-relations activities involving employees and their families, films can play an important good-will building part.

Employee Training With Films

by Milton Gordon*  

Motion Pictures Can—and do—have an important function in business and industrial training. But their value as a training tool can be both used and abused.

Let's consider some principles, and cite some examples, as to why business and industry use films.

1. Motion pictures can arouse emotions and change attitudes.

Marshall Field & Company department store used its film, By Jupiter, to remind its employees that concern for the customer will result in much greater satisfaction for the customer.

2. Motion pictures can give new concepts of things outside the range of experience.

Films used during induction give employees a panoramic view of the company and its products in a far more efficient and economical manner.

3. Motion pictures are authoritative. They can teach people who would not respond to an instructor.

Employees who normally would express little interest and concern about the structure of our economy, have demonstrated interest and personal identification when the film In Our Hands was used.

4. Motion pictures have drawing power. People will come to a movie who would not attend a lecture.

Evaluation of training sessions consistently shows that trainees feel that the film sessions have been one of their most profitable experiences. Frequent requests are made that "my boss should see that film."

5. Motion pictures are valuable because they give everyone in successive audiences the same message.

While this might be questioned, it has been found that in a step-by-step process, such as was shown in the job instruction film, Instructing the Worker on the Job, the steps became meaningful and the same message was received by all.

6. Motion pictures can teach faster than lectures or slidefilms.

This has been most evident in the safety training field, where large groups have had common safety problems brought home to them quickly in a most vivid fashion.

7. Motion pictures can teach more fully than the lecture method of teaching.

In using the film, Production S-18, with the handout problems, communications become more realistic than in most other attempts to "drive home" such concepts.

8. Motion pictures can reach people of less education.

The film, Of Pups and Puzzles, teaches some of the fundamentals of selection and demonstrates some of the basic research in the psychology of learning such a fashion that trainees, with little education, could relate the film to their supervisory activities.

9. Teaching given by motion pictures is remembered longer.

Trainees remember material presented by films 35% longer.

(Continued on next page)

Films in Employee Relations

by John V. Zuckerman*

Employee Relations begins where there is work to be done; where job requirements must be set.

Motion pictures can be used to record permanently job performance for later reference in developing job analyses. While the "audience" for these films is limited, the footage may later be used in other films for other purposes.

In recruiting employees to fill a new position, a general orientation film may be used to give advantage in visits to schools and colleges, showing in commercial theaters, on tv as a part of commercials, and the like.

A unique use of films in larger companies is the so-called Assessment process. A film of a candidate for a distant job may be made, and sent to several offices, to eliminate travel by the job candidate. While there are difficulties to be overcome in such use of films, and although the "audience" is limited, they may still be fruitfully employed.


**Ph.D., Associate Director, Management Development Center, California Institute of Technology, Pasadena. Formerly Associate Director of the Marquette University Management Center, which he helped to establish. Ph.D., from University of Wisconsin with major studies in guidance, psychology and personnel management.

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FILM CONFERENCE REPORT

CONT'D FROM PREVIOUS PAGE

1 material presented without use of films.

The usefulness of films as training aids can be abused, too. Here are some examples:

Showing a film to a training group with no specific purpose in mind, on the theory that a film (most any) would provide a good change of pace.

Not previewing the film before showing it. One manual training instructor, for instance, ordered a film on "filling" and showed it in class without a preview. The "filling" turned out to be the kind of secretory work (or should do)

—but not the kind that would interest a manual training student.

Not preparing the group before showing the film. An example is the military establishment which ordered all personnel to see a film on security, without giving any further explanation or preparation. It was a waste of time for most of those who saw it.

No follow-up discussion. Much of the value of any training film may be lost if its main points and concepts are not reviewed.

Improper scheduling. Showing a film when it's available, rather than when it's needed, doesn't help; it just adds to the confusion.

Films on TV Service Time

by Thomas F. Mullahy, Director of Public Affairs, KRON-TV

MAINTAINING Time for showing industrial and special-interest films is available at every television station in the country. You and your clients doubtless know that the TV exhibition is often worth hundreds of private showings, even if the film is programmed on tv's so-called "dog" hours.

As a programmer of such films, take hold to mail a thesis or two in the door for producers to ponder.

Nobody sets out to make a dull show...ever. But in a mass medium such as TV, the demands are greater. Here is no captive audience of readily disposed enthusiasts. The viewer may walk out on you at any time, and with impunity, by simply turning the dial.

So do your professional best to get interest high—and please for about the alleged "13-year-old mind." There's no such animal. Remember—TV stations are in the business of selling time, not giving it away. Films riddled with faults and covert plugs have scant aspects of light up a tv screen. Main title and end credits are titillating; your client's prod- der trade mark may be seen in time to time if it is not ob trusive. A rule of thumb: see the product or service, and bear about it once in a half-hour picture. Exceed that and you may get a bill for air time.

For the regions of taste. In a broadcast medium, the audience is not an exclusive one. Everyone within reach of a receiver is a potential viewer. Outrageous bad taste, of course, is obvious; borderline bad taste is harder to spot. Follow your native sense of propriety, and the Motion Picture Production Code, and you won't go far wrong.

Without greatly harming your subject's story demands, try to bring in your picture at a running time suitable for TV play . . . between 13:00 and 14:25 minutes for a quarter-hour slot and 27:00 to 29:25 for a half-hour are optimal lengths. Half-hour holes, incidently, occur most often in TV program schedules.

Color? By all means. TV color is burgeoning; take advantage of it.

Send clean prints. You'll find TV film departments staffed with competent people who won't handle your film negligently. But to avert complaints, check each print before you send it. Look for sufficient leader (heads and tails), rough splices, torn sprocket holes, and the like.

Finally, if you distribute your own film, allow enough time for each station to play the film without crisis-pressure. Arrange the next booking so that film can be shipped by dog-team and still make the date. Four days should be ample, in most cases.

Films in Community Relations

by R. C. Skillman, Dir. of Public Relations, Champion Paper Co.

THE USE of films in a community-relations program must first start with your own company's philosophy about community relations. If you don't have one, I can't see how you can use films to help toward a goal you haven't first fixed in your own minds. A movie often fails to do a job for a company because management never clearly spells out the outfit which it was intended to do.

The second requirement leads directly into the making and use of films as part of your community-relations program. Good films must answer a need; an audience need as well as a corporate need.

How do you establish that there is a need? You ask questions, like:

Do people in our plant communities have a generally favorable attitude toward our company? Do they know what we are trying to do and how we are trying to do it?

Film Use in the Schools

by Stanley B. Brown*

AN OUTSTANDING VALUE of motion pictures in education lies in their ability to push aside the confining walls of the classroom and bring the world into focus as an aid to learning.

By bringing time, space and object-content problems into control, motion pictures are valuable extension tools that can bring about better teacher-pupil communications.

Educational motion pictures are of particular importance to teachers at all grade levels through their vital ability to present to learners an edited version of reality.

The desirable factors of present means involving motion, compelling attention, controlling time, space and motion, augmenting or reducing actual size, and encouraging desirable social-scientific attitudes are basic landmarks that competent teachers capitalize on for effective teaching by means of educational films.

However, for films to be used most effectively in the classroom, the proper environmental stage on the part of students must exist. Students should express a need to see and hear the film experience.

Do they think we have a corporate philosophy that includes their well-being as well as that of the company? If the answer to these questions is "no," then you'd better revamp your community relations activities. And films might very well fit in nicely.

Your purpose, then, in using films will be to help crystalize community attitudes about your corporation. They help open doors to accurate knowledge about your company. They help give you a corporate identity.

People feel about a company like they do about other people. They don't really care what a man does for a living. They want to know if he's a good guy or a bad guy. We want our films to show people we're a good guy with good intentions, and with the know-how and experience to put these intentions into action.

Attention should be given to problems of vocabulary that may be raised by the film; and the teacher should assume the responsibility of seeking answers to questions that might be brought up by the student audience.

Question-and-answer periods immediately following the film's showing are important. They give the teacher a valuable opportunity to evaluate his interest and worth the film has had for the pupils. Stimulated by motion pictures, educational experiences can be a valuable exploration by both pupils and teacher.

In connection with the use of films in the classroom, certain caution should be observed. The teacher should be careful to clarify for pupils those instances which may lead to incorrect concepts of time and space, distorted impressions or conclusions, and to misunderstandings which may arise from too general or too vague content treatment.

*Lecturer in Education and Supervisor of Audio-visual Education, University of California, Berkeley; Doctorate in Audio-visual Education from Stanford University, Associate Professor of Education, University of Colorado, 1950-56.
A Problem Every Family Faces

New BBB Film Explains a Funeral Director's Functions

Sponsor: Association of Better Business Bureaus, with the cooperation of the National Funeral Directors Association.

Title: To Serve the Living, 27½ min., b/w, produced by Pathoscope Productions.

Fred Tuttle, a college boy, comes home to find his father has died. A neighbor offers his assistance.

He tells the funeral director he wants a family service. He does not want "strangers" to be there.

Fred comforts his mother who is greatly shocked. The family is not prepared to face this emergency.

The Tuttle family attends the funeral services. The funeral director handled all the details.

Conflicting attitudes and emotions are settled with the aid of the funeral director who helps the family plan the funeral that will be proper for them. The film also shows the services a funeral director provides and how he not only can help a family make important decisions in a time of emotional stress, but how he handles matters required by law.

Better Business Bureaus' surveys have found that people generally know very little about a funeral director's duties and services beyond what is visible to those who have attended funerals. The film's purpose is to show that funeral directors serve the living as well as care for the dead.

The story was written by Mr. and Mrs. Ralph Schoolman, whose scripts in the human relations field have always been outstanding. William M. Nelson was executive producer.

250 prints of To Serve the Living are available for public service television and private group showings. Each of the 110 Better Business Bureaus will have a print for use in their localities and prints will be available from the National Funeral Directors Association for showings in areas where BBBs are not located.

This is the first of the Association of Better Business Bureaus' series of public-interest films produced with the cooperation of business and professional groups.

"Jersey" Makes a Million Friends

Audiences, Governor Praise New Jersey Bell's Film Portrait

Since its debut just a year ago, the New Jersey Bell Telephone Company's film, This Is New Jersey, has been winning friends and influencing people for the Garden State in spectacular fashion. 130 prints of the color film portrait of the state (produced by Owen Murphy Productions) have played to over 15,000 audiences and an estimated 1,500,000 people.

The avalanche of requests that rolled in following last year's preview before state dignitaries, and the first announcement of the film in the company's bill inserts have far exceeded the most hopeful predictions. Today, even though it is a year old bookings are being made into 1959.

The film is also being shown at the Brussels World's Fair by request of the U.S. State Department through Governor Robert B. Meyner. The Governor has been outspoken in his high commendation of the company for sponsoring the picture.

NBC has selected This Is New Jersey as one of several films depicting typical Americana for use in closed circuit television at the Brussels Fair.

Biggest single audience—over 3,000 persons—saw "This is New Jersey" at the state Educational Association convention.

Above: Gov. Meyner (left) and Mrs. Meyner present a print of "This is New Jersey" to U. S. Commissioner General Howard S. Cullum at Brussels World Fair. Right: day-by-day scoreboard of the film's bookings is kept by James F. Campbell, motion picture manager, and W. F. Rembert.
There's No One Answer to Good Supervision
Recognizing Workers as Individuals Presents a Major Management Problem

A Supervisor Remarks to his men: "You guys have a world of opportunity. This place is wide open... why don't you try one of the other departments? Or maybe you'd like some Central Office experience."

One of his listeners feels: "Wonderful boss that Matt Jordan. Always trying to give you little tips... help you along."

But another thinks: "There he goes again... always pushing... always riding me. Can't ever satisfy that guy."

This little exchange illustrates what is coming to be regarded as one of the most important human relations problems of industry today. How can the average Supervisor... in addition to all the other roles he must fulfill... develop the kind of communications skill that will enable him to get through to his men... touch the hidden springs of motivation that create understanding... good will... enthusiasm?

The Bell System... employer of over three quarters of a million people... is tackling this management challenge with a series of films that explore such questions as these. The first, More Than Telling, described how Supervisor Matt Jordan learned the importance of fulfilling the employee's legitimate need to know about his company... his job... his future. The sequel No One Answer," takes Matt into the thornier problem of dealing with the individual personality traits that cause different people to react in radically different ways to Matt Jordan... is he the friendly, helpful advisor that Downs believes him to be when he suggests ways of advancement..."

Jordan learns that the same order, if given in the same way to two of his men, encourages one, but angers the other.

Matt Jordan learns that no two employees react in the same way to a suggestion; each presents an individual problem.

The same boss or the same job situation. Both motion pictures were developed and produced for A.T.&T. by Henry Strauss & Co., Inc.

In No One Answer we see two men in Jordan's crew... Kiley and Downs... working on the same assignments... for the same pay... under the same leadership. Downs is cooperative... interested... productive; Kiley, with no less natural ability, no less desire to do well, is bored, frustrated, resentful. He interprets everything Matt Jordan does as persecution... and Matt is baffled when what he believes is kind and sympathetic treatment fails to make any dent in the wall Kiley has thrown up around himself.

 Says Matt of Kiley: "Sometimes you just can't get through... just can't understand some guys."

 Says Kiley of Matt: "I tell you... that guy gets harder and harder to understand."

With tension piling up to the breaking point... and the company and the employee both the losers in this tug of wills... Matt suddenly comes to realize that the old golden rule "Do unto others as you would have them do unto you" is not the complete answer to the problems of communicating successfully with another... or is he, instead, the hardest, overbearing boss that Kiley thinks he is, always looking for something that's wrong?

Downs and Kiley compare opinions on Jordan. Kiley is ready to quit, but Downs feels he is being helped by Jordan.

Individual. With a subtle, but all-important twist, he applies a new principle: "Do unto others as they want to be done to." Dealing with everyone alike can be the most unfair kind of treatment; fairness... and success... come from creating the kind of climate between you and the other person that best suits his individual requirements.

No One Answer handles Matt's dilemma with impressive realism both in the development of the problem and its solution. There is no sudden and glorious happy ending... only the first indications of a slow growth of understanding between Kiley and Matt. The rewards of such understanding, the film implies, are open to any supervisor who learns to look beyond himself and into other men.

Mounting camera in locomotive to film Chicago-New York freight run.

The Central's Story
A Great Railroad Uses a Film to Point Up its Economic Importance

SPONSOR: New York Central System.
TITLE: The Big Train, 30 min., color, produced by MPO Productions, Inc.

☆ Alfred E. Perlman, president of the New York Central System, thinks that now is a particularly good time to release a film like The Big Train. With financial crisis facing many of the nation's railroads, and when Congress is actively considering measures to allow the industry to more effectively help itself, a movie such as this can do much to put the railroads' plight in proper perspective.

Rails Seek More Equal Treatment

Although in toto a survey of modern railroading methods, The Big Train's reason for being is to say (and Mr. Perlman says it in the film) that the present transportation policy of the government is unfair to the railroads. If the policy continues, the railroads cannot. Mr. Perlman points out the free roads for trucks, the government-built airports and bus terminals, while railroads, which pay their way com-
Film Chicago-New York Freight Run

The Big Train concludes with the dramatic night ride of NY-4, one of the Central's Early Bird freight trains between Chicago and New York.

Throughout The Big Train, which is being made available for public showings (via Modern Talking Picture Service) throughout the Central's 11-state territory, is woven the meaning of railroads to the growth of the country and to the standard of living of the American people in terms of jobs and income.

Fact Films for Tougher Selling

Competition is Keener, So Texaco Gives Its Dealers Points They Can Sell With

Sponsor: The Texas Company

Titles: Facts About Texaco Gasolines,
Facts About Havoline Motor Oil,
Facts About Texaco PT Anti-Freeze.

Producer: Audio Productions, Inc. All are 20-minute color motion pictures.

☆ Competition, though never missing, has resurged to new highs among the petroleum marketers. Stepped-up advertising is no longer mainly concerned with the joys of motoring, or the friendly dealer's clean rest rooms, it is now old-fashioned slugging—product against product.

In this sales climate, dealers more than ever are hungry for solid product information. They want to know why Havoline is better, what Petrox does that is so special, and how modern cooling systems are different from the past. Dealers want to know the background of their competitive advantages and to learn the best selling words to describe them.

Texaco's annual spring dealer meetings are keenly tuned to the times. This year, to match the highly competitive situation, the company has hived up no gimmicks, but hews directly to the line of telling dealers that the products they are selling are unsurpassed—and this is the way to sell them—with facts.

In the meetings, some of which are still going on, Texaco dealers are shown solid proof of the necessity to drain cooling systems, spring and fall. They can describe the development of bigger and hotter engines, year by year, that have no more cooling capacity than old, smaller engines—thus the systems must do a more effective job than in the past.

Texaco dealers can tell customers the story of sticky valve lifters, and how Havoline is successful in preventing varnish deposits on the lifters. They can explain how Petrox burns up lead deposits on plugs and cylinders and keeps them clean.

Texaco has always included factual product films in sales meetings, and good film material was already available from past years on gasoline and oil. Making no attempt to be light or gay, these two subjects were re-written and redesigned into two new motion pictures, Facts About Texaco Gasolines, and Facts About Havoline Motor Oil.

To round out an hour's solid product training, and constitute the main part of the sessions, a brand new film was produced, Facts About Texaco PT Anti-Freeze.

Warm vapors striking cold glass causes moisture; same thing happens in motors.
Putting an “Empire” on Parade
Great Northern Promotes Its Area for Commerce, Vacations

SPONSOR: Great Northern Rwy.

TITLES: Empire on Parade and Glacier National Park, produced by Empire Photosound, Incorporated.

The film stories of the development of the Great Northwest as a growing industrial empire, and one of its principal attractions as a vacation land, are the subjects of two color and sound motion pictures recently completed for these purposes by the Great Northern Railway by Empire Photosound, Incorporated.

Empire on Parade, a 41-minute film, romanticizes the development of the Northwest in an industrial way, and tells the story of the basic and efficient service which a modern railroad renders in the growth of such an area.

Promotes Tourist Travel
Glacier National Park, 22 minutes in length, aims to help the public become better acquainted with one of the country’s largest national parks, and to promote tourist travel there. The Great Northern serves Glacier Park on its Chicago-to-Seattle route, and owns and operates the park’s hotels and concessions.

More than 30 industries are pictorially and narratively highlighted in Empire on Parade—all of them along the Great Northern’s right-of-way. The film takes viewers from the open pit iron ore mines of northern Minnesota to the wheat fields, copper mines and mountains of Montana and the apple orchards and lumber industry of Washington.

Two Years in Filming
Although it is principally the story of a railroad, Empire on Parade also touches on other forms of transportation—ore boats on Lake Superior, fishing fleets on Puget Sound, the aircraft industry with jet airliners and B-52s, and pugnacious type trucks.

Highlighting modern methods in freight handling are scenes in the railroad’s Gavin Yard at Minot, N. D., showing use of electronic controls for switching, communications, sorting trains, all with an eye toward speed and efficiency.

The work of two summers went into the making of Empire on Parade; roughly fifty thousand miles were covered by the production crews.

Glacier National Park opens with travelers being greeted on their arrival by Blackfoot Indians, dressed in tribal regalia. The vast mountain scenery is shown as buses take guests through beautiful mountain highways.

Various sports and recreational activities open to visitors are covered by colorful photography. One sequence deals with a pack trip to one of the park’s secluded lakes, high in the mountains. Another sequence shows interesting wild animal shots, including the wary mountain goat.

Both films are available for free showing. Inquiries should be directed to the distributor, The Princeton Film Center, Inc., Princeton, New Jersey.

* * *
Films in a “Space Age”

* The film story of the Martin Company, builder of missiles and planes and the fascinating story behind X Minus 80 Days, satellite launching epic, plus the Nose Cone film of Cook Electric in our next issue!
MEETING A COMMUNICATIONS' RESPONSIBILITY

Three Human Relations Films Exemplify a Producer's Credo

by Robert Seymour, Jr.

Some three years ago, this magazine published an article reporting on a new film concerned with the subject of gerontology called A Place To Live. The article explored a new concept of film making being initiated by the film's producer, Dynamic Films, Inc.

The point made, as stated by Nathan Zucker, president of the company, was that: "It is about time we producers stopped measuring the films we produce only against the direct contracts we have. We are in an important position in a mass communication medium that puts upon us the responsibility of producing films where they are needed. If the funds are not available it is up to us to find the way. Dynamic will continue to explore every avenue possible to make available films that have an important contribution to make in our society."

Program Being Expanded

It is now three years later and this program, tentatively begun with A Place To Live, is now wheeling into second gear and heading for the open spaces. Based on the premise that the entire sponsored and non-theatrical film industry has an obligation and responsibility to fulfill as purveyors of motivational communication tools and that this industry should no longer exist on the "give 'em what they're paying for" philosophy, Nat Zucker has set about to bring audience and producer together on the common meeting ground of films produced in sensitive areas of immediate interest and concern to the American people. The theory is that there is a large audience prepared to support the non-theatrical film if it is made on a high enough quality level and on subjects of current interest to the population. In a sense this is much the same approach as that which supported the theatrical film industry for years.

How a Community Reacts

To show that this production concept is valid Dynamic has now produced and released three films in the past four months of such immediate value as to offer to the public motivational audio-visual packages of considerable worth.

FILMS

Crisis in Levittown, Pa. is a clinical film document exploring the attitudes of prejudice under the stress and strain of actual conditions and analyzing these attitudes via a commentary prepared, and delivered by Dr. Dan Dodson of the Center for Human Relations of New York University. Within this framework a revealing range of comments are caught by the perspective camera and much about how and why people feel about their homes and neighbors comes through below the actual spoken words. All residents of Levittown, and all caught in the same web of violence and distrust, the people interviewed react quite differently.

- A woman from Kentucky is for her new Negro neighbors but feels guilty for this attitude.
- A car salesman says "They're as good as me but I don't want them living here."
- A housewife's fears come through as she says simply, "I have three daughters, you know."

All in all the film is a fine primer for the study of a problem soon to be faced in every community in the nation.

Probes Neighbors' Prejudices

A second film released in this series on housing problems is a well-conceived motion picture, All the Way Home. Written in a poetic-dramatic fashion by Muriel Rukeyser, the film is designed purely as a motivational tool giving little or no information but exploring the basis for community attitudes and indicating direction. Performed by a professional cast, the film traces the effect on a community when a Negro comes to look at a house for sale. All the tensions and pressures, long hidden under a facade of quiet, peaceful, one-level homogenous living, rise and boil over and the community is left to recognize its own problems and responsibilities.

No solution is offered, but much is indicated and the documentary blends realism of the people and the necessity of re-evaluating them.

It may be a year before the ultimate success and validity of Mr. Zucker's viewpoint can be determined. He says, "We believe the audience is there, and we are willing to supply provocative film programs that they can support."

The films are produced by Dynamic under the guidance of carefully selected committees who control content and the return must come from print sales. If Mr. Zucker is correct the entire field may have to re-evaluate its policies and operational methods. The sponsored and non-theatrical film field may emerge from its dependence on limited needs creating limited films and take a step towards serving the nation with a wide range of motion pictures communicating in those areas that theatrical films and television cannot, or will not, serve.
HELPING THE BLIND TO LEAD A HAPPIER LIFE

The Sightless Learn to Live Again

Film Stresses Importance of Allowing "Room for Recovery"

SPONSOR: The Seeing, Inc.

TITLE: Room for Recovery, 22 min., color, produced by Sturgis-Grant Productions, Inc.

In the recovery room of the modern hospital, special treatments are given immediately after an operation. Similarly, the significant time when newly blinded people need special attention from their family and from medical personnel is the vital period immediately after blindness occurs.

Room for Recovery emphasizes a positive approach to be taken by those who live and work with blind people. Narrated by Ralph Bellamy, it is based on the philosophy that blindness need not be incapacitating. With proper motivation and sufficient determination, the film stresses, the blind man or woman can continue to lead an active, satisfying life.

While the film seeks to foster an attitude on the part of its audience, it is at the same time a teaching film. A wide variety of ordinary activities is visualized, following the daily life of four typical characters: a young girl, a salesman, a housewife and an elderly grandfather.

Helpful procedures are suggested, all with the idea of building self-confidence and restoring morale in the newly blinded person. Underlying theme is that blind people want no special condescension, but rather that they should be given encouragement, confidence, respect and understanding.

Since the film is designed primarily as an aid to doctors, hospital personnel and professional groups who come in contact with newly blinded persons, its distribution will be limited. However, all applications for its use will be considered. Requests should be sent to: The Seeing, Inc., Office of Public Information, 9 Rockefeller Plaza, New York 20, N.Y.

Medical Hope for the Mentally Ill

SPONSOR: National Association for Mental Health.

TITLE: The Key, 31 min., b/w, produced by Campus Film Productions.

"For those whose life work this is, there is a truth and a sorrow that cries to be told... for the tragedy of letting people stay mentally ill is that it does not need to be."

This is the comment of a mental hospital doctor as he tells, in The Key, the story of a young mother who becomes mentally ill and struggles for recovery against the odds which confront so many mental hospital patients today.

"It does not need to be"—the doctor declares and shows how, in many hospitals, the tide of mental illness has begun to turn—how the latest psychiatric treatments are bringing men, women and children back to their homes and families.

Scientifically sound on the one hand, and emotionally stirring on the other, The Key is more than a documentary film in the ordinary sense. It is a very human story of one woman, yet it is also the story of the 750,000 mental hospital patients whom she symbolizes.

In its closing passages, the film makes a plea to the people of the United States, urging that they act, in their community, to give all mental hospital patients the chance which only some are getting today.

Speeding a Disaster's Damage Claims

SPONSOR: National Board of Fire Underwriters.

TITLE: Disaster File — Hurricane Audrey, 15 min., color, produced by the NBFE Film Department.

When Hurricane Audrey devastated coastal Louisiana a year ago this month, such emergency services as the Red Cross, Salvation Army and Civil Defense forces did a magnificent job in coming to the rescue quickly to aid the stricken area's comeback.

Unheralded, but with no little importance, was the job done by the insurance industry in providing quick claim payments to policy holders so reconstruction could begin without delay.

The NBFE's new film shows how 360 adjustors from the General Adjustment Bureau moved into the area in a very few days, worked around the clock, so that in 29 days 90% of the claims resulting from the storm had been handled, and $25,000,000 had been paid on the spot to policy holders.

General Adjustment Bureau staff men, working outside the insurance company's Storm Office, shot most of the footage for the film. It was re-edited and scored by NBFE's Film Department.

Prints for general distribution and television are available from the Bureau of Communication Research, 267 West 25th Street, New York.

At preview, R. G. Bachman, exec. v.p. of General Adjustment Bureau and Lewis A. Vincent, gen. mar., NBFE.
New "Eyes" for Barbara

SPONSOR: Lions International.
TITLE: Whither Thou Goest, 12 min., color, produced by Fred Niles Productions.

One of the many worthy projects adopted for sponsorship by Lions International is the non-profit Leader Dog School for the Blind, Rochester, Michigan.

Whither Thou Goest tells the story of how a young girl named Barbara, who lost her eyesight in an automobile accident, regained her confidence and the feeling of "belonging" again through training at the Leader School and the help of a Leader Dog.

Alone, unhappy, confined to her house because of fear, Barbara became great concern to her parents before she and her father finally decided to request a Leader Dog. She is assigned to a class at the Leader Dog School, where a group of men and women help her find eyes of another kind.

The film shows how Leader Dogs are trained 12 weeks before they meet their new masters; how they are given obedience training, and studied for their habits and temperaments. For basic work, the dogs are taken to Rochester, where they are taught to observe curbs, avoid objects, pedestrians, and to check traffic and other hazards.

Finally, come four weeks of advanced training in crowded areas, confusing situations, and heavy traffic—where the dogs learn to negotiate revolving doors, board elevators, and travel under conditions found in a city.

At the same time, the trainer is learning to know the kind of person Barbara is, so that he'll be given the Leader Dog that's right for her.

Barbara's dog, Rinnie, becomes her new eyes—her hope and color in a life of fear and gray emptiness. Once she learns to receive the messages Rinnie sends her through the leather telegraph of a harness, her training progresses. She learns to walk at a normal rate, climb steps (and go down them), board a bus, go shopping for herself. She and Rinnie become one person, with one pair of eyes.

Her confidence restored, Barbara and Rinnie make the trip back home by themselves, and rejoin her family (and her boy friend, Bob), ready to resume a more normal life.

Executive producer for Whither Thou Goest was Fred A. Niles; director, Lloyd Bethune; cameraman, Jim Holder; sound engineer, Frank Richter; and editor, Frank Romolo.

Cecil B. deMille turns actor to bring Kansas voters a

"Showdown" on the Right to Work

Kansas is one of several states which will be voting on a "right to work" amendment to its constitution next November.

To support their efforts to get the amendment passed, a group of citizens organized under the name of Kansans for the Right to Work has put a sound-color motion picture to work for them.

The 14-minute color film, Showdown! has as its featured actor Cecil B. deMille, a strong proponent of right-to-work legislation from his personal experiences in the radio-tv field. The film was produced by the Centron Corporation, Lawrence, Kansas.

Stresses Labor's Free Choice

Intended for free showing before civic, fraternal, religious, professional and women's organizations in the state, Showdown! is a documentary-type presentation which stresses the advantages of the proposed amendment in giving individuals freedom of choice as to whether or not they will join any labor union.

Next November's voting will give Kansans their first opportunity to ballot on right-to-work legislation. Previously a bill providing this option had been passed by the state legislature, but was vetoed. Later the legislature secured the two-thirds majority necessary to submit the issue to the state's voters.

Prime purpose of the Showdown! film is to stimulate favorable discussion of this important issue among the various organizations throughout the state. Toward this end, a special speaker's guide has been made available, to assist group leaders in preparing to show the film and to encourage group discussion of the issue following the showing.

Mailings Promote Bookings

Special folders have been prepared for mailing to organizations to secure bookings of the film; and wallet-size cards showing both the formal text of the proposed amendment and the manner in which it will appear on the November ballot are being made available for distribution following the various group meetings.

Filmed for TV Showings, Too

Showdown! was produced for the Kansans for the Right to Work organization by Centron; the sequenced featuring Mr. deMille were filmed at the Paramount studios in Hollywood.

A number of prints of the "Kansas" edition of the film are now available for group showings throughout the state. Prints of the films for tv use also are being prepared.

Available to Other States

An edition for use in other states in which "right-to-work" legislation is now an issue are being readied and are expected to be available soon.

Production of the film at Centron was under the personal supervision of Arthur H. Wolf, president of the company. Script was written by Margaret Travis; directors were Gene Courtney and Harold Harvey.

In the actor's role, Cecil B. deMille (right) discusses "Showdown!" script with Arthur H. Wolf, president-producer, Centron Corporation.
This is the MODERN Story

Today, Serving 387 Clients Through a Nationwide System,
This Distribution Specialist Enters the "Era of Innovation"

PART THREE

In This Present Era "The Modern Story" comes into focus and must necessarily be viewed against the background of what may today be safely called the sponsored film medium. For the film has become one of advertising and public relation's most useful media, is indeed "the medium of all media" as newspapers, magazines and broadcasters alike turn to the screen to make their own promotional stories more complete and meaningful.

Who Will See Your Picture?

But today's film sponsor, proud parent of one of the hundreds of colorful new motion pictures which come out of the laboratory printers each month, faces a bewildering array of potential audience outlets for his latest creation. The audience is as broad as all of America, coast-to-coast; it is as specialized as he may choose, in terms of youth groups, rural interests, urban adults, factory workers, club or lodge members, regional sections of the country, teen-age girls or college students.

Or it is as general as millions of theatre-goers in both "hard tops" and drive-ins; other millions of television viewers served by the more than 500 U. S. stations, or the hundreds of thousands of vacationing Americans who will see 16mm sponsored films at hotels and resorts this year.

Make no mistake about it: create a really interesting film that offers the average American a worthwhile viewing experience and the potential is BIG. Multiply that potential of thousands of audiences by the average size and sound viewing time of 27 minutes per film and any smart businessman can see the comparative importance in getting a complete story, a responsive message to these millionfold audiences.

Distribution a Complex Job

Delivering prints of a new sponsored film to these outlets is a national operation, for the most part. The sponsor's headquarters' organization has to set up film handling operations, provide adequate inspection, shipping and accounting facilities. And then face the wasteful, time and print-consuming factors involved in express or parcel-post transport of each print for long distances.

It is estimated that any well-liked new picture film must have a minimum of two to three hundred prints from the outfit to fulfill nationwide audience requests. Should it be publicized in the company's Life or Post ad, booking requests will quickly reflect the 450,000 owners of 16mm sound projectors in the nation's schools, churches, industrial and community groups . . . posing a real problem in public relations if films are delayed or requests unfulfilled.

The Sponsor's Film Librarian

This, in essence, is the useful role which Modern Talking Picture Service, Inc. was set up to fill. Modern's distribution network of regional film exchanges, exclusively devoted to sponsored film distribution activities, comprises 28 offices, strategically located in major U. S. population centers. Fourteen of these are company-owned; the other 14 are operated by long-time licensees.

By design, these "exchanges" are "24 hours from anywhere." Actually, they are only minutes away from most potential users. Located in downtown urban areas where traffic is high, they're convenient for local film users to reach; handy to transportation points for short-haul, quick return shipments to user groups. Because of these downtown locations, about 20% of the company's 16mm bookings are on a "will call" basis. This also provides branch personnel an opportunity to talk to film users, to advise them on their film programming and showings.

This decentralized distribution system works to the advantage of both sponsor and audiences. Sponsors reach a maximum number of groups with a reasonable print in-
To broaden its television coverage, for example, Modern exhibited a few months ago at the National Association of Broadcasters' convention. Contact with new stations and familiarity with the problems of television station film directors were mutually advantageous.

Mailings to listed audiences help to develop program regularity. A regular schedule of film shipments is made to any group requesting experienced help in film selection. For industrial plant programs, Modern created "Movie Day" programs for cafeteria showings. Many of these plants have maintained weekly bookings of films for employee showings over the past decade; audiences range all the way up to the 7,000 workers reached by a single booking to General Motors' Electro-Motive plants in the Chicago area.

Recently, the "magazine" type format has been developed to offer women's programs, films for home economics' interest, for vocational school use, for rural interests.

What does all this cost the sponsor?

Booking Rate Is All-Inclusive

The common denominator of the field is a non-theatrical booking to one of Modern's nearly 160,000 such "self-equipped" 16mm outlets. The unit price for each certified 16mm booking is $3.00. This covers all the necessary functions of promotion, circulation, print handling, film maintenance and reporting. Transportation costs are paid by the user; there are no minimum fees or advances. Sponsors are billed monthly on the basis of actual performances.

Note that $3.00 covers a booking. It is Modern's experience (and others) that such a shipment will most often include two or more showings, particularly if sent to a school or community organization. In fact, the average shows one and eight-tenths showings per booking.

**Average 16mm Audience: 100**

General interest films reach 100 persons per booking on the average. That figures out to about 3c per viewer for a 27-minute experience. That $3 cost drops considerably when either or both theatrical and television distribution are included, for theatrical audiences average 500-to-1,000 persons per showing and into countless thousands for a TV station showing, even on Class C time.

But almost any sponsor can send a film to a requesting group if he wants to take the time and expense. It's the rest of Modern's operation that add up to real value. Here's where expensive, complex but highly effective IBM tabulating equipment and experienced people all along the line come into play:

**Measuring the Film's Results**

From report cards filled out at each screening, monthly reports are made to the sponsor on each film he has in circulation. These complete reports show: (1) the number of bookings; (2) the number of showings; (3) total audience (showing men, women, boys and girls); all tabulated by states plus a tabulation of audience comments (excellent, good, fair and some highly personal reactions, as well) for important reference use, especially in public relations.

Monthly popularity ratings also are recorded on new booking requests received from audiences. Studying them, the sponsor can see how his film is being received in comparison with others in the same general category.

Every three months, detailed audience reaction reports covering that period are compiled for each film and sent the sponsor. This provides both an index to indicate audience acceptance and a guide to future film making.

**Active in Audience Research**

Unsolicited letters frequently come in from viewers, with opinions or suggestions on specific films or on the value or usefulness of program guides which either Modern or the sponsor has provided. Those with general application are reprinted in Modern Memos, a monthly newsletter for present and potential sponsors. All of these recording and reporting activities, besides serving as a "sponsor's memory" lead into the important area of audience research.

Working with private research organizations as well as its own facilities, Modern has undertaken nationwide surveys. For example, "A Study of Sponsored Film Utilization in the United States High Schools" was prepared by John T. Fosdick Associates, an independent and impartial market research organization. 4,226 high schools participated out of 23,622 high schools contacted, providing a 17.9% response and some valuable guidance data for both sponsors and Modern.

**Survey Television and Industry**

Recently a survey of television stations sought to determine how they used business films and how they thought the material now being supplied to them could be improved. Another study was recently completed among training (continued on page 64)

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Below: printed promotion for direct-mail dissemination includes special-interest film lists, the widely-distributed "Index & Guide" and special flyers.

Above: creating demand for sponsored films is a Modern promotion "plus" which includes window displays, convention exhibits, space advertising and publicity.
PEOPLE AND EVENTS THAT MAKE NEWS THIS MONTH

The Business Screen Newsreel

dvertising and sales promotion and will assume marketing responsibilities. He formerly was catalog advertising supervisor with Montgomery Ward & Company, Chicago.

**SMPE Meeting Briefed on President’s News Problems**

☆ James C. Hagerty, President Eisenhower’s press secretary, and Robert Montgomery, the President’s advisor on television appearances, were the principal speakers at the Society of Motion Picture and Television Engineers’ Washington Section meeting, June 11, at the White House.

The meeting centered on the President’s press conference and the relationship of the motion picture and television arts to the dissemination of news from the President’s office.

After the screening of an historic President’s Press Conference, the SMPTE meeting began with Lt. Col. George J. McNally, White House Signal Agency, discussing the problems of news dissemination methods as the arts of communications change.

Hagerty spoke about many problems that confront him in affording a flow of information from the President to the American people. Montgomery, actor and tv producer, spoke on the difficulties which have confronted the Chief Executive with the increase of television appearances. He discussed approaches that have been used to make such presentations most effective.

Charles Shutt, Washington bureau manager, Hearst Metrotone News and Teleneon, related the problems facing a newsreel company in motion picture coverage of press conferences and other news events at the White House.

Julian Goodman, manager of News and Special Events, NBC Washington, focused on special problems in network coverage of the President’s activities, particularly the press conference.

**Wide TV, Community Play for Dairy Council Film**

☆ Three-hundred prints are providing smooth sailing for Admirals in the Making, a 135-minute motion picture on nutrition sponsored in the last two years by the National Dairy Council.

According to a recent report, the film has logged 5,549 community showings and 314 telecasts and is in constant circulation.

Produced by Stark Films, Baltimore, Md., Admirals in the Making is distributed by Association Films, Inc. and through 74 affiliated dairy councils.

Above: pictured at recent N. Y. preview of “The Big Train” (see page 8) were (left to right) Jud L. Pollock, president, M.P. Productions; Clifford Ramsdell, Director of Advertising; and Robert E. Eisenhauer, Director of Public Relations, both New York Central System.

**From Rose Retires After 8 Years in Film Industry**

After 48 years of service with Victor Animatograph Corporation, James G. Rose has retired from all business activities as of May 31. Victor is now a division of the Calart Company. Rose is retaining his residence in Davenport, Iowa.

His experience in photography began in 1902, while he was a school boy in Sioux City, Iowa. Using first a 4×5 glass plate camera and later an 8×10 plate camera and magnesium flash gun. After two years of operating a finishing department for a Sioux City photographic equipment dealer, he went on to the University of Nebraska.

Where he was the photographer for the college annual and the cadet daily, and sold stereographs on the side.

Early in 1910, when Alexander Victor was forming the Victor Animatograph Company, Rose joined that activity as a salesman. Later he became salesman, secretary, executive vice president and in 1946, president.

He participated in the research, development and distribution of the portable stereopticon with eight, small slides and projectors, portable 25mm motion picture projectors, 28mm safety film projectors and the first 16mm camcorders and projectors.

Rose is one of the early members of the Society of Motion Picture and Television Engineers and an associate member of Edison engineers, and was on the organizing committee of the National Association of Photographic Manufacturers.

**William Frick Appointed V.E. Advertising Director**

William J. Frick has been appointed director of advertising of the Society For Visual Education, Inc., Chicago, according to John Kennan, president.

Frick will direct S.V.E. slidefilm

Dr. R. W. Wagner to Head U. of S. Col. Cinema Dept.

☆ Robert W. Wagner, director of motion picture production at Ohio State University since 1946, has been appointed head of the cinema department of the University of Southern California.

Dr. Wagner succeeds Dr. Robert O. Hall, who will be program associate with the Educational Radio and Television Center at Ann Arbor, Mich.

Winner of the Encyclopedia Brittanica Film Fellowship in 1951, Dr. Wagner had served as writer and director for the Office of War Information from 1942 until 1943. He then became motion picture producer, until 1944, with the Office of Coordination of Inter-American Affairs. From 1944 to 1946, he was an information chief with the Ohio Department of Public Welfare. He is a past president of the University Film Producers’ Association.

**“Energetically Yours” Will Circulate in Eight Languages**

☆ Energetically Yours, a 13-minute color cartoon film, will be distributed in eight languages by the sponsor, Standard Oil Company (N.J.), and the company’s world-wide affiliates. Originally produced in English by Transfilm, Inc., the film will have versions in Spanish, Portuguese, German, French, Swedish, Norwegian and Italian.

Requests for 16mm prints of Energetically Yours from community groups and schools are being handled through Standard Oil Company (N.J.), Room 1610, 30 Rockefeller Plaza, New York 20, N.Y. George K. Arthur’s Go Pictures, Inc. is handling U.S. theatrical distribution.
PUT YOUR VOICE ON FILM TO MAKE YOUR MOVIES MORE EFFECTIVE

The Kodascope Pageant Magnetic-Optical Projector is two communication tools in one. It's a fine optical sound projector. And it's a precision magnetic recorder for adding sound to silent film—even while you sit at your desk!

How it works: Once magnetic striping has been added to any 16mm film, proceed much as you would with any dictating machine.

Narrate as the story unfolds, blend with music and sound effects, make changes as often as you wish. Alter existing scripts to bring films up to date, change the narration for use with different audiences, tailor your message to fit special needs.

Where to use it: Research and progress reports, training, employee orientation, public and stockholder relations, customer presentations—these are only a few of the ways magnetic sound can be used.

And this same Pageant Projector can also be used as a conventional sound projector to show any 16mm film, sound or silent.

The cost of this remarkable tool is $850*, little enough when you consider all the ways it can help you improve your communications, internal and external.

Let a Kodak A-V Dealer demonstrate at your convenience or send for brochure.

*List price, subject to change without notice.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.
SELLING WITH SLIDEFILMS

Building custodians see a Multi-Clean slidefilm story.

How Floor-Care Experts are Made

by E. C. Hesli, Vice-Pres., Sales Mgr., Multi-Clean Products

NOT LONG AGO we completed the pilot film of which we hoped would become a series of sound slideshows describing and illustrating the Multi-Clean Method of floor care and maintenance.

This 70-frame slidefilm entitled, Your Asphalt Tile Floor—Its Care and Maintenance, contained a wealth of good instructional information. Materials, equipment and techniques used in initial treatment of new asphalt tile, in low-cost daily maintenance and in restoration of old and faded asphalt tile were shown and discussed. Important "don'ts" against practices which can cause permanent damage to asphalt tile were included.

First Showing Got Business

The first print went to one of our southern Minnesota distributors, who promptly showed it to a local church board. The next morning, while our man was still at breakfast, a delegate from the board walked in with an order for a 16-inch floor machine, a heavy-duty vacuum cleaner, and 15 gallons each of asphalt tile preserver, cleaner, wax and mop treatment.

All told, it was an order for nearly $1,000.00. Why did Multi-Clean get it? The church board representative explained: "We were introduced to the Multi-Clean man who showed us many things helpful. Before the week was over, his same film had helped the same distributor sell two more floor machines on a "cold" call.

Why Slideshows Were Needed

Multi-Clean manufactures a complete line of industrial floor machines and vacuum cleaners plus a complete line of floor maintenance materials consisting of 53 different industrial floor cleaners, sealers, finishes and waxes. Both the machines and the materials are sold through sanitary supply jobbers.

Our sales strategy for a number of years has been to promote the "Multi-Clean Method"—described as "the right material...the right equipment...the right technique...and the right distributor." Such a sales approach enables our distributors to offer a "package" floor program. We gain another advantage over those of our competitors who sell direct when we emphasize the importance of having a local distributor qualified to apply "The Method."

Cured A Selling Weakness

Though our program built around "The Method" had been quite successful (our sales had grown steadily since the end of World War II), we still recognized some serious weaknesses in the approach.

For one thing, many of our distributors’ salesmen were trained as "product" salesmen. They naturally have had some difficulty in adjusting from this tangible type of approach to the considerably more intangible concept of selling not only the product but also techniques and service. Thus, though our national advertising talked about the "Multi-Clean Method," the salesmen were selling only parts of it.

Though our ads and mailings boosted our local Multi-Clean distributors as being the leading floor care experts in the area, we still had the problem of making these claims fully believable to the prospect.

It was largely to overcome these weaknesses that we decided to produce a series of sound slideshows which would describe and illustrate the "Multi-Clean Method" for each common type of floor.

Distributors’ Response Good

Response from distributors to the pilot film was prompt and enthusiastic. Moreover, it appeared that a series of such slideshows would prove extremely valuable to our own men in holding sales training meetings with distributors and their salesmen.

We quickly prepared similar slideshows for the care and maintenance of gym floors, of concrete, of terrazzo and of oxychloride. One film on rubber tile floors is now in production.

In addition to the "method" films, we have also produced three "product" films—on waxes, cleaners, and floor machines. Still another, entitled How to Multiply with Multi-Clean, is used for sales training.

Most of our better distributors have purchased the complete set of slideshows, along with projectors and sound equipment, and are using the films to build local reputations as floor care experts. Not only are films and equipment taken along on calls but they are also used to advantage in floor care clinics conducted for building custodians and managers.

These clinics may be all-day sessions in which "Multi-Clean Methods" for each major type of floor are demonstrated; or, they may consist of brief two-hour sessions devoted to single floor types. In either event, an actual "live" demonstration and distribution of literature on the "Multi-Clean Method" are generally included with the film presentation.

Prospect-viewers are gaining a healthy respect for the distributor’s knowledge. More and more, he is coming to be the man they can truly rely on as their consultant on floor care problems—and that, of course, is the concept we wanted to get across.

We have observed far more distributors than ever before actually selling "The Method" since distribution of these films—and we are inclined to give the series a good share of the credit for our recent spurt in sales.

Pfizer’s Chicks Tell a Poultry Health Story

☆ Chickens are the stars of a slidefilm viewed by an estimated 2,500,000 persons in the United States in the last three years.

Chas. Pfizer & Co., manufacturing chemists, reports that 7,754 prints of its slidefilm, Control of CRD, have been distributed to breeders, agricultural schools and colleges, grange organizations and farmers.

Dealing with the treatment and control of chronic respiratory diseases among creatures of the poultry world, the 20-minute presentation was produced by Wilding Picture Productions, Inc., of Chicago and New York.

An average of 335 persons per film print have seen the picture, which is credited with effecting sharp decreases in poultry mortality rates from chronic respiratory diseases.
NATIONWIDE REACTION TO:

"The Better Business Bureau Story"

OVERWHELMING!

ATLANTA:
DIRECTOR TV STATION WANTS TO KNOW HOW SOON HE CAN SCHEDULE FILM FOR SHOWING.

EL PASO:
LOCAL AIR FORCE BASE WANTS FILM FOR SHOWING ENLISTED PERSONNEL SOONEST POSSIBLE.

MINNEAPOLIS:
MAYOR LED POLICE-ESCORTED CONVOY TO SCREENING. EVERYONE PLEASED WITH SHOWING.

MOBILE:
TWO CHAIN STORE EXECUTIVES ASKED THAT FILM BE SHOWN TO ALL THEIR EMPLOYEES.

NEW ORLEANS:
SUPERINTENDENT OF POLICE AND ONE JUDGE EXPRESSED DESIRE FILM BE SHOWN ON ALL FOUR TV STATIONS.

PITTSBURGH:
MAJOR TV STATION INSISTS REPEAT INSISTS ON BEING PERMITTED TO BE FIRST TV STATION TO TELEVISE THIS FILM AS A PUBLIC SERVICE TO THE PEOPLE OF PITTSBURGH.

PEORIA:
FOUR REQUESTS FOR SHOWING BEFORE LUNCHEON CLUBS.

PORTLAND, ORE.:
REPRESENTATIVES TWO LOCAL COLLEGES WANT TO SHOW THIS FILM TO ENTIRE STUDENT BODIES.

SAVANNAH:
THREE SEPARATE INDUSTRY MANAGERS WANT EMPLOYEE SHOWINGS AT THEIR PLANTS.

PATHESCOPE PRODUCTIONS
The Pathoscope Company of America, Inc.

Office:
10 Columbus Circle
New York 19, New York

Studio:
21-29 45th Road
Long Island City, New York

All Telephones: PLaza 7-5200
SOUND SLIDEFILMS:  
(CONTINUED FROM PAGE 48)

In-Service Training for Hotel Employees

after showing the film, suggested questions for the audience, suggestions for use with this film.

Show How Courtesy Pays

The AHA courtesy film, Your Most Unforgettable Guest, depicts several hotel employee-guest situations in which courtesy should be applied for guest satisfaction. Suggested post-film questions test the trainees on similar examples in their own jobs and emphasize the several ways courtesy pays off.

The safety film, This Was Your Lifeline cartoons the big part safety played in the career of Cal Jones, who began as a bellman and became hotel manager. He learned safety the hard way. Here, the post-film outline calls for the trainee to “show parallel of film accidents with experiences in your hotel departments.” Trainees are asked to discuss effects of accidents on: “volume of business, public relations, maintenance costs, employee’s family.”

Points on Dining Service...

The “table service” film, You Were There Already presents hotel dining room situations which point up the importance of personal appearance, planning, employee cooperation, menu knowledge, salesmanship and other service elements. Guide questions and suggestions enlarge the film’s message and lead the employees toward personal application.

Slidefilms are particularly suited to clear point-making. Thus, they can give a training session strong motivation and direction.

Who Wants to Talk About Cemetery Lots?

SALESMEN for Michigan Memorial Park face a problem common to all cemetery property salesmen: families are reluctant to talk about cemetery property in advance of actual need. Michigan Memorial’s men have another sales problem: their assignment is to sell a complete memorial package.

This package includes the cemetery property, a bronze memorial and its placement, plus insurance. A clear, detailed presentation must be made to prospects who don’t feel like prospects, who don’t care to think about mortality.

Michigan Memorial’s Jack Heston decided that a sound slidefilm could enable his salesmen to make the kind of presentation that would sell the memorial package.

Build on “Memorial Impulse”

A sound slidefilm, The Memorial Impulse, was produced in color by Henning and Checkle, Inc. This film speaks of the desire people have to see their name and their achievements perpetuated, a desire expressed as the “memorial impulse.”

Emphasizing this yearning, the film depicts memorials around the world and includes several views of Michigan Memorial Park. The film explains each element of the memorial package, making the presentation in about 12 minutes.

When Heston inaugurated the program, he purchased five Du-Kane projectors and equipped five of his salesmen with a projector, film and record. After 30 days’ use of the presentation, Heston increased his sales force and now has 12 projectors and presentation units in constant use.

Sales results have been most encouraging. Sales this year are considerably ahead of the previous three months. The rise is particularly significant since most of the sales are made to factory workers with middle incomes, mostly located in an area affected by recent cutbacks in automobile production.

With the slidefilm, the salesmen are able to make more calls and complete presentations in an evening. The showing enables them to get right down to business—families turn off the television without being asked. The sales story is told completely with the aid of full color illustrations and a professional voice-over.

After the film is shown, the salesman’s only job is to encourage action at once. The salesmen regularly report that they can easily complete an extra call in an evening. The salesmen stay with the company longer because they make money faster and this reduces costly turnover.

Not all showings of the film result in sales, of course. But there is lasting publicity value in having people see the story of Memorial Park. Heston estimates that over 3,000 presentations have been made with the film. Usually the entire family is the audience. Whether these people buy immediately or not, the impression made on them is remembered. This impression is having a definite influence on the number of cemetery lots purchased at the time of need.

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Visualizing the Useful Role of the Drug Industry


TITLE: To Your Good Health, produced by Transfilm, Inc.

Problem: Total sales in the more than 50,000 drug stores across the nation topped $5 billion last year. More than 25% of this total was attributed to prescription sales. To maintain and build on this percentage, NWDWA and Life Magazine joined forces in a promotion which would honor the local druggist and speak for the wholesale drug industry as well.

Solution: To Your Good Health, a 17-minute sound slidefilm employing color art technique was produced to tell America’s drug story—from the humble apothecary of 1646 to the busy prescription counter of today. The slidefilm was introduced at the 82nd annual NWDWA convention and was shown throughout the drug field. It has been of special value to drug wholesalers and manufacturers as a visual exposition in plant tours. When drug firms are toured by community clubs and school groups, the film is shown to give the visitors a better understanding of the drug industry. Booklets containing information and artwork from the slidefilm are distributed whenever the film is shown.

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Slidefilm Builds Enrollment in Retirement Program

SPONSOR: Republic Aviation Corporation.

TITLE: Flight Plan for Your Future, produced by Transfilm, Inc.

Problem: Republic Aviation Corporation wished to gain the largest possible enrollment for its newly created salaried employee retirement participation plan. John F. Mey, publications manager of Republic, planned a 10-day intensive recruitment to sell the plan to approximately 6,000 salaried employees. But what was the effective way to interest the employees and explain the plan to them, to motivate their acceptance?

Solution: Flight Plan for Your Future, a 12-minute, 84-frame sound slidefilm was designed to explain the plan at the Republic employee meetings. Republic’s managers are pleased with the results. They expected a substantial enrollment but they did not anticipate a 98% participation. Republic attributes much of the retirement plan’s success to the sound slidefilm.
We Don't Care Where They Sit

When you are setting up the Picturephone for showing, let your audience sit where they want to.

You don't have to move them around so they can see and hear. Some people object to being moved around.

If you are showing the picture on the built-in screen, as in over-the-table selling, up to twelve people can see a perfect picture. No distortion, no matter how close to the screen or how wide an angle the viewing. All see a perfect picture.

The same with Picturephone sound. Here again you don't have to move your audience to a position where they can understand the words. The sound is projected equally in every direction, not thrown AT some and AWAY FROM others.

Everybody hears, just as everybody sees.

All this is due to engineering.

The Picturephone is not thrown together. Every part is where it is for a reason. Every part harmonizes with every other part. Everything fits.

The result is a perfect show every time and in every way.

Don't buy blind. Large numbers have regretted thoughtless buying and have come to us to get the machine they should have.
'Half-Second Butyrate' Shows How to Keep Aluminum Shiny

Those big, shiny aluminum buildings you see climbing skyscrapers have a problem. Unprotected, they don't stay shiny. This is too bad because aluminum is an ideal building material in several ways. It is basically durable—it is strong and will withstand weather without structural damage. It is light weight and affords a gleaming surface. If the surface would stay gleaming, aluminum fabricators, architects and builders would be free from a large worry.

Half-Second Butyrate, a new 15-minute motion picture in color, reports on this problem and offers the aluminum builders a solution—a chemical solution called "Half-Second Butyrate." Butyrate is a protective coating for exterior aluminum surfaces. Butyrate's performance in laboratory and field tests supports the promotional message of this film sponsored by Eastman Chemical Products, Inc., a subsidiary of Eastman Kodak Company.

How the exterior aluminum surface of an industrial plant built in 1953 recently restored and regarded against further deterioration with the Butyrate lacquer detailed in the film.

Aluminum users and others interested in the problem of aluminum surface protection are advised to confer with the sponsor that the film may be obtained by writing to: Eastman Chemical Products, Inc., 260 Madison Avenue, New York 16, N.Y.

* * *

Cotton is Tool for Foreign Market Development

Cotton — Nature's Wonder Fiber, a 25-minute color motion picture, has been produced for use in foreign cotton market development. The film is a tool in the area's cooperative project of the Foreign Agricultural Service of the U.S. Department of Agriculture and the Cotton Council International.

Cotton's versatility is accentuated in the film, which, through lapse photography, shows the life-cycle of a cotton plant from seed to boll. With foreign language sound tracks, Cotton—Nature's Wonder Fiber will be used in nine countries where USDA-CCI foreign cotton market development program is in progress.

Reviewed in BUSINESS SCREEN Magazine, Cotton was produced by Audio Productions, Inc.; was featured for the Venice Festival.

Greater New York Fund to Campaign With Film

Any Given Minute, a documentary motion picture produced by Transfilm for the 20th anniversary campaign of the Greater New York Fund, depicts the many services performed by the Fund's 425 member health and social welfare agencies. The film is now being released to TV stations and employees groups.

Mood of the 11-minute film is expressed by its background music, "Manhattan Towers," authorized for use by its composer, Gordon Jenkins.

The music underscores several dramatic incidents typifying the problems faced by more than 3,000,000 people helped by Fund agencies each year.

As the story unfolds, the life of an accident victim is saved; a handicapped boy is taught new job skills; the lonely aged are helped to find happiness; blind children are taken to the zoo. These scenes, and others, help tell a poignant story about a big city in which no problem, big or small, is without help.

Any Given Minute is the fifth consecutive campaign film produced by Transfilm for the Greater New York Fund. Three of the previous films have been award-winners.

The film is distributed by the Greater New York Fund, 11 West 42nd St., New York 36, N. Y.

* * *

"A Story of Portugal" Told in Swissair Travel Film

A Story of Portugal, a 23-minute color motion picture featuring Portugal's history, architecture, scenery and other tourist attractions, is being sponsored by Swissair, Switzerland's international transport service.

Places visited in the film include Lisbon, Belem and the seaside resorts of Estoril and Figueria de Foz. The picture was produced by a travel film specialist, Karl Robinson.

A Story of Portugal is available on free loan to clubs, travel agencies, schools and other groups. Prints can be obtained through Swissair's New York office, 3 East 54th Street, or from Swissair offices in Chicago, San Francisco, Los Angeles, Cleveland, Washington D.C., Atlanta and Dallas.

Teacher Insurance Benefits Explained in Color Film


The film shows why a teachers' association sponsors a group insurance plan and dramatizes the reasons why an individual teacher should enroll in the firm's program.

The Power of Group Action was produced by Kennedy Productions, Inc., Chicago.
Allis-Chalmers Film Shows Uranium Mining, Processing

Uranium mining and processing is pictured in Power from Uranium, a 20-minute color motion picture sponsored by Allis-Chalmers Manufacturing Company, Milwaukee.

Opening in canyon and desert country, where a Geiger counter signals a rich deposit, the film watches as Allis-Chalmers bulldozers cut roads to remote mining areas. Other A-C construction and mining units burrow into the earth, load the uranium ore and provide the power for stripping operations.

Tracking the ore from the mining site to the recovery mill, the film shows the beneficiation process in which huge quantities of uranium concentrates are extracted. A model of the Argonne National Laboratory's Experimental Boiling Water Reactor, which Allis-Chalmers helped equip, shows how the fissioning of these uranium fuels liberates atomic power and transforms it into useful steam and electric power.

A segment shows A-C power equipment for the nuclear power plant being manufactured and in operation. A scene shows atomic fuel elements being lowered into the reactor and the unit "going critical."

Power from Uranium can be obtained from Allis-Chalmers' regional sales office or from the Industries Division's advertising department, Milwaukee, Wis.

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Oscar Fisher Will Exhibit at Photokina Exposition

Oscar Fisher Co., Newburgh, N.Y., will exhibit its photographic processing products at the International Photographic Exposition, the Photokina, to be held in Cologne, Germany, from September 27 to October 4, announced Oscar Fisher, president.

As part of its expanding international activities, Fisher recently appointed the Reeves Equipment Corp. of New York City as exclusive export agent for its line of equipment.

In its exhibit at the Photokina, Fisher plans to show its Spray Processal, a fully automatic unit that develops and dries film at high speed, in combination with a new type motion picture camera supplied by Reeves.

This will make it possible to take sound motion pictures of interested visitors examining the equipment on display, and in a matter of minutes process and show the actual films.

---

ARRIFLEX 16MM CAMERA

ARRIFLEX 16 IS THE MOST VERSATILE PROFESSIONAL 16MM CAMERA. F & B HAS A COMPLETE STOCK OF ARRIFLEX EQUIPMENT AND PARTS

We will heartily endorse the ARRIFLEX 16 as the finest portable 16mm camera made today. Florman & Babb are not only authorized ARRIFLEX distributors but have all sizes in stock at all times for sale or rent. Trained technicians at F&B can service and repair all ARRIFLEX CAMERAS and accessories. For many years F&B has sold and serviced all types of ARRIFLEX cameras to and for photography departments of leading industrial companies and motion picture producers.

Call or Write for Information on F&B's Complete Line of Professional Movie Equipment

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Motion Picture Equipment for the World’s Finest Film Makers

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Camera Slates
Changing Bogs
Film Cement
Leg-Lok Triangles
... and many other exclusive F & B products
What's New in Films for Television

story editor, is in Trinidad doing additional research. A crew contingent headed by Calfield Thomas, Woodworth's production supervisor, left for Bogota, Columbia in January to continue gathering story material and establish shooting sites in the South American area.

Religious Film Series Gets Wide TV Play in Two Years

Having started its third year on television, the religious film series This Is the Answer has been telecast on a continuing basis by more than 200 U.S. stations. The series also is televised in Hawaii, Australia, Korea, The Philippines and South Africa and is scheduled to be televised in Japan.

During its first two years, the series has effected more than 180,000,000 exposures of its message to the public, according to an estimate submitted by the Reverend Paul M. Stevens, director of the Southern Baptist Radio and Television Commission, which sponsors the series. The estimate is based on tv industry figures on the number of tv homes in the U.S. and on average audience ratings for inspirational and religious programming.

This Is the Answer is produced in half-hour episodes to "present the message of Christianity for today's living through modern-day dramas based on parables from the Bible." It is presented by tv stations as a public service. The series recently was given an Ohio State University Television Award "for excellence in presentation and purpose."

Plans are being made for expansion of the This Is the Answer series, with new color films now in production in Hollywood.

Syndicated Film Series to Sell Banking Services

* * *

**The Old Pioneer,** a new series of motion picture stories to promote banking services will be syndicated to the banking industry by Christensen-Kennedy Productions of Omaha, Nebraska.

Comprised of four 1-minute films and four 20-second films, the series will deal with savings, checking, auto loans and home improvement loans.

The films feature "The Old Pioneer," an animated character who gets into trouble handling money problems the old fashioned way. His counterpart, "The Modern Pioneer," shows how the problems could have been solved—by means of banking services offered by banks using the films. The series films will be adapted to the needs of each bank.

Christensen-Kennedy Productions are producing the films and handling sales distribution. Banks will have unlimited exclusive use of the films in the purchased markets.

* * *

TV Slide Background Library Announced by Teleflex Film

A rental library of background films for television slides is being provided for television stations in the United States and Canada, by Teleflex Film Productions, Vancouver.

Teleflex films afford a variety of moving background patterns on which slides are "supered." Included are representational designs—Meteor Trails, Twinkling Stars, Champagne Bubbles, Sunburst—and purely abstract designs. Each Teleflex film represents a minimum of 36 feet (one minute) of 16mm black and white silent film with blacked-out track.

The films are designed to complement, not to dominate the supered slide. They are described as effective for all television slides—

**Consider...**

**COLBURN COLOR POSITIVES**

(Eastman Internegative-Color Print)

for your next 16mm release

- protect your original
- enjoy faster delivery
- finer color corrections
- uniform prints
- 10 or a 1000 at lower costs

**GEO. W. COLBURN LABORATORY INC.**

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TELEPHONE DEARBORN 2-6286

Demonstration Reel available on request
Titling, commercials, promos, station IDs. The Telefex film is spliced into the film "run" in the manner of film commercials.

Telefex is black white with no color of its own but its moving highlights produce action toning of colors in a color slide. Production tests have begun on a color library.

The library is rented at a monthly fee on a one-year contract, with exclusive guarantee in each market. The rental fee is determined by the market. The library is available to TV stations from the producers: Telefex Film Productions, 996 East 57th Ave., Vancouver 15, Canada. A demonstration film is available.

**New American-Standard Film Promotes Package Remodeling**

- Strong assistance to plumbing and heating contractors seeking "package" remodeling business is provided by Package for Peggy, a color sound motion picture produced for the Plumbing and Heating Division of American-Standard by Haford Kerbawy and Company.

A new kind of business tool for the contractor to show to consumers. Package for Peggy covers the various steps necessary in handling "package" remodeling of bathrooms and other rooms in which plumbing or heating equipment play a dominant role.

Peggy is seen going through the pitfalls of do-it-yourself remodeling in an entertaining but effective manner. After a series of comic sequences, the contractor enters the scene and shows Peggy the "professional" way to remodel, from showing her bathroom photographs to getting bids from sub-contractors and supervising the job.

Contractors wishing to show the film to consumer groups may secure it through American-Standard retailing representatives, sales offices or Division headquarters in New York City. With the film are helpful suggestions for group presentation.

"Space for Learning" Shows Redwood Use in School Design

- How architects are designing safer, more attractive and more functional schools is depicted in Space for Learning, a new 15-minute motion picture sponsored by the California Redwood Assn.

The new color and sound film, produced by Erven Jourdan of Los Angeles, presents a study of the modern school as an efficiently planned work-space—far advanced from the tight, boxed-in room of a few years ago.

Several examples of the use of redwood in school construction are shown in the film. These scenes illustrate how redwood can enhance the appearance of a school.

Space for Learning primarily was intended for audiences of educators and school administrators, parent-teacher groups and school architects and builders, but the film will be made available to other interested groups. Bookings are being handled through California Redwood Association's library.

The film is the second to be completed this year by the California Redwood Association. In January, a 27-minute color film, The Forever Living Forests, which studies the growth of the giant redwoods and their manufacture into lumber, was released for nationwide viewing.

**S.O.S. Junior Tripod**

For top performance vastly improved over any tripod in its class!

For all types of medium-weight cameras
- Outside, knurled camera tightening knob with angle gears
- Telescoping, offset tripod handle with second handle position
- Positive pan and tilt locks, with large tightening levers
- Detachable, precision machined friction plate
- One-piece leg locking knobs for quick adjustments, even tension
- Aluminum leg supports with leg rest—aluminum leg extensions
- Extra smooth friction head—guaranteed for 5 years
- Seasoned, solid hardwood legs, oil treated and polished—will not stick.

Now $119.00 (Sturdy Fibre Carrying Case $18)

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**Ediola Sr. Action Viewer And Sound Reader**

Many Exclusive Advantages!

This first low-priced professional 16mm Action Viewer projects big, clear aerial image, 3"x4"—operates left to right—roller smooth action eliminates film scratching and damage to sprocket holes—tension device keeps image in constant focus—built-in cue marking device—horn-free amplification—synchronized with Precision Sound Readers on Special Base or may be separated for individual use.

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
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<tr>
<td>S.O.S. Viewer, Sound Reader &amp; Base</td>
<td>$362.45</td>
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<tr>
<td>S.O.S. Ediola Sr. Action Viewer</td>
<td>$139.95</td>
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<tr>
<td>S.O.S. Optical Sound Reader</td>
<td>$125.00</td>
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<tr>
<td>S.O.S. Ediola Base only</td>
<td>$49.50</td>
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If interested for illustrated brochure

S.O.S. Junior Tripod

- Outside, knurled camera tightening knob with angle gears
- Telescoping, offset tripod handle with second handle position
- Positive pan and tilt locks, with large tightening levers
- Detachable, precision machined friction plate
- One-piece leg locking knobs for quick adjustments, even tension
- Aluminum leg supports with leg rest—aluminum leg extensions
- Extra smooth friction head—guaranteed for 5 years
- Seasoned, solid hardwood legs, oil treated and polished—will not stick.

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Dept. H, 602 West 52nd St., New York 19—Plaza: 7-0440—Cable: S05sound Western Branch: 6331 Hollywood Boulevard, Hollywood 28, California—Phone 7-3124

S.O.S. Junior Tripod

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**MOTION PICTURES ★ SLIDE FILMS ★ SPECIAL PRESENTATIONS**

**Ability** Indicated by awards—proved by results

**Experience** More than 20 years with all types of production, nationwide clients.

**Facilities** Animation—Location—Studio 10,000 sq. ft., fully equipped: Mitchell, Stancliff-Hoffman, Telefunken, M-R, Moviola.
Charles. 3.

appointed supervisor by DuKane Corporation. St. Charles, Ill., has been announced by George R. Haase, president.

Taylor will be responsible for all advertising, public relations and product and market research and development, reporting directly to the president. The new post was created, Haase said, because of the company's growth. DuKane manufactures electronic and audio-visual devices.

A graduate electrical engineer and holder of several patents on sound and radio equipment, Taylor has been with DuKane since 1956, as sales promotion and market development manager for the commercial sound division. He formerly was manager of electronics sales for Graybar Electric Co., Chicago.

Du Pont Names Victor Salter

Du Pont Names Victor Salter

Victor M. Salter has been named sales service supervisor for motion picture products at the Parin (New Jersey) plant of E. I. du Pont de Nemours & Company. He has been trade and industrial sales supervisor in du Pont's New York district.


Gordon Named Sales Manager of Film Arts Productions, Inc.

Patrick Murphy has been appointed sales manager, account executive and creative staff member of Film Arts Productions, Inc., Milwaukee. His appointment was announced by Harlan Croy, president.

In addition to sales, Murphy will handle outlines for industrial theatre presentations and will supervise production of audio-visual material used in industrial training programs.

Most recently, Murphy was associated with Fred A. Niles Productions, Inc., in Chicago. His other affiliations include The Jam Handy Organization, Inc., West Coast Sound Studios and Roland Reed Productions, Inc. He formerly was chief of the Training Aid Section of the United States Coast Guard.

Gordon Weisenborn to Colmes-Werrenrath Staff

Gordon Weisenborn has joined the staff of Colmes-Werrenrath Productions, Inc., Chicago, as a producer-director.

Weisenborn formerly worked as a producer-director under Walter Colmes at Encyclopaedia Britannica Films when Colmes was president of the company. He has won numerous honors, including 10 Edinburgh Film Festival Awards, three Academy Award nominees, and others. He has recently produced two films running in the American Pavilion at the Brussels Fair.

Robert R. Osmun, recently joined Wilding Picture Productions, Inc., as an account executive in the company's Cleveland sales office, according to Lawrence T. Young, district manager.

Osmun will handle sales of all Wilding services, including motion pictures, television commercials, slide films and stage shows for industry.

Osmun has been with Goodyear Tire & Rubber Company for the past 11 years, most recently as manager of the audio-visual department. Previously, he was assistant manager of the Cleveland district for Goodyear, manager of industrial tire sales, sales training instructor and Goodyear retail store manager.

Gordon Fraser Appointed

Caldwell Laboratory Manager

Appointment of Gordon Fraser as manager of the Caldwell Laboratory has been announced by Sidney Banks, production vice-president of S. W. Caldwell, Ltd., Toronto.

As manager, Fraser will be in charge of all lab functions. He brings to Caldwell 18 years' experience in the film industry.

Previously, he has been associated with Rapid, Grip and Battalion, the Canadian National Film Board, Dynamic Films in New York and Shelly Films.

William Tytla, Animator,

Opens Studio in New York

William Tytla, long active in the animated cartoon field, has opened his own studios at 40 West 57th Street, New York City to produce animated television commercials and public relations and entertainment films.

Tytla, who joined Walt Disney in the early 30's, is credited with creation of "Dumbo," star of the Disney feature of that name. With the late Fred Moore, he developed and animated the characters of the "Seven Dwarfs." While with Disney, he also was animating super-
visor of Snow White and the Seven Dwarfs, Dumbo, Pinocchio, and the Night on Bald Mountain sequence for Fantasia.

At Paramount and 20th Century-Fox studios, Tyli directed many comedy series including Little Audrey, Little Lulu and numerous Popeye cartoons currently being rerun on tv. He began his career as an animator during the late '20's with Paul Terry, producer of Aesop's Fables and Terry-Toons.

* * *

File Industry Credit Group Elects Joe Tanney Chairman

* Election of officers to govern group operations for the year begun May 1 has been announced by the Motion Picture Industry Group of the National Association of Credit Men.

Joseph A. Tanney, S.O.S. Cinema Supply Corp., was elected chairman and Kern Moyse, Peerless Film Processing Corp., was chosen as vice-chairman.

Named as committee men are: Jack Fellers, Du-Art Film Labs, Inc.; Walter Lynch, Meeca Film Labs, Inc., and Everett Miller, RCA Film Recording Studios.

Chartered on April 1, 1953, the Motion Picture Industry Credit Group started with 18 member organizations. The Group now has a membership of 29 organizations—including motion picture processors, equippers, suppliers, service and financial firms in the metropolitan New York, Washington, D.C. and Chicago areas.

Membership is open to any organization supplying services, facilities, equipment or supplies to motion picture and television film producers and distributors, networks and stations, sponsors, agencies and film libraries, subject to approval of the Group’s executive committee.

A Group program and further information may be obtained through Group Secretary W. W. McAdam, of the National Association of Credit Men, 229 Fourth Avenue, New York City.

* * *

On Film Forms Division to Produce Video Commercials

* On Film, Inc., has formed a new division, Filmsmiths-TV, to produce television commercials. In charge will be Mel London, a producer-director with the company for the past three years.

Production will take place in On Film’s Princeton, New Jersey, studios, but a New York office will maintain close client liaison to insure tight delivery schedules.

Screen Directors Re-elect Howard Magwood as President

* Howard T. Magwood has been reelected president of the Screen Directors International Guild. Also chosen to serve again were Charles H. Wasserman, first vice-president, Joseph R. Kohn, second vice-president, Jack Glenn, secretary, and Jean H. Lenauer, treasurer.

Membership in SDIG now numbers more than 300 screen directors in New York and other key cities. Practically all screen directors in the New York area are now members of the Guild.

* * *

Boyce Nemec New Vice Pres. of Reevesound Company

* Boyce Nemec has been appointed executive vice-president of Reevesound Co., Inc. Nemec was for 10 years executive secretary of the Society of Motion Picture and Television Engineers. His new duties include active management of the corporation during the absence of Walter R. Hicks, president, who is currently in the Far East on company business.

Nemec served as executive secretary of SMPTE for 34 years from 1946. For the past two years he has been an independent management consultant specializing in administrative and technical aspects of motion pictures.

Coast to Coast and In Between...

“Highway Hearing” produced in Hollywood for the Dow Chemical Company by Universal-International, and “Always Good Ships” produced in New York for the Newport News Shipbuilding and Dry Dock Company by Fordel Films, are two current releases of the more than one thousand motion pictures, slide films, and meeting programs planned and written by our creative staff.

In fact, we have clients in more than half the states of the Union.

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Creative Planning for Visual Presentations

3408 Wisconsin Avenue, N.W. • Washington 16, D. C. • Emerson 2-8200
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Two Slidefilm Projectors
Announced by Graflex, Inc.

Two new School Master slidefilm projectors have been announced by Graflex, Inc., Rochester, N.Y., a subsidiary of General Precision Equipment Corporation. These School Master projectors are the first new models in the former SPE line since Graflex assumed manufacturing and distribution.

The School Master units—500-watt and 750-watt—feature a new optical system and the recently developed Sylvania Tru-Focus lamp. These factors increase the light output from 15% to 30% over previous models, according to the manufacturer.

Cool operation of the School Masters, resulting in long lamp life, is assured by increased air circulation in the inner lamphouse, the manufacturer notes. The projector also features a Bausch & Lomb 5" f/3.5 coated and color-corrected projection lens for sharper images. The new School Master 300 and 750 retain features of previous School Master models: slidefilm and 2" x 2" slide projection; single-slot film channel; dual control, permitting film advance from either left or right side; lightweight, all-aluminum casting; a retractable "Handi-Handle" for room to room transport.

* * *

Free Source List of Studio Equipment

A comprehensive list of principle sources of film production equipment and accessories has been prepared by the Editors of Business Screen. Write for a free copy on company or institutional letterhead. 7064 Sheridan Rd., Chicago 26.

For ten years one of the country's leading home appliance manufacturers used films to introduce new product lines. The films were written by ...

Film Scripts Associates*
350 Fifth Avenue • New York 16, N.Y.
For the script you need
Write or call Plaza 2-1155.
automatic intervals as follows: No. 3770—2, 4 seconds or any interval from 6 seconds to 20 minutes; No. 3771—2, 4 seconds or any interval from 12 seconds to 50 minutes; No. 3772—2, 4 seconds or any interval from 2 minutes to 10 hours.

The Intervalometer weighs approximately 14 lbs. Its overall dimensions are 8½" x 8½" x 10¼".

**Compact Silver Recovery Unit Designed by Oscar Fisher Co.**

A new, compact Silver Recovery Unit, Model 0-57, has been designed by the Oscar Fisher Company, Inc., Newburgh, N.Y., to fit the needs of the average film processing laboratory. Functioning electrolytically, the Model 0-57 reportedly operates at a cost of 2 to 3 cents per hour, and gathers silver at the rate of 1 oz. per hour.

The Fisher Silver Recovery Unit is described as virtually automatic. It plugs into a 110-volt AC electrical outlet and operates on the same principle of agitation used in larger silver recovery equipment.

The unit's five-gallon stainless steel tank, containing the rotation graphite electrodes, measures 14" in diameter and 14" in overall height. The unit's control box can be mounted on the wall or placed on a shelf, while its stainless steel centrifugal pump can operate out of sight.

---

**S.O.S to Distribute Forney Cinetron Lighting Boosters**

S.O.S. Cinema Supply Corp. has been appointed primary distributor of the Forney Cinetron, a heavy duty portable system designed to provide a great amount of light from a limited power source.

Cinetron multiplies intensity and color temperature of standard long life lamps to the necessary Kelvin degree for color by raising line voltage. As many as forty-five 150W RFL lamps may be used simultaneously on a 230 volt AC line, still maintaining proper Kelvin temperature.

Mounted on wheels, the unit is easily located and moved about. Extra heavy duty components throughout the Cinetron reduce heating, fading and power loss. Twin fused 115V AC receptacles for cameras and recorders are provided. A one year warranty plus a five year guarantee assure six years' protection for every Cinetron user. Operating on 115-125V or 208V-240V AC, Cinetron is priced at $389. A full line of accessories is available, including three wire power cables, extension cables as well as eight cluster receptacles. Additional Cinetron details may be obtained through S.O.S. at 602 West 52nd Street, New York, or 6331 Hollywood Boulevard, Hollywood.

---

**DAMAGED FILM REPAIRED BY THE FILM DOCTORS**

**SPECIALISTS in the Science of FILM REJUVENATION**

For All 16 & 35mm Films

The Rapidweld Process Removes:
- Scratches
- Abrasions
- Dirt
- Oil Stains
- Cures Brittleness
- Repairs Damages

Send for Free Brochure, "Formula for Film Care"

---

**CAMART BABY DOLLY**

Only a four wheel dolly will provide the balance and stability required for professional production. Adjustable seat for cameraman; platform accommodates assistant.

Cost of dolly $425.00

Dolly tracks available
Visualizing to Sell Radio

A new radio presentation for advertising and sales executives has been created by Peters, Griffin, Woodward, Inc., station representatives. Designed for desk-top use or for small groups of five or six persons, the presentation utilizes an audio developed miniature tape recording, supplemented by color slides.

The 20-minute presentation is designed to create an objective interest on the part of decision makers in radio's potentialities as a basic advertising medium. It focuses attention on the ability of medium to sell product ideas and to implant mental pictures of a product in the "mind's eye."

TWO KINDS OF BUSINESS FILMS

by G. A. Florez*

As I see it, there are two different families of business films—those that are conceived, written, and produced to be substitutes for people, and those that are designed to be supplements to people.

In the first family are all those films which are prepared for public showing, for entertainment, for information, for inspiration—but not primarily for training. In this area, I am constantly amazed at the imagination of our writers and the artistry and technical progress of our producers.

Then there is the other prolific family of training films—those that are designed to be tools or supplements to those who have the responsibility for training and developing people. Here, it seems to me, there is much unfinished business.

As planners, creators, and producers of training films, we must strive to understand the essence of the job or the situation or the function the film aims to portray. We should be less concerned with format and more concerned with substance. Perhaps we could call this training integrity.

Finally, I believe we, as producers, can and should assume at least a portion of the responsibility for effective utilization by keeping in our minds always that the film is a tool and not an end in itself. Unless the film is so planned that it can be effectively used in the training situation, then our business as film producers is unfinished indeed.

*President of Florez, Inc., of Detroit.

Send Your Film
To The
Complete 16MM
Service
Laboratory

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Personalized
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MOTION PICTURE LABORATORIES, INC.
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1672 Union Ave.,
Memphis 4, Tenn.

FOR 3½" x 4" SLIDES
A 1,000 WATT SLIDE PROJECTOR
A 3,000 WATT SLIDE PROJECTOR

MASTER.... $485.00  SM2... $960.00
These two slide projectors are equipped with the Generac Electric Slide Changer which holds 70 slides and changes them in less than 15 second by push button remote control.

FOR INFORMATION WRITE TO
GENARCO INC., 97-08 SUPTHIN BLVD., JAMAICA, N. Y.

OXBERRY
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Oxberry camera, 16/35mm shuttles, Trimotion motorized compound. Follow focus cam, 3 lenses. Automatic dissolve, 4 Acme or Oxberry peg tracks.

CORWIN STUDIOS
480 Lexington Ave., New York 17, N. Y.
MURray Hill 8-3278
dience, and eliminates the unsafe practice of raising ordinary projectors by mounting on tables, boxes or chairs.

Model 203-56 has gold anodized removable legs of high strength aluminum alloy. The four leg extensions are easy to lock or release by new Safe-Lock 360-degree clutch-collars. For one-hand carrying, the legs may be removed and strapped to the bottom of the table-top aluminum casting. Complete unit weighs 13 lbs., is priced at $39.75.

Proctor 1, 35mm Unit, Provides Wide Slide-View
☆ A new 35mm slidefilm and slide projector, the Proctor 1, produces a large screen image at short distances, thereby providing wide-angle slide viewing with picture clarity, according to the manufacturer, Co-De-Co, New York City.

The Proctor 1 is said to afford an improvement in picture brightness with surprisingly low lamp wattage. The patented optical system is described as the equivalent of a 2" f 1.7, color corrected projection lens. A 40'-wide image is obtained with a projector-to-screen distance of only 8 feet. This feature makes it possible to have big-screen quality when projecting for small meetings and discussion groups. Uniformity of illumination is exceptionally high with the system, it is claimed.

No minimum focusing distance is required. The picture observed may be any ratio to film size from one-to-one up to any desired magnification. A clip-on, accessory reflector is available to make rear screen projector and viewing efficient for the operator and viewer — particularly where relatively high ambient light conditions are unavoidable or desired for note taking.

The Proctor 1 is described as compact, cool-operating, noiseless and light-weight. The unit will be on exhibit at the National Audio-Visual Association Exhibit in Chicago, July 26-29.

☆ ☆ ☆
New Glass Slide Shipping Case
☆ The Wm. Schuessler Co., Chicago maker of film and other audio-visual equipment announces a non-vulcanized shipping case.

holding 100 2 x 2 glass slides, cushioned in 1" plastic foam. Metal corners, heavy leather handle and a heavy 1" web strap are features. Cost is nominal.

☆ ☆ ☆
Compo Film Reel Features Die-cast Aluminum Hub
☆ A new precision die-cast aluminum hub featured on the latest Compo professional reel is an advance in motion picture reel construction, according to the manufacturer, Compo Corporation, of Chicago.

The new reels are described as being much more sturdy, as well as true-running, by Paul H. Kreft, sales manager of the Professional Photographic Division.

New illustrated literature on the Compo reels is available from the Compo Corporation. Write the corporation, care of the Professional Photographic Div., 2551 W. St. Paul Avenue, Chicago 47, Ill.

☆ ☆ ☆
Color Film Processing Unit Announced by Houston-Fearless
☆ Color Labmaster, a new color film processing machine for the new 16mm Eastman Ektachrome 7255 and 16mm (and 35mm) Anscochrome, has been announced by Houston Fearless Corporation, Los Angeles.

Whole Concept Planning*— the DIFFERENCE in Visual Presentations for Business and Industry

written by

Melvin Shaw
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Village Station
Los Angeles 24, California

*Details on request

SALE
Cameras: 2 Cine Specials w/accessories; 1 Maurer w/accessories.
Lenses: set of Ektar; set of Cooke.
Miscellaneous: Sync drive for Cine Special; AC/DC variable speed motor for Cine Special; 2 Rotary converters; 4 Male Richardson double broads; 3 Kliegl double broads; 2 Pro Jr, tripods; Telekool prompter; scenery and props.
Sound Equipment: Complete Maurer studio sound system; 2 Maurer film phono.
Graphs: optical & magnetic. 1 Regulated B & A supply for dubbers; 1 Reeves magnetic recorders; 1 1200" console supply w/torque motors; 1 Reeves 2-position mixer; 1 Table incl. 2 sync Presto tables, Western Electric vertical, lateral pick-ups w/voltage supplies, monitor; 1 Presto Y professional disc recorder w/amplifier and speaker.
Laboratory equipment: Fonda negative-positive automatic developing machine; Neumaand film cleaner.

Details and prices on request.

IT MAKES SENSE!!
HEAVY DUTY SHIPPING CASES FOR ROUND FILM CANS...

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• No corners mean no weak points.
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• Vulcanized cases heavily varnished to make them even more water-proof.
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NUMBER 4 · VOLUME 19 · 1958
NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

MASSACHUSETTS

NEW JERSEY
Sidcroft Co., 142 Morris Ave., Mountain Lakes, N. J.

ASSOCIATION FILMS, INC., Broad at Elm, Ridgefield, N. J.

NEW YORK

BUCHAN PICTURES, 122 W. Chippewa St., Buffalo.


The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Company, Inc., 723 Prospect Ave., Westbury, N. Y.


Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 5908 S. W. S., Suffern.

 PENNSYLVANIA

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.


The Jam Handy Organization, Pittsburgh, Phone: ZEnith 0143.

WEST VIRGINIA

B. S. Simpson, 818 Virginia St. W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

FLORIDA

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

GEORGIA

Colonial Films, 71 Walton St., N.W., Alpine 5578, Atlanta.

LOUISIANA


Phone: RA 9061.

MARYLAND

Buchan Laboratories, 6731 W. 602 Prospect P. O., Buffalo.

MISSISSIPPI

Herschel Smith Company, 119 Roach St., Jackson 110.

TENNESSEE

Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

ILLINOIS

American Film Registry, 1018 So. Wabash Ave., Chicago 5.


Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 11.

Midwest Visual Equipment Co., 5518 Devon Ave., Chicago 45.

MICHIGAN

The Jam Handy Organization, 3821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

OHIO

Academy Film Service, Inc., 2108 Payne Ave., Cleveland 14.

WASHINGTON

List Services Here

Qualifed audio-visual dealers are listed in this Directory at $1.00 per line per issue.

WESTERN STATES

CALIFORNIA

Los Angeles Area


The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.


Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

COLORADO

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

OREGON

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

TEXAS

Association Films, Inc., 1108 Jackson Street, Dallas 2.

UTAH

Desert Book Company, Box 958, Salt Lake City 10.

LIST SERVICES HERE

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton, Phone: ENTERPRISE 1289.


Films, Television in Industry

Theme of 84th SMPTE Meeting

☆ Information relating to many areas of the audio-visual field will be presented at sessions of the 84th Semi-Annual Convention, October 20-24, at the Sheraton-Cadillac Hotel in Detroit.

Several topical papers already have been enlisted for the SMPTE Convention which is built around the theme, "Films and Television in Industry and Education."

Owing to the success of the equipment exhibit conducted at the recent 83rd SMPTE Convention in Los Angeles, an audio-visual exhibit is planned for the 84th meeting. In charge of the exhibit is Kenneth M. Mason, Eastman Kodak Co., who may be contacted by exhibitors at the Prudential Bldg., Room 2006, Chicago 24.

Abstracts of topical papers volunteered for possible presentation at the SMPTE Convention are being welcomed by program chairman C. E. Heppberger until August 4. Reading copies must arrive by September 22. The abstracts may be sent to Heppberger at 510 White Oak Dr., Naperville, Ill., or to Harold W. Kinzie, associate program chairman, at 13545 Argyle St., Chicago 40.

Titles, Chairmen Are Listed

Among topics and topical chairmen announced by SMPTE are: Nontheatrical Productions & Techniques. Industrial Phase: John Flory, advisor, Nontheatrical Films, Eastman Kodak Co., 343 State St., Rochester 4, N.Y.; Laboratory Practices: Philip E. Smith, Kodak Processing Lab, 1712 Prairie Ave., Chicago 16; Standards & Standardization: A. C. Robertson, Eastman Kodak Co., Kodak Park Bldg., 35 Rochester 4, N.Y.


Also: Sound Recording & Reproduction: Gordon L. Elsworth, General Motors Photographic, 465 W. Milwaukee Ave., Detroit 2. BUSINESS SCREEN MAGAZINE
New Calvin Booklet Gives a Picture of Its Facilities

The Calvin Company has issued a 16-page, illustrated and in color, which outlines and pictures the facilities it has available for complete motion picture production, producers services, and as a film laboratory.

Founded in 1931, the company now occupies eight floors in its main building, plus three adjoining buildings. The Calvin brochure takes the reader on a picture-tour through its plant, visiting all of the departments which combine their activities to make up its full facilities for clients.

After a brief bird's-eye view of its departmental locations, floor by floor, the brochure takes the "visitor" on a walking tour of its two large main-level sound stages, each with 10,000 square feet of floor area; its sound and music departments (second floor); its processing department (third floor); its printing department (fourth floor); its animation department (sixth floor); and its editing and rewritting rooms (seventh floor).

Each department's facilities are fully illustrated and briefly described. Photos of key Calvin personnel are shown on the brochure's closing pages.

For a copy of the brochure, write on your business letterhead to The Calvin Company, 1105 Truman Road, Kansas City 6, Mo., mentioning BUSINESS SCREEN.

Cinekad Catalog Available

Producers who are "retooling" may be interested in a new line of Cinekad motion picture & television equipment presented in a 25-page catalog issued by Cinekad Engineering Co., 763 Tenth Avenue, New York 19. A free copy may be obtained by writing the company.

Brochure Available on New MovielaAB Processing Plant

MovielaAB Color Corporation has issued a 16-page brochure describing and picturing its new $2,000,000 color film processing laboratory. The laboratory has an initial daily capacity of half a million feet of color film.

Entitled "This is MovielaAB," the attractive brochure describes and illustrates much of the special equipment used by the company in providing quality color film processing service.

Shown are the company's "wet end" developing tanks and impingement drying cabinets; the color printing room, where an "electronic brain" is used to insure precise scene-by-scene color balance; the highly-instrumented control department; the negative assembly room; the machine shop, where new developments are researched; cutting rooms and film storage vaults; and the MovielaAB theatre, available for screenings or conferences.

Last two pages of the brochure contain a set of easy-reference charts describing ten different methods of color film duplication.

To obtain a copy of the brochure, write on your business letterhead to MovielaAB Color Corporation, 619 West 54th Street, New York City, mentioning BUSINESS SCREEN Magazine.

600 U. S. Educational Pix in United World Catalog

Some 600 subjects in six curriculum areas are described in the 1958 catalog of U.S. Government educational films published by the distributor, United World Films, Inc.

All sound motion pictures and slides films released by the Government as recently as April, 1958, are listed in the UWF catalog.

Many of the films can be recorded in foreign languages by magnetic striping. The new catalog is available on request to United World Films, Inc. (Government Dept.), 1445 Park Avenue, New York 29, N. Y.

Canadian Film Board Catalog Lists 321 Motion Pictures

The 1958 catalog of the National Film Board of Canada, listing 321 sixteen millimeter films available for rental and purchase in the United States, is in circulation.

Copies of the new catalog are available free on request from the National Film Board of Canada, Suite 658, 650 Fifth Avenue, New York 20, New York.
This is the MODERN Story:

Selecting a film program for immediate dispatch to one of the nation's tv stations in Modern's New York tv exchange . . .

(continued from page 45) directors. From its findings, sponsors can learn how they can make more desirable films for industrial audiences. In turn, training directors learned how to set up film programs in their own organizations.

One of the prime assets of any sponsored film program is the sponsor's own basic identity. Certainly that is not diminished by the effective distribution service rendered by Modern. But if the sponsor wants to maintain a close, personal touch with members of its viewing audience, Modern facilities are available on a "private label" basis, maintaining company film libraries today for such organizations as Bethlehem Steel, the American Medical Association and others.

Certifying Film Circulation

Behind all this physical activity, however, there is one vital key to certification of film circulation. This is Modern's "advance booking notice" which the company must sent the sponsor on every booking to earn its fee. With this report at hand, the sponsor can field-check his film activity. As a final assurance, he has the certified audience report after the actual showing. A "no show" (and they are not infrequent) means "no pay" even though Modern has expended promotion, mailing and print handling services on behalf of the sponsor.

Another vital ingredient is the obvious advantage of riding nearly 400 other sponsors' film co-tails. Audiences developed over the years for many vastly interesting sponsored pictures become available to each new sponsor added to Modern's list. Audiences developed by any new, widely-popular subject added to the current list help to broaden the total self-equipped audience.

Sponsored Films in Theatres

Theatres are a different proposition. Here the 10-minute (preferably) "general interest" and really interesting public relations film has a real audience potential from Radio City Music Hall to small towns. 35mm color prints are delivered to theatrical exchanges, bookings arranged by experienced theatrical men and theatre-owners who are very selective on behalf of their paying audiences. Theatrical bookings average from three or four thousand houses to as many as 10 or 12,000, depending on the value of the film. Just now, there is a real opportunity for wide-screen theatrical shorts . . . a real promotional potential for travel, health, safety and similar sponsor subject interests.

The cost of a theatrical booking averages $10 to $15, requires specialized 35mm exchange services and personal contact, followup and accounting.

But theatre audiences are sizeable and despite the decline of the "hard tops" or formal movie theatres, the expanding drive-in field has more than balanced the audience potential.

Modern's Television Activity

When it became apparent that television was an important channel of film circulation, Modern set up a separate department to handle the specialized service, speedy print shipment and contact necessary to properly serve the television stations. There are seven regional television film exchanges in the Modern network.

These seven tv exchanges now offer stations more than 290 titles for selection to fill their sustaining time needs. There is also an emergency "stand-by" service which, in a pinch, will supply a station with quality program material on overnight notice.

Spearheading the company's tv service is the new Modern TV Digest series, short programs previously mentioned in "magazine format, designed for specific types of program interest. The Modern Science Series has proven especially popular among station film directors and viewers.

The Audience is the Goal

This is Modern, its people, its policies, its extensive physical plant and its "modern" outlook on the most persuasive of all communication media. The 21st year of Modern is more than "a coming of age;" it is the fulfillment of the real potential of the film medium itself. For with the constant improvement of film-making processes and of brilliant new color processes, of enlightened sponsor understanding of the content possibilities in today's films, there is just one common goal: the potential audience.

Like the Press Wire Services

As the Associated Press and United Press services serve the nation's newspapers, so Modern serves the more than 250 producers of the United States and upwards of 5,000 potential sponsors. Not to mention hundreds of trade groups and government agencies. Yes, even the Federal Government is a Modern client from time to time. The Postoffice Department has used its distribution facilities to improve mailing methods used by Mr. and Mrs. Average American.

To deliver and recover each film as quickly as possible; to make sure that it reaches its destination ready to perform with maximum screen effectiveness on behalf of both audience and sponsor, to render absolute proof of real value given for value received . . . these are, in essence, the basic aims of Modern service. These services, these aims validate the whole premise of the factual, informational sponsored motion picture and point the way to a tremendous future potential.

37 Million "Screen Hours"

For there are nearly 37,000,000 potential "screen hours" of viewing time among the existing 16mm "self-equipped" audiences in the U.S. alone. And there are the nearly 18,000 motion picture theatres and the more than 500 television stations and their millions of viewers to conjure with if you want a look into the film's future ... and Modern's.
AURICON 16mm Sound-On-Film for Professional Results!

"CINE-VOICE II" 16mm Optical Sound-On-Film Camera.
100 ft. film capacity for 2% minutes of recording; 6-Volt DC Converter or 115-Volt AC operation.
$750.00 (and up).

"SUPER 1200" 16mm Optical Sound-On-Film Camera.
1200 ft. film capacity for 33% minutes of recording.
$1,871.00 (and up) complete for "High-Fidelity" Talking Pictures.

"AURICON PRO 800" 16mm Optical Sound-On-Film Camera.
600 ft. film capacity for 16% minutes of recording.
$1,871.00 (and up) with 30-day money-back guarantee.

"CINEMATIC" 16mm Optical Sound-On-Film Camera.
1200 ft. film capacity for 33% minutes of recording.
$870.00 (and up)

SOUND RECORDER — Model RM-30...
1200 foot film capacity, synchronous motor for "double-system" 16mm Optical Sound-On-Film operation.
$363.05 (and up)

PORTABLE POWER SUPPLY UNIT — Model PS-21...
Silent in operation, furnishes 115 Volt AC power to drive "Single System" or "Double System" Auricon Equipment from 12 Volt Storage Battery, for remote "location" filming.
$289.50

FILM MAGNETIC — Finger points to Magnetic pre-stripe on unexposed film for recording lip-synchronized magnetic sound with your picture. Can be used with all Auricon Cameras.
$870.00 (and up)

TRIPOD—Models FT-10 and FT-10S12...
Pan-Tilt Head Professional Tripod for velvet-smooth action. Perfectly counter-balanced to prevent Camera "dumping.
$406.25 (and up).

BERNDT-BACH, INC.
6910 Romaine St., Hollywood 38, Calif.

Strictly for Profit
CHOOSE AURICON!

If it’s profit you’re after in the production of 16 mm Sound-On-Film Talking Pictures, Auricon Cameras provide ideal working tools for shooting profitable Television Newsreels, film commercials, inserts, and local candid-camera programming. Now you can get Lip-Synchronized Optical or Magnetic Sound WITH your picture using Auricon 16 mm Sound-On-Film Cameras. Precision designed and built to "take it."

Strictly for Profit — Choose Auricon!

Auricon Equipment is sold with a 30-day money-back guarantee. You must be satisfied.

Please send me free Auricon Catalog.

Name (Please write your address in margin)
SMOOTHING
THE WAY FOR
MICROMATIC
HONE

What's happening on the inside is something only a salesman can talk about.

To show what goes on during microhoning down to millionths of an inch, two motion pictures, *economically made for years of service*, have been helping Micromatic Hone Corporation sell a complex process—in great simplicity.

High-speed, photo-elastic and heat photography are creatively combined by Jam Handy technicians to meet the most exacting needs of the customer.

For help in presenting anything lucidly, call—

*The JAM HANDY* Organization
TIME FOR SELLING: PAGE 35

ANNIVERSARY AT AUDIO: PAGE 34

KREMLIN HATES BANANAS: PAGE 6
Master Bertram Birch. Master of the rod, the scowl, but not his temper. He got attention but petrified pupils.

Have you a message for boys and girls? You can get their attention and their favorable regard by wise use of your public relations films. Let MODERN explain how.

Schools are unquestionably the ideal setting to reach young people in their most receptive mood. Your factual films gain added conviction when shown in class, because students tend to accept as fact what they are taught in school. Good business films are welcomed back by teachers year after year. (Procter & Gamble's SCRUB GAME has been distributed by MODERN to schools for 12½ years . . . has been viewed by 11,976,000 boys and girls.) MODERN can reach 53,000 schools with your films: elementary schools; junior, senior and vocational high schools; public and parochial schools; prep schools, girls' schools, military academies — wherever Youth is educated.

After school hours, MODERN continues to insure your access to the attention of Young America. We'll present your films on the programs of Hi-Y's, 4-H Clubs, boys' athletic clubs, F.F.A.'s, YMCA's and YWCA's, troops of Boy and Girl Scouts, in summer camps, at young folks fellowships in the nation's churches — everywhere Youth gathers socially.

For mass national coverage of the Youth Market, we'll have your film booked as a short subject in most of the nation's 17,800 theaters . . . have it telecast on many of the 529 TV stations. In clubs and schools alone in 1957, MODERN arranged showings of our clients' films to 43,683,277 boys and girls. Millions more viewed over TV and in theaters. If you have a film about a product, service or idea for young people, trust it to MODERN and young people will see it.

MODERN
Talking Picture Service, Inc.
3 East 55th Street, New York 22

MODERN provides the audience for your public relations films

SALES
New York PL 8-2000 Detroit TR 2-4211 Pittsburgh GR 1-9118

OFFICES
Chicago DE 7-5252 Los Angeles MA 9-2121 San Francisco YU 2-1712
ASK ANY CARAVEL CLIENT...

Allied Stores Corporation
American Bible Society
American Can Company
American Heart Association
Associated Merchandising Corp.
Berkshire Knitting Mills
Bethlehem Steel Company
Godfrey L. Cabot, Inc.
Calvert Distillers Company
Cluett, Peabody & Co., Inc.
General Fireproofing Co.
J. C. Penney Co., Inc.
Royal McBee Corporation
Socony Mobil Oil Co., Inc.
Towmotor Corporation
Towle Manufacturing Co.
... and many others

The Shortest Distance Between 2 Points Is a STRAIGHT LINE

There are many ways to bring new sales ideas and product information to the person behind the counter. Some are round-about and ineffective, losing force and sales appeal at each step. But one sure way is film... straight line-direct and economical... a film that delivers the full force of the idea—that enthusiastically explains the product. This is the most effective tool a sales manager can have.

Caravel has been making straight line films for over a quarter century—films created by expert craftsmen to the needs of individual clients in dozens of industries. We invite you to view one or more of these films—either in your office or ours—and find out for yourself how they were made to deliver the full force of management planning to the salesman and the customer.

CARAVEL FILMS, INC.
20 West End Ave. (60th St.) New York 23, N.Y. Cl 7-6110

PRODUCING BUSINESS FILMS FOR AMERICA'S LEADING ADVERTISERS FOR 37 YEARS
Thank You
TRI ART COLOR CORPORATION

for...

magnificent color processing
and sensational service
on our latest film presentation

OUR CANADIAN GROCER—1958
20 minutes...35mm Eastmancolor

Scripted, produced and delivered in
19 days to meet a deadline

produced by
MERIDIAN FILMS LTD.

Julian Roffman    Ralph Foster

At The Meridian Studio • 1202 Woodbine Avenue • Toronto, Canada
Sometimes is Purely Altruistic

For Illinois Bell Telephone, Wilding created and produced a neat combination of entertainment and education in the Eastman Color motion picture “Illinois Holiday.” It takes the viewer on a tour of scenic state parks and monuments of high historical interest tracing the growth of the state. Practically every inch of hallowed ground is covered. Primarily in the public interest, the name of Illinois Bell is never mentioned in the story, nor does a telephone ever appear on the scene.

Wilding Specializes in Communicating Ideas Through Visual Tools that Teach, Startle, Challenge, Persuade and Tell.

WILDING PICTURE PRODUCTIONS, INC.

first in Communications For Business
PICTURES CHANGE AUTOMATICALLY

Pictures change automatically, always on cue, when you use the DuKane Micromatic sound slidefilm projector for selling or for training. No beeps, clicks, or bongs – film advance is triggered by a silent 30/50 cycle impulse cut right into the record. No film rewinding—DuKane’s “Redi-Wind” does it for you, automatically! Built-in “shadow-box” screen, plus plenty of power for big-screen projection.

also from DuKane
dynamic salesmanship in an attaché case

Unique DuKane Flip-Top puts dramatic hard-sell power in a 13-lb. package! Ideal for desk-side presentations. No set-up fuss, no room darkening. Startling clarity in color or black-and-white filmstrip, plus top voice fidelity.

For a demonstration at your own desk, write or wire

DuKane Corporation, Dept. BS-963, 5th, Chico, Illinois

I am interested in learning more about DuKane sound slidefilm projectors, particularly [ ] the Fluted [ ] the Micromatic

NAME
COMPANY
ADDRESS

CITY ZONE STATE

BUSINESS SCREEN
THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY, EDUCATION AND TELEVISION

preview of contents

ANA Develops Handy Chart for Film Postal Rates
The News of Films in Medicine; U.S. and Abroad
NBC-Monitor Salutes Audio-Visual Education
Atomic Energy on the Screen: the Geneva Program
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A New Look at Productivity: 1104 Sutton Road
Counter Attack on Retail Sales
Right Dress: a Key to Business Success
More Time for Selling: Those Solid Gold Hours
Anniversary at Audio: a 25th Birthday Party
The U.S.A. at Brussels: A Test of Arms
Sponsored Pictures at the Festivals and Fairs
Exhibit Report from Brussels by Charles Schwep
The New Age of Architecture: Film Preview
Designed for Business: the Barbare Studio
18th National Audio-Visual Convention
Visa to Dairyland: U.S.A.—a Preview Report
L.A.V.A. Gets an Anthem: That’s Communication
A Film Guide for Management: Six Page Feature
PLUS: THE NATIONAL DIRECTORY OF A-V DEALERS

Office of Publication: 7064 Sheridan Road, Chicago 26

IN NEW YORK CITY
Robert Seymour, Jr., Eastern Manager: 489 Fifth Ave., Riverside 9-0215 • MURray Hill 2-2492

IN HOLLYWOOD
Edmund Kerr, Western Manager, 104 So. Carondelet Telephone: DUNkirk 7-2281

CASE HISTORY OF A SUCCESSFUL BUSINESS FILM

"YOUR SAFETY FIRST"

An Animated Motion Picture in Color
Written and Produced for the AUTOMOBILE MANUFACTURERS ASSOCIATION
Silver Reel Award, American Film Assembly — 1957

7,467 NON-THEATRICAL SHOWINGS  AUDIENCE: 523,925
314 TELEVISION SHOWINGS  AUDIENCE: 25,031,934
(DURING A 15 MONTH PERIOD)

John Sutherland Productions, Incorporated
A Chart of New A-V Postal Rates

**To facilitate** shipment of audio-visual materials under the recently-revised U.S. Postal Rates, a special sub-committee of the Audio-Visual Committee, Association of National Advertisers has completed the comprehensive, copyrighted chart presented below. The accuracy of the chart was checked with the Post Office Department and was characterized as well presented for quick reference.

Members of this special committee, chairmaan by Willis H. Pratt, Jr., American Telephone & Telegraph Co., were Frederick Beach, Remington Rand Division; Perry Rand Corp.; Eyre Branch, Standard Oil Company (New Jersey); John Flory and Thomas W. Hope, Eastman Kodak Company; and Frank Rollins, E. R. Squibb & Sons Division. Olin Mathieson Chemical Corp. This exclusive Business Screen reprint is by special permission of the Audio-Visual Committee, Association of National Advertisers, Inc.

Copies of the new chart are available at 5¢ each (minimum order 50¢) from A.N.A. Headquarters, 155 East 44th Street, New York 17, N.Y.

Members of the Audio-Visual Committee are also engaged in a number of other studies for the benefit of A.N.A. members on such subjects as "The Use of Business Films on Television"; "Case Examples of Successful Film Programs"; "A Bibliography of Advertising and Public Relations Films"; and a study of the "Distribution of Audio-Visual Materials." These studies will be published in report form for inclusion in an Audio-Visual Handbook.

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**NEW POSTAL RATES FOR CERTAIN AUDIO-VISUAL MATERIALS: EFFECTIVE AUGUST 1, 1958**

Public Law 85-426 enacted May 27, 1958. Note: all underlined items are the changes in the new law from the old.

This chart Copyright July, 1958 by the Audio-Visual Committee, Association of National Advertisers, Inc.

### Classification

<table>
<thead>
<tr>
<th>CLASSIFICATION</th>
<th>DOMESTIC POSTAL RATE</th>
<th>BY OR TO WHOM SHIPPED</th>
<th>LIMITS OF SHIPMENT</th>
<th>PARCEL MARKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. &quot;EDUCATIONAL MATERIALS&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. 16mm films</td>
<td>1st lb. - $0.34</td>
<td>All items may be sent to or from:</td>
<td>Anywhere in the U.S.A.</td>
<td>Parcel should be marked:</td>
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<tr>
<td>b. 16mm film catalogs</td>
<td>Each additional</td>
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<td></td>
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<tr>
<td>c. Phonograph recordings</td>
<td>1 lb. or fraction thereof - $0.34</td>
<td>A. Any person</td>
<td>EDUCATIONAL MATERIALS</td>
<td></td>
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<tr>
<td>d. Printed music</td>
<td>(formerly - 8¢ &amp; 14¢)</td>
<td>B. Any organization or company except commercial theaters</td>
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<td>e. Printed objective test materials</td>
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<td>f. Manuscripts for books, periodicals, and music</td>
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<tr>
<td>II. &quot;LIBRARY MATERIALS&quot;</td>
<td></td>
<td>&quot;Library Materials&quot; items (a) thru (f) qualify for the regular postal rate whenever mailed to or from any of the following non-profit organizations. Items (g) thru (l) qualify for this postal rate only when mailed on loan or exchange between these organizations themselves, or between organizations and their readers, members, or borrowers.</td>
<td>Anywhere in the U.S.A.</td>
<td>Parcel should be marked:</td>
</tr>
<tr>
<td>a. 16mm films</td>
<td>1st lb. - $0.34</td>
<td>A. Schools</td>
<td>LIBRARY MATERIALS</td>
<td></td>
</tr>
<tr>
<td>b. Filmstrips</td>
<td>Each additional</td>
<td>B. Colleges</td>
<td>(formerly marked &quot;Book Rate, Sec. 36.86 (h), P.I. &amp; R.&quot;)</td>
<td></td>
</tr>
<tr>
<td>c. Projected transparencies and slides</td>
<td>1 lb. or fraction thereof - $0.34</td>
<td>C. Universities</td>
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<tr>
<td>d. Microfilms</td>
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<tr>
<td>e. Sound recordings (including magnetic tape)</td>
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<tr>
<td>f. Catalogs of these materials (1 to 5)</td>
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<tr>
<td>g. Printed music</td>
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<tr>
<td>h. Bound volumes of academic books or periodicals</td>
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<tr>
<td>i. Phonograph recordings</td>
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<tr>
<td>j. Other library materials</td>
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</tbody>
</table>

- Only positive prints in final form processed for viewing can be shipped under these rates.
- To assist your post office we suggest that you list the name of the organization first, followed by the name of the individual. For example:
  - Eildoro High School
  - Attn: Mr. Hawkins, Supt.
  - Eildoro, Kansas
- If any difficulty is encountered in sending at the new rates any of the Audio-Visual materials listed on this chart, which weigh under 16 ounces, it is recommended that the local postmaster concerned be requested to secure an official ruling on the question from the Post Office Department in Washington.
For ANY or ALL Producer Services

...it's byron

across the board!

For information and quotations on ANY or ALL of these Producer Services, write, phone or wire...

byron laboratory

1226 Wisconsin Ave., N.W., Washington 7, D.C.
Federal 3-4000
UF's Youth Program:
(CONT'D FROM PRECEDING PAGE)
year, and gives them a three-year, all-expenses-paid course in tropical agriculture.

The picture explains why the youth training and general improvement program carried on by the United Fruit Company is opposed by the Communists. Not many of the school's graduates go to work for United Fruit. Most of them go into private farming or work in the agriculture departments of their own countries, or teach other students agriculture. At the "work and learn" school, the boys spend their mornings in the fields, their afternoons in the classroom.

In addition to the agricultural knowledge being disseminated throughout the Central American countries, important by-products are working knowledge of democracy and friendships formed between boys from the many different and sometimes warring nations of Central America. Communism breeds in poverty, distrust, dissatisfaction, ignorance of the positive potentials of capitalism. An enlightened company-sponsored program which builds prosperity for a country and educates its youth in the

Sutherland crew on location in Honduras for United Fruit Co. advantages of private enterprise while operating the country's beautiful plantations — is the reason, the film says, Why the Kremlin Hates Bananas.

For More Film Information
For information on the film's availability, contact: United Fruit Company, Pier 3, North River, New York, N.Y.

Film Story of Nixon's Visit to Latin America Released
The U.S. Information Agency has released a three-reel documentary film, Vice President Nixon Visits Latin America, for showings overseas.

It shows the generally friendly reception accorded the Vice President and Mrs. Nixon during much of their goodwill tour of eight Latin American nations earlier this year, but also includes scenes of Communist-inspired violence and demonstrations in Peru and Venezuela. Initially, the film has been prepared in Spanish and Portuguese for exhibition in Latin America. Later it will be put into other languages for world showings.

Animation, Inc., Moves to Larger Chicago Offices
Animation, Inc., Hollywood, California, has moved its Chicago office into larger quarters in the LaSalle-Wacker Building at 221 North LaSalle Street. Joe W. Edwards, Animation's midwest representative, continues to head the Chicago office.
WHAT KIND OF LIGHTING AND GRIP EQUIPMENT DO YOU NEED?

Arcs, inkies, century stands or reflectors? What sizes do you need? 10,000 watt, 225 amp? From the largest arc to the smallest inkie, from grip equipment and props to sleek DC generator trucks, you'll find it at Charles Ross.

LIGHTING THE MOTION PICTURE INDUSTRY SINCE 1921

SALES-RENTALS-SERVICE

333 West 52nd Street, New York City, Circle 6-5470

Send for a schedule of rental rates.
Specialists produce the
FINEST QUALITY COLOR PRINTS!

The technical know-how and production skills mastered by Color Reproduction Company in over 19 years of specializing exclusively in 16mm Color Printing guarantees finest 16mm color prints! The specialist’s “Standard of Quality” is always highest. That’s why Color Reproduction Company has earned a reputation for guaranteed quality which is the Standard of the 16mm Motion Picture Industry. FOR FINEST QUALITY — order all your 16mm Color Prints from Color Reproduction Company!

Write for Latest Price List

36 Santa Monica Blvd., Hollywood 46, California

Telephone: Oldfield 4-8010

Minnesota Film Producers Organize New Association

Nine producers of motion pictures in the Twin Cities area have united to organize the Film Producers Association of Minnesota.

Charter members of the new association are: Continental Films; Thomas Countryman Film Productions; Empire Photosound, Inc.; Film Productions Company; Anthony Lane Film Studios; Promotional films; Reid H. Ray Film Industries; George Ryan Films, Inc.; and Griffith B. Wren Films, Inc.

Officers of the organization, elected at a recent meeting to hold office for one year, are: William S. Yale, president; Cliff R. Sakry, secretary; Anthony Lane, treasurer; and two managers, Ralph J. Perry and Reid H. Ray.

The association plans to run a series of promotional advertisements in area newspapers and trade magazines, and will soon release a brochure containing a “Code of Ethics” adopted by the group. Further plans include a “Filmorama Exhibit,” demonstration films, symposiums for advertisers, and articles on the successful use of commercial films in industry.

Members of the association have been in business for periods ranging from five to 45 years and have all facilities required for complete film production.

In its announcement, the association pointed out that the age of audio-visuals has created an entirely new concept in the fields of selling, advertising, public relations and training, with sound motion pictures and sound filmstrips proving to be potent selling aids.

Filmstrip Promotes Ad Agency

Emil Mogul Co., Inc., a New York advertising agency, is seeking new accounts with a 35mm color filmstrip. The filmstrip, showing outstanding ads created by the agency, is being mailed, with a viewer, to prospective clients.

KNIGHT’S

Outline Type TITLES

GREATER LEGIBILITY...ECONOMICAL

Write for FREE type chart

Watch your TV for KNIGHT’S

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

Among our clients:

American Telephone & Telegraph Co.
Babcock & Wilcox Co.
Carborundum Company
Cast Iron Pipe Research Association
E. I. du Pont de Nemours & Company
Ethyl Corporation
Ford Motor Company
General Motors Corp.
McGraw-Hill Book Co.
Merck & Co., Inc.
— and many, many others
The NEWS of Films in Medicine

Announce 2nd International Medical Film Exhibition in 1959; Record Attendance at the AMA Film Showings in San Francisco

IN JUNE OF 1959, the Second United States International Medical Film Exhibition will be held in Atlantic City. The recent decision of the American Medical Association and Johnson & Johnson, surgical dressing manufacturers, to again sponsor this exhibition shows forward strong currents of audio-visual activity now enlivening national and international bodies of medical education and practice.

The first U.S. International Medical Film Exhibition was held in 1957. This year, screens continue to flash international medical information and guidance in numerous conclaves at home and abroad.

Films at Copenhagen, Moscow

Medical motion pictures from around the globe were chosen to highlight the World Medical Association Meeting in Copenhagen, August 15-20. Sponsoring this International Film Exhibit were the World Medical Association, the AMA and Johnson & Johnson International.

A Festival of Popular Science Films and sessions on "Modern Techniques in Scientific Cinematography" will be features of the Twelfth Congress of the International Scientific Film Association to be held in Moscow, September 10-20. Films will figure at the Third World Congress of Cardiology in Belgium, September 14-21, and 16mm movies are to be shown during the Third International Congress on Allergology in Paris, October 19-26.

9,738 Doctors View Pictures

Stateside, the latest climax in medical cinema was the 59-film Motion Picture Program of the 107th Annual Meeting of the American Medical Association, held in San Francisco, June 23-27. A total of 9,738 medical men attended the five-day film program in San Francisco's Brook's Hall. This was the highest attendance recorded for an AMA convention motion picture program in the past nine years.

Depicting medical phenomena and techniques from head to toe, the AMA convention film program varied in subject from Vascular Headache to Some Common Foot Problems Amenable to Surgery. The films included private medical productions and sponsored subjects.

List Six Most Popular Films

The six most popular films in the convention program—in order of popularity—were: Safe and Conservative Treatment of Lesions of the Female Breast, The Doctor Defendant, Cholecystectomy and Operative Cholangiography, Respiratory Resuscitation Techniques, Emergency Surgery of the Acutely Injured and Principles of Artificial Respiration. A group of outstanding foreign-made films from the 1957 International Film Exhibition were scheduled in the program.

Attention won in a 10 a.m. program spot, June 24, by The Doctor Defendant, the second in a sponsored Medicine and the Law series, indicated the interest medics have in this newly filmed information area. The Man Who Didn't Walk, third film in the legal series, was premiered for conventioners in a special evening program at the Sheraton-Palace Hotel on June 25.

Latest in Merrell Program

The Man Who Didn't Walk is the newest release in the Medicine and Law series produced by Medical Dynamics for The Wm. S. Merrell Company in cooperation with the American Medical Association and the American Bar Association. It dramatizes the medico-legal situations which can result from traumatic neurosis. Medical examination, courtroom procedure and expert testimony typify elements of legal conflict.

A fourth film in this series, dealing with hospital liability, is in production. The first two medical-legal pictures are The Medical Witness, concerned with medical testimony, released in 1956, and The Doctor Defendant, treating of malpractice and professional liability, released in 1957. The Merrell films are being distributed by the sponsor, the AMA and ABA.

In addition to the two Merrell films, another convention program movie, Someone Is Watching, provided ethical guidance. Sponsored by the New York State Dept. of Health, this film called attention to the ways in which legal narcotics fall into the hands of dope fiends (continued on page 14)

PARTHENON PICTURES
-Hollywood-

"WHAT IS A PRODUCER?"

- The theatrical film Producer's job is to attract people — to the ticket offices of the theaters.

- But the job of the business-film Producer is to sway people — to cause them to learn something, decide something, or feel something — about his client's product, operation, or corporate image. Since this newly implanted "attitude" must endure, his vehicle is not entertainment per se but interest: his goal is not applause, but belief. His medium could be print or speech or art; it happens to be film.

- True, the film medium has certain unique advantages and the Producer must know how to manipulate its intricate mechanisms to best effect: he must be able to procure the several components of script, cast, photography, editing, score, etc., and shape them into an effective film tool at a feasible cost. But this part of his job is gear-shifting and throttle-pushing: the business-film Producer's essential function is to pin down the client's objective and figure out how to fulfill it.

- So he is first an Analyst — then a Merchandiser (of skills, products, ideas, concepts and attitudes) — and finally, a Persuader. A Salesman — and film.

—Charles Palmer

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Western Electric Co.

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Documentary Films for Business  
2625 Temple St. • Hollywood 26
When you can’t budge from the Budget... see CECO!

When you make commercial films, the budget is sacred. It isn’t like the old days in Hollywood when a big name director could go a couple of million over his budget—and get away with it. Today if you exceed your budget, it very likely will come out of your own pocket. So do what other smart producers, directors, cameramen and sound engineers do. Consult CECO. Our experts have the know-how about equipment and money-saving techniques. We carry the world’s largest assortment of professional cameras, lenses, tripods, recording, editing, lighting, laboratory and processing equipment, etc. There is never any charge at CECO for consultation. Come by for help with any problem, large or small.

Bell & Howell
Continuous Film Printer
Prints either sound or picture by contact.
Suction-cooled lamphouse; removable filter holders; 300 watt projection type lamp.
Other B & H Models and accessories available.
$4,600.00

Other Printers from $167.50

Bowld's Animation Disc and Peg Bar
Animation Disc features oversize contoured glass; convenient rotation; positive lock; full vision sliding scale; and clear, opal, or frosted glass. Peg Bar has precision pegs so that cels slip on and off easily. Has countersunk holes and flush screws for easy attaching.
Animation Disc $47.50
Peg Bar 6.50

Moviola Film Editing Machine "Series 20"
Designed so that short pieces can be used without putting film on reels. Rear projection screen. Reversed by hand-operation switches. Other models and Rewinders, Synchronizers, and Sound Readers available.
Model UD20S (Illustrated) $1,925.00
Other Film Editing Viewers from $49.50

CECO Stop Motion Motor for Cine Special
110 volt AC operation; ½ second exposure. Has forward, reverse, on-off switches; frame counter; power cable. Attaches easily to camera without special tools.
$450.00

Weinberg-Watson Modified Version of Kodak Analyst
Gives flicker-free projection at speeds from 6 to 20 frames per second. Single frame operation forward and reverse without damaging film. Quick transition from continuous to single frame.
$195.00

ADDITIONAL PRODUCTS Camera Equipment Company offers the world’s largest and most comprehensive line of professional cameras, accessories, lighting and editing equipment. The quality product isn’t made that we don’t carry. See our splicers, exposure meters — projectors — screens — marking pencils and pens — editors gloves — editing machines, racks, barrels, and tables — stop watches.

FRANK C. ZUCKER
DEPT. S 315 WEST 43RD ST., NEW YORK 36, N. Y.
Judson 6-1420
Films in Medicine:

(Continued from page 12)

addicts and peddlers through carelessness and over-confidence.

A second major motion picture sendoff during the San Francisco meeting was the premiere of Helping Hands for Julie, a dramatic story of a seven-year-old girl afflicted with meningitis—designed to interest students in seeking more information about careers in medicine and health.

Premiere Showing of "Julie"

Helping Hands for Julie was produced by Henry Strauss & Co., Inc., for the American Medical Association, the American Hospital Association and E. R. Squibb & Sons. The film was given a premiere showing by the Woman's Auxiliary to the AMA on June 25 in the Fairmont Hotel. Simultaneous with the San Francisco preview, the film was telecast by the TV station in Oakland, California.

Speaking at the Julie premiere, Dr. Gunnar Gundersen, AMA's president, cited figures published in the New York Times which registered the need for: 70,000 more nurses, 8,000 more occupational therapists, 3,500 more medical social workers, 5,000 more psychiatric social workers, 6,000 more physical therapists, 50,000 more medical technologists, 2,200 more dietitians and 10,000 more clinical psychologists.

"These are the number of people needed now in these professions, as reported by their own organizations," Dr. Gundersen noted. Julie and other recruitment films have a big job to do.

Eight Organizations Present

The eight organizations represented at the initial showing of Helping Hands for Julie illustrate the range of professional interest in the medical recruitment problem. Groups represented were: the American Physical Therapy Assn., American Occupational Therapy Assn., National League for Nursing, Inc., American Assn. of Medical Record Librarians, National Committee for Careers in Medical Technology, American Dietetic Assn., National Health Council and the AMA.

(During Hospital Week, Helping Hands for Julie was shown to vocational guidance counselors at hospital meetings. It is being aimed at high schools, church groups, community organizations and tv. Nearly unanimous reaction from early student and counselor audiences was that the film did accomplish its interest purpose. Since July 1, the film has been distributed by Association Films, Inc., 347 Madison Ave., New York 17).

Closed-circuit telecast sessions and scientific exhibits augmented the regular motion picture program.

Looking to the book...for every film requirement

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Reams of copy could not convey the full Calvin story to our clients and prospective customers! However, this four-color, 12-page brochure presents Pictorially the scope of our motion picture operation. We would like to send you a copy today for your reference library, so that you might become better acquainted with our ability to serve you.

AN ILLUSTRATED GUIDE TO production—producer services and all film laboratory services

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Every tv show that has won an “Emmy” for best cinematography was processed by

CFI

CONSOLIDATED FILM INDUSTRIES
Complete 16mm and 35mm film services.
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CFI processing accurately reflected all the creative talents of these cinematographers who have won the “Emmy” award:

1954 — Lester Shorr, A.S.C. “I Climb the Stairs” — Medic
1956 — Norbert Brodine, A.S.C. “The Pearl” — Loretta Young Show
Films in Medicine:
(CONTINUED FROM PAGE 14)
program in pictorializing the comprehensive agenda of lectures, symposia and discussions at the San Francisco convention.
A 90-minute closed-circuit tv cast originating from the meeting Wednesday evening, June 25, was transmitted to doctor audiences in Boston, Chicago, Cleveland, Kalamazoo, Philadelphia, New York and Syracuse. Part of the telecast was a “newscast” of scientific events at the meeting; the balance of the tv time presented a clinical session on diabetes, emanating from the University of California School of Medicine. The program was sponsored by the Upjohn Company in cooperation with AMA.
Color telecasts of operative surgical panels and clinics, sponsored by Smith, Kline & French Laboratories and originating from the San Francisco Hospital, were presented in morning and afternoon sessions, June 23-26. These video lessons demonstrated approved techniques frequently used by general practitioners.

* * *
Creer to Report on European Events as Active Participant
* This summer, Ralph Creer, director of motion pictures and medical television for the American Medical Association, is participating in several European medical-film-minded events. His work in Europe includes organization of the film program at the International Film Exhibit of the World Medical Association Meeting in Copenhagen. He will speak at a meeting of the Edinburgh Scottish Film Council and at the Edinburgh School of Medicine, and will meet with the Film Committee of the British Medical Association and members of the medical section of the International Scientific Film Association in London. In these efforts, Mr. Creer will observe for Business Screen readers the progress being made in medical film use on the world front.

* * *
Charles Beseler Co. Acquires Projection Optics Co., Inc.
* Purchase of Projection Optics Company, Inc., Rochester, New York, from Fred E. Auflhausen has been announced by Charles Beseler Company of East Orange, New Jersey, projector manufacturers. Projection Optics Co., manufacturer of lenses and precision optical equipment, will continue to operate in the Rochester plant.
No matter which you use...

Every Viewlex Projector is...

Guaranteed for a Lifetime

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!

V-4S — V-44S


V-2C — V-22C — V-25C

For 35mm filmstrip single and double frame, vertical and horizontal pictures. 2x2 and Bantam slides, any type mount, Change from filmstrip to slides in seconds. V-2C—130-watt, V-22C—300-watt motor fan cooled, V-25C—500-watt motor fan cooled. 3-5-7-9-11 inch lenses.

V-500

For 35mm filmstrip single and double frame, vertical and horizontal pictures. Takes 2"x2" and Bantam slides in any type mount intermixed. New refrigeration cooling. 500 Watt fan cooled. 5 inch F/3.5 Professional lens. Automatic take up real and optical magnifying lens. 3, 5, 7, 9, 11 inch lenses available.

Instruct-o-Matic

Completely automatic projection of 2 x 2 and Bantam slides. A touch of changer automatically brings new slide in position. Automatic timer—remote control—lets you sit with your audience. 500 watt fan cooled. Interchangeable lens. Turns room light off when projector is turned on.

Manu&facturers of Still Projectors

35-01 Queens Boulevard
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ANNOUNCED FOR OCTOBER 7-10TH AT NEW YORK CITY

Government and Business to Participate in 2nd Industrial Audio-Visual Exhibition

SOUND AND VISION as a Tool is the theme of the Industrial Film & Audio-Visual Exhibition, scheduled for October 7 through 10 in the New York Trade Show Building, 500 Eighth Avenue, New York City.

Mayor Wagner has proclaimed the week of the exhibition as “Audio-Visual Week” in New York City.

Commercial exhibits will cover an estimated 36,000 sq. ft. on two floors of the Trade Show Building, according to Herbert Rosen of Industrial Exhibitions, Inc., organizer of the exhibition.

Special Government Exhibits

In addition, special exhibits of their audio-visual activities are being planned by the U.S. Office of Education, the Army Pictorial Services Division, the Naval Training Device Center and the United Nations Educational, Scientific & Cultural Organization.

The U.S. Office of Education will display its visual education material; the Army Pictorial Services Division's exhibit will feature its a-v activities in connection with its missile program; the Naval Training Device Center will demonstrate its use of a-v devices; and UNESCO will show how it uses a-v equipment in its literacy program in teaching situations ranging from university classrooms to outdoor classes in undeveloped countries.

Business Groups Will Tie-In

Industrial organizations which will tie-in their activities with the exhibition include the National Visual Presentation Association, the Industrial Audio-Visual Association, Film Producers Association of New York and Magnetic Recording Industry Association.

NVPA has scheduled its 4th Annual “Day” of Visual Presentation during the exhibition, sponsored in conjunction with the New York Sales Executives Club. Workshop seminars and visual presentations of techniques used by many leading national concerns will be featured. Annual NVPA awards for outstanding presentations will be made at the Sales Executives' luncheon on October 7.

These will cover the following classifications: point-of-sale, public relations, employee relations, employee training, sales promotion, and sales training.

FPA will present a “Showcase and Conference of Sponsored Films” daily from 1:00 to 6:00 P.M., featuring outstanding pro-

(continued on page 20)

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National Dairy Products Corp.
Remington Rand
The Milk Industry Foundation
7 reasons why Mitchell is the world's leading source for motion picture cameras

For over 35 years, Mitchell has held a unique reputation as the world's leading source for the finest in motion picture equipment. The reason—only Mitchell designs and manufactures a line of cameras to meet such a broad range of demanding professional filming requirements. Today Mitchell produces 35mm and 16mm cameras; 70mm 2¼ x 2¼ high speed cameras; and 70mm, 65mm and double frame aperture 35mm cameras.

There's a Mitchell camera designed to meet your requirements—write for information today.

*85% of Professional Motion Pictures Shown Throughout The World Are Filmed with Mitchell Cameras
Yes, Virginia, There is a Mr. Florman and Mr. Babb

RIFLEX 16mm CAMERA

B carries a complete stock of RIFLEX's for sale or rent, and has qualified technicians who can service and repair all RIFLEX's and accessories. Many years of technical experience, and more than happy to chat with you about any problem that comes up. You'll find either Mr. Florman or Mr. Babb at this address. Also, a RIFLEX is in perfect condition. Come in; they'll give you the best advice.

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Motion Picture Equipment for the World's Finest Film Makers

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Split Reels
Camera Slates
Changing Bags
Film Cement
Leg-Lok Triangles
... and many other exclusive F & B products

2nd Industrial Audio-Visual Exhibition:
(continued from page 18)
ductions by its members. MRIA will hold a meeting and an eastern regional seminar. IAVA has scheduled a regional meeting and conference.

Educators to Participate
Participating educational a-v organizations will include the Metropolitan A-V Council, the Metropolitan Educational Television Association, the Association of School Business Officials, the New York State A-V Suppliers Association, and Station WNYE, the New York Board of Education's broadcasting service.

The Metropolitan A-V Council will hold a series of workshop sessions, and META will present a classroom demonstration of educational tv. Station WNYE will demonstrate some of the work it is currently doing, and the A-V Sup-

Exhibits of new audio-visual equipment, services at show.

—Its Distribution and Unusual Techniques.


Lt. Col. C. S. Bauer, USAF, chief, Audio-Visual Aids & Manuals Branch, Special Training Devices Division: "The USAF In-Service Motion Picture Production Program."

Laurence K. Hamilton, vice-president in charge of sales, Technicolor Corp.: "The Over-Head Projector as a Tool for Sales Presentation", and "Over-Head Pro-

Because We're NOT The Biggest . . .

... the boss—that's Milton Stark—gives his undivided attention to every detail in producing motion pictures.

He's ready to do a job in your city or anywhere in the world. He has recently completed a commission which took him to Europe.

As "architect and master builder," he'll furnish the ideas as well as the production. Correspondence invited.

STARK FILMS
Since 1920
Producers of Motion Pictures that sell
Howard & Center Streets
BALTIMORE 1, MARYLAND

Because We're NOT The Biggest . . .

... the boss—that's Milton Stark—gives his undivided attention to every detail in producing motion pictures.

He's ready to do a job in your city or anywhere in the world. He has recently completed a commission which took him to Europe.

As "architect and master builder," he'll furnish the ideas as well as the production. Correspondence invited.

STARK FILMS
Since 1920
Producers of Motion Pictures that sell
Howard & Center Streets
BALTIMORE 1, MARYLAND
A-V Exhibition:

(cont'd from opposite page)

lector Techniques in Visual Education."

Keith Culverhouse, director of
sales presentations, Television Bu-
reau of Advertising: "Is Your Slide
Projector Showing?"

* * *

Alaska’s Entry as 49th State
Heralds New Film Interests

As now that Alaska has become
our 49th state, there is likely to
be renewed interest in motion pic-
tures of that vast but relatively
little-known region.

A perennial favorite and an
educational film “classic” is Alas-
ka’s Silver Millions, (30 min.,
b/w). Filmed by Father Hubbard,
the famed “Glacier Priest,” and
sponsored by American Can Com-
pany, this picture of the salmon
industry is now 20 years old, but
continues to attract new audiences
each year.

Several motion pictures about
Alaska have been produced for
various sponsors by L. R. Huber
Productions, Seattle, Washington.
These include The Great Land—
Alaska, (28 min., color), a close-
up of the new state’s land, cities,
and industries, for North American
Van Lines; On Reaching Alaska,
for Northwest Orient Airlines,
Inc.; Letter from Alaska, for
Northern Films; and Alaska Rail-
road.

Alaskan Al-Can Trailer Trek
(13 1/2 min., b/w), sponsored by
Mobile Homes Manufacturers As-
association, is a description of a
mobile caravan’s 4,000-mile Chi-
cago-to-Anchorage tour.

Alaska presents a wealth of film
opportunities for both sponsors
and producers.

* * *

Willard Does “Direct-Dial”
Film for Southern Bell Company

★ Frank Willard Productions, At-
tlanta, Georgia, reports that it has
just completed Dial the Miles, a
film on direct long-distance dialing,
for the Southern Bell Telephone
Company.

Other recent Willard produc-
tions are This is Delta (for C&S-
Delta Air Lines); The Face of the
South (for the Presbyterian Church
in the U.S.A.), selected for show-
ing at the 1958 Venice Film Festi-
val; and Ever Since Oglesby
(for Georgia State Department of
Commerce).

Currently in production at Wil-
ard is a film on regional educa-
tion, for the Southern Regional
Education Board, and another for
Southern Bell.

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We gained 132 accounts in the past year
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Lawrence 6-4634

AUDIO-VISUAL CLINIC
at the Exhibitor’s Council

Five relatively new devices and techniques were featured at the Audio-Visual demonstration clinic of the annual Exhibitor's Advisory Council convention at the Coliseum in New York on July 1st.

Demonstrations were given by:

PERCEPTOSCOPE, a projector which incorporates still and motion pictures on 16mm film, allowing for forward or backward motion at practically any rate of speed automatically. It is applicable to a wide range of training situations.

PROJECTOFEX, which is a device utilizing overhead projection equipment and performing such animated-style motions as crawls, wipes, dissolves, flows, and, in addition, projects images of moving plastic materials on a screen. Its range of uses includes displays, television and motion picture backgrounds, training and special presentations.

PORT-O-VOX is the wireless microphone system, now widely used in television, by such shows as Person-to-Person and Arthur Godfrey. Its usefulness in exhibits was demonstrated.

POLAROID showed the versatility of its new positive transparency film. Polaroid now offers a special convention and exhibit service of making pictures-in-a-minute as traffic stoppers. The new Polaroid duplicator and slide projector were also shown.

TELEPROMPTER, whose Group Communications sales chief, Hubert Wilke, was m.c. for the clinic, demonstrated the new TelePro 6000 slide projector; TeleMation, an automated system for staging meetings; and presented the case for closed circuit TV in industrial applications.

"American Adventure" Series Viewers Top 22 Million

The American Adventure citizenship education film series had reached an audience estimated at 22,500,000 persons by mid-year of 1958, the National Education Program reports. At latest count, nearly 1,300 prints had been purchased by organizations planning extensive use of the films. More than half of these sales were made to schools.

One recent purchase requisition from the Louisiana State Department of Education involved an order for more than $5,560 worth of prints which were placed in regional libraries throughout the state for distribution to every school system in Louisiana

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

Write for Details on Obtaining a Preview

Better Selling Bureau
6108-B Santa Monica Boulevard
Los Angeles 38, California
A Division of Rocket Pictures, Inc.
"Museum of Art" to be Made Available in 34 Languages

A new U. S. Information Agency color film, Museum of Art, featuring 20 American art museums, had its world premiere early in August in the American Pavilion at the Brussels World's Fair.

Illustrating the impact of art in this country, the three-reel film also has been included in the program of the 12th Annual Edinburgh Film Festival in late August.

Termed by John Walker, director of the National Gallery of Art, Washington, D.C., "of immense value in accomplishing the purpose of gaining worldwide respect for our country," Museum of Art will be put into 34 language versions for showing in 80 countries.

Museums shown in the film include: Allen Memorial Art Museum, Oberlin College, Ohio; Art Institute of Chicago; Baltimore Museum of Art; Freer Gallery of Art, National Gallery of Art, and Phillips Gallery, Washington, D.C.; Guggenheim Museum, Metropolitan Museum, The Cloisters and Museum of Modern Art, New York City; Isabella Stewart Gardner Museum and Museum of Fine Arts, Boston; Milwaukee Art Center; Montclair (N. J.) Art Museum; Philadelphia Museum of Art; Toledo (Ohio) Museum of Art; Virginia State Museum of Art, Richmond; Washington County Museum of Art, Hagerstown, Md.; and Yale University Art Gallery, New Haven. Scenes in public schools of Oberlin, Ohio; Tazewell, Va., and Washington, D. C., also are shown.

Hedwig Joins Movielab as Assistant to Sales Manager

Gordon Hedwig has joined the sales staff of Movielab Film Laboratories, New York City, as assistant to Benjamin Bloom, Movielab sales manager.

GREEN FILM? DIRTY FILM?

FillMagic Pylons (Pat. Pend.) quickly attach to any 16mm. projector. Automatically silicone-treat and protect film, clean gates as film is running.

Special kits, complete with simple instructions for Ampico, B&H, Eastman, RCA, TSI, Victor. Write for illustrations and prices.

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America's Most Versatile Sound-Slidefilm Projectors Join the Victor Family of Precision A-V Products

Famous Soundview sound-slidefilm projection equipment now has a new name—Victor-Soundview—and a new home—Kalart's Victor Division. Thus Victor-Soundview joins the distinguished family of Victor, Kalart and Craig audio-visual and movie editing products which are made to the most rigid specifications and incorporate the most advanced engineering features.

Already, Victor-Soundview projectors have been improved with a positive spring-lock framing feature to insure maximum convenience of operation. Victor-Soundview projectors fit any sales, training or educational need—show 35mm filmstrip, 2" X 2" and bantam slides—operate with manual or fully automatic film advance. No other filmstrip projection equipment offers greater versatility or higher quality. Send now for complete information about the new Victor-Soundview and other Victor A-V products.

SEND FOR FREE LITERATURE ON VICTOR-SOUNDVIEW AND OTHER VICTOR A-V PRODUCTS

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Producers of precision photographic equipment
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INDUSTRIAL
film & AUDIO-VISUAL
EXHIBITION

2nd Annual

Under the Auspices of the
NATIONAL VISUAL PRESENTATION ASSN.

An Exhibition of current audio-visual equipment, techniques and services in industry and education for conducting training and sales meetings, visual presentations, advertising promotions, etc. . . A special exhibit of equipment and application of Closed Circuit Television . . . Extensive lecture program as well as continuous showings of outstanding films presented daily.

OCTOBER 7-10
NEW YORK CITY
Trade Show Building • 500 Eighth Avenue

The following associations will hold their Meetings, Workshops or Seminars in conjunction with the Exhibition:
National Visual Presentation Association
Industrial Audio-Visual Association
Film Producers Association of New York
Magnetic Recording Industry Association
New York State A-V Suppliers Association
Metropolitan Audio-Visual Council

GOVERNMENT EXHIBITS
United States Office of Education
U. S. Army, Pictorial Services Division
U. S. Naval Training Device Center
and UNESCO

Detailed program and admission tickets mailed upon request

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OXford 7-4978

N.Y. City College to Offer Evening Film Courses in Fall
Fifteen evening-session courses in film production for professionals and amateurs will be offered during the fall term by City College of New York's Institute of Film Techniques.

Classes in photography, screen writing, sound and film editing, directing and production will be included in the program. Elementary classes are open to amateurs without previous film training and advanced courses are designed for professionals. The institute also will offer Saturday workshop classes for advanced students who produce their own films. Classes are open to students without previous college background.

Registration for the evening session classes will be held from September 8 through September 11 in the college's Shepard Hall, 139th Street and Convent Avenue, from 6 p.m. to 8:30 p.m.

The institute will conduct two courses in the history and growth of the feature and the documentary film. These courses are taught by Arthur Knight, film critic for the Saturday Review, and Roger Tilton, producer of the prize-winning Jazz Dance.

Victor Appoints Three New Photo Equipment Distributors
Victor Animatograph Corporation has appointed three major photographic equipment distributors to the Victor distributor organization. They are Eastern Photo Supply, Raygram Corporation and Hornstein Photo Sales.

The three new distributors will serve territories in areas outside of those reserved for exclusive Victor audio-visual distributors. They will handle the company's complete line of 16mm motion picture projectors and accessories, professional editing equipment and sound slidelfilm projectors.

Reid Ray Adds Two to Writing Staff
Reid H. Ray Film Industries, Inc., has added two new writers to its staff.

Robert C. Bruce joins the film company as creative director, and will head the department. He has been in radio, tv and motion picture work for more than 20 years.

Richard Upton has also joined the Reid H. Ray writing staff.

Complete Facilities Under One Roof
• PHOTOGRAPHY
  Titles and Animation
• SOUND RECORDING
  Optical Effects
• COLOR PRINTS
  Kinescope Recording
• FILM EDITING
  Interlock Projection

22 Years Experience
Highest Quality
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Four of the nation's leading Universities have designed their fund-raising campaigns around films written by . . .

Film Scripts Associates* 350 FIFTH AVENUE • NEW YORK 36, N.Y.
For the script you need Write or call Plaza 7-6151
Balch Re-elected Pres. of Photo Manufacturers Assn.

Re-elected NAPM president is Milwaukee's William Balch

Elected as vice-presidents are: Ronald H. Smith, president, Smith-Victor Corporation, Griffith, Indiana; and Hy Schwartz, vice-president, The Kalart Company, Inc., Plainville, Connecticut. Chosen as treasurer was E. S. Lindfors, vice-president, Bell & Howell Company, Chicago.


Association members are manufacturers of photographic equipment for still and motion picture photography.

RCA Victor Custom Recording covers more ground — faster — than any other service of its kind. Our engineers' superior skill, reinforced by years of experience and the most up-to-date techniques and equipment, makes RCA Victor the constant leader in the field.

RCA Victor also supplies the most extensive library of musical selections for slide films — at no extra cost. First quality recording, careful handling, and fast delivery go hand-in-hand with every order.

Have RCA Victor Custom Record Sales provide you with its famous "one-stop" service — recording, editing, pressing, and shipping — for greater quality, economy, and results!
A Nationwide Broadcast Features Alex Dreier as—

**NBC-Monitor Broadcasts a Salute to Audio-Visual Education**

Audio-Visual Education: you see a lot about it, hear a lot about it. But what is it?

Reduce it to its simplest form, and work from there. Audio—sound. Visual—seeable. Audio-Visual—"Ear and Eye" education. You see it . . . or hear it . . . or both.

The tool is the thing; the tool that helps the younger or adult to grasp the meaning of what is being taught. And the tool in this field takes many forms. 16mm films . . . slides . . . charts and graphs and models . . . recordings . . . radio and television . . . flat pictures . . . specimens . . . filmstrips . . . and transparencies.

These are the highly-specialized tools of a highly-specialized branch of modern education. Invaluable tools that can re-create history; slow down or speed up natural phenomena; send us snooping into the secrets of Nature and the complexities of business and industry, without being forced to leave classrooms or living-rooms.

This is the field that represents, in one sense, accelerated education. For the very nature of the tools it uses dictates an accelerated pace of learning. It might take an hour—or a whole day—to describe completely and accurately an industrial lathe. The size of it, the shape of it, how it works, what it does and what it can and cannot do. And what its finished product will look like and be like.

But take the same lathe. Capture it on motion picture film. Add sound and voice to the picture. Explain the subject as the picture implements the sound, and you have an audio-visual impact on the mind and ear that may remain forever in whole or in part in the memory of the student.

One learned colleague of ours once remarked that there is so much to learn today that college and university curriculums should be of at least 14 years' duration. That, of course, is quite impossible.

But it is possible to speed up the absorption of the learner. This is what audio-visual education does so well.

No less an authority in the field of education than Professor Charles Schuller of Michigan State University recently told a Special Education sub-committee of the House of Representatives that the educational crisis in our country is much like that crisis which faced our armed forces at the beginning of World War Two.

Suddenly, we found we had to educate a vastly increased number of human beings—educate them not as well as, but better than, all the others who went before them. Our very existence as a nation would hang in the balance if we failed to meet this educational challenge.

So today, confronted by the international danger typified by the Sputniks, we face the prospect of too few teachers and too few schools to do the job required. And so modern education turns to audio-visual techniques, much as the armed forces did when they were faced with too many men and too little time to teach so much.

The armed forces employed audio-visual tools to accelerate the training of millions of men. Private business and industry took the cue, and used the same tools to produce the skilled artisans and technicians it required for the post-war demands on industrial production.

Today audio-visual techniques have proved themselves beyond any doubt. Surveys at Harvard and Columbia have shown that groups using films in science, social studies and music enjoyed gains up to 22 percent over groups which learned without them. Films and filmstrips and pictures used in support of one another built up to 200 percent better vocabulary in fifth, sixth and seventh grade science students in another test school.

And still other surveys showed that students whose learning was implemented with audio-visual tools retained 14 percent more of what they were taught in the 5th grade, while 7th graders retained 23 percent more. And Junior High School students showed a retention rate of 38 percent more than less fortunate students who were denied access to the modern visual aids.

Other studies by Consit of England, Knowlton and Tilton of Yale, Wittich and Fowkes of Wisconsin, and the American Council on Education showed that audio-visuals stimulated children to read more books and to understand them better.

Today the audio-visuals are smack-dab in the center of the Great American Educational Crisis.

Today 41,000,000 American youngsters are in schools. Today they are asked to learn much more than their grandparents or even their parents. In 1900 there were 68 courses in the curriculum. Now there are over 800!

There is so much MORE to learn . . . and there are so MANY more to be taught. Here, with apologies to Mr. Shakespeare, is the rub:

"Suddenly, we found we had to educate a vastly increased number of human beings—educate them not as well, but better than, all the others who went before them . . ."

"It might take an hour—or a whole day—to describe an industrial lathe. But take the same lathe. Capture it on motion picture film . . . and you have audio-visual impact."

"Private business took the cue and used the same tools to produce the skilled artisans and technicians it required for postwar demands on production . . ."
"Audio-visuals, overcoming limitations of time, size and space, are helping us understand better things which are too big, or too small."

There are 140,000 teachers less than needed to do a minimum job!

The problem seems almost overwhelming. Yet audio-visuals have made progress in the last ten years that seems almost phenomenal. In those ten short years 400,000 new 16-millimeter projectors have been put into use; 38 new school-owned radio stations have begun broadcasting; 11,000 instructional films have been produced; 20,000 new audio-visual directors and co-ordinators positions have been established . . . and at least a 100 percent advancement in the field of educational television has been noted.

Fantastic progress—but it's still not enough! Audio-visuals must do more. And they will. Even today, right now, the A-V experts are planning new projects; button-holing their congressmen and urging them to write more audio-visual materials into their educational bills; beating the audio-visual drums at the local schoolboard level; selling the nation on the idea—the proven idea—that the proper use of audio-visual materials produces more learning quicker. And it's learning that lasts longer!

But there are obstacles in the path. Education costs more each passing year. Too many people feel that education as they knew it a decade or more ago is still good enough today. There is a natural reluctance to change—any kind of change—and especially the kind that may not be easily understood.

First of course, must come public understanding of what the audio-visual specialists can do, have done and are trying to do, to aid American education. With understanding follows public acceptance and public support. And so the campaigns have been carefully planned. Interest the parents in working with their PTA's. Give the public the facts on A-V. Show them the same films and educational tools of A-V that their children can use to good advantage in their classrooms. Don't sell audio-visuals: just display them, and they will sell themselves.

To many people, audio-visuals are a new thing. Gimmicks for good or bad that are a product of the last few generations. But in a larger sense, audio-visuals are as old as education itself. They started in a small way in the textbook illustrations of the 18th century, spear-headed by the Moravian Bishop of the Reformation, Johann Amos Comenius. A century later . . . Johann Pestalozzi introduced field study into his school. Later still, John Dewey presented his philosophy of education, freeing the mind and the eye of the child from the boring task of committing everything to memory, and allowing him to learn from a variety of experiences.

Today, thanks to audio-visual aids, such experiences can be enjoyed in a classroom. Junior can take part in the building of the pyramids, the clashes of the crusades, or ride with Atilla the Hun, without ever leaving the security of Miss Heningway's history class . . .

Radio, of course, plays a vital role in the field of audio-visuals. Its tremendous impact was dramatized back on a quiet October evening in 1933 when Orson Welles made his now-famous "Invasion of the Earth by Mars" broadcast. Wells' too-clever interpretation of the mythical invasion frightened or disturbed more than one million persons all over the world who prayed and cried and fled from their homes after penning their last testaments.

Nothing ever has, nor probably ever will, replace Radio for its reporting of contemporary events, its dramatizations and literary interpretations, its phonetic training and music rendition and commentary.

Recordings, too, create a tremendous impact on the ear and mind, and are invaluable in diagnostic and remedial teaching, especially in the area of speech. Television combines the best of both audio-and-visual inducements. In the area of education, it has barely scratched the surface of its potentialities as an instrument.

Audio-visuals, overcoming the limitations of time and size and space, are helping us understand better the things which are too big, like our solar system, or too small, like amoeba. Things that are too ancient—like Cro-Magnon man, or too new, like the planned shot to the moon.

Audio-visuals—the modern tools for modern learning. Holding the promise of a better educated tomorrow, a tomorrow in which education may be our key to survival.
Mind Your Own Business . . .

...is bad advice for a salesman.

Today's successful salesman must be as concerned with your customer's problems as he is with yours . . . and he must be equipped with the knowledge and professional skills that can contribute to their solution.

Through the motion pictures and training programs we produce, we are helping our clients in industry to develop the ability of their salesmen to research . . . evaluate . . . recommend . . . and convince.
Atomic Energy on the Screen

A Comprehensive Program of 44 Motion Pictures is the U. S. Contribution to the 2nd International Conference on Peaceful Uses of Atomic Energy

With the world’s peoples more deeply concerned than ever before over the potentially destructive uses to which man’s knowledge of nuclear energy may be put, the United States is assembling one of the most comprehensive arrays of motion pictures ever prepared for a scientific meeting to show atomic experts from 61 nations the ways in which we are now making—and planning to make—the atom work for peace.

In a precedent-breaking program, the U. S. Atomic Energy Commission has prepared 44 sound motion pictures, most of them in color, for presentation at the Second International Conference on the Peaceful Uses of Atomic Energy, to be held from September 1 to 13 in Geneva, Switzerland.

Announced by Chairman John McCon

Announcement of the wide-scale U. S. motion picture program for the Conference was made by John A. McCon, chairman of the Atomic Energy Commission.

The 44 motion pictures, which have a total projection time of about 15 hours, have already been completed or are now in production, McCon said. Covering all major nuclear applications and research activities in the United States, the films have been produced by the AEC and by many of its university and industrial contractors.

Signifying the importance which the AEC attaches to the effectiveness of visual presentation, only one of the films, Argonaut, has been released for distribution through the agency’s 12 regional film libraries up to now. However, plans are that after the Conference prints will be sent to the AEC’s regional libraries for the use of universities, engineering, scientific and industrial groups, and individuals working in the field of atomic energy.

Business Film Studios on Project

Several well-known business film producers shared in the preparation of the AEC’s film program. These include The Jam Handy Organization, which produced six; W. A. Palmer Films, with five; Audio Productions, with three; Tresel Studios, with two; and The Calvin Company, Colmes-Werrenrath Productions, and Ingraham Productions, with one each.

Sound tracks for the films have been prepared in the four official languages of the Conference—English, French, Spanish and Russian. The four tracks will be heard simultaneously by means of a newly-devised sound system, called “Multi-Vox.” Earphones at each seat will enable a listener to select the language of his choice.

The U. S. film program will be exhibited in two sections. Seventeen of the films, varying in length between 14 and 50 minutes, will be turned over to the United Nations for showing at the Palais des Nations, along with those contributed by the other 61 participating countries.

27 to Exhibit in Special Theatre

The remaining 27 short technical films, which run between six and 16 minutes, will be exhibited in a specially-designed, four-bay miniature theater included in the United States exhibit building, now under construction on the United Nations grounds.

Located on the mezzanine floor of the U. S. building, the film facility will comprise four theaters in one. Each has its own screen, projector, and Multi-Vox equipment, and seats 19 persons. The films to be shown here are specifically designed to supplement the U. S. technical papers and exhibits programs.

Some 1,800 atomic scientists from 61 nations and nine specialized agencies of the United Nations are expected to attend the Conference.

Illustrating the broad nature of America’s atomic energy program, the specially-prepared motion pictures are expected to contribute substantially to this country’s total participation in the Conference; this will include the presentation of hundreds of technical papers by American scientists, and scores of working exhibits, including two operating nuclear reactors.

Conference Theme is “Nuclear Power”

Because the theme of the conference is “power,” many of the motion pictures will deal with the production of power by nuclear means.

Some of these, like Power Reactors—U. S. AEC and Atomic Power at Shippingport, will show reactors in operation; others, like Research Reactors—U. S. AEC, Experimental Boiling Water Reactor and Sodium Reactor Experiment, will show reactor experiments now under way in United States atomic centers.

A 50-minute motion picture, Researches Into Controlled Fusion, will survey the work now being done with controlled thermonuclear reactions at the Los Alamos Scientific Laboratory, the University of California’s Radiation Laboratory, the Oak Ridge National Laboratory, and Princeton University.

The use of radioisotopes in medicine, agriculture, and industry will be covered in the AEC motion picture program. Other films will deal with High Energy Accelerators and other aspects of nuclear science.

Scene from “Our Friend the Atom”

ATOMIC ENERGY FILMS

Medical Motion Pictures

COBALT 60 RELOADING


IODINE 131

Diagnostic and therapeutic use of the radioisotope for hyperthyroidism, thyroid cancer, and heart disease. Produced for the Atomic Energy Commission by the Jam Handy Organization. (13 min., color).

LIQUID SCINTILLATION COUNTING

Techniques for counting low-energy beta emitters commonly used in biomedical tracer work. Produced for the Atomic Energy Commission by the Jam Handy Organization. (13 min., color).

CHROMOSOME LABELING BY TRITIUM

Advantages over other radioisotopes as labeling material in autoradiography. Produced for the Atomic Energy Commission by the Jam Handy Organization. (14 min., color).

MODIFICATION OF RADIATION INJURY IN MICE

Effects of chemical protection before radiation, and bone marrow transplant after exposure. Produced for the Atomic Energy Commission by the Jam Handy Organization. (10 min., color).

LOS ALAMOS WHOLE BODY COUNTER

A radiation measuring device for monitoring personnel exposed to gamma radiation. Produced by Los Alamos Scientific Laboratory, AEC. (10 min., color).

IONIZING RADIATION IN MAN

Another type of body counter, designed for the same purpose but operating on a different principle. Produced by Argonne National Laboratory, AEC. (13 min., color).

RADIOPHARMACEUTICALS

Processing, packaging and distribution of radioisotopes for medical and industrial uses. Pro-

(Continued on page forty-six)
A Helping Hand for Medicine

VISUAL RECRUITMENT FOR RESEARCH

SPONSORS: American Medical Association
            American Hospital Association
            E. R. Squibb & Sons

TITLE: Helping Hands for Julie, 30 min., b/w, produced by Henry Strauss & Co.

• The research director of a large drug company recently said (as quoted in TIME): “I have the greatest spy system in the Western Hemisphere. We scout people all the time. It’s a dangerous game, but the stakes are high.”

He was talking about a desperate need for more people in medical research. There is now such a shortage that most drug houses are openly swiping research employees from each other. It is estimated that the critical need for not only physicians but medical technicians will not be lessened until more than double the current number of people working in medicine has been achieved.

Encourages Careers in Health Field

E. R. Squibb & Sons have felt that the only way to alleviate the shortage of people in the medical profession is, of course, not piracy, but skilled and early recruitment of young people while career choices are being made. This is the aim of the new film, Helping Hands for Julie, jointly presented by Squibb, the American Medical Association and the American Hospital Association.

The “Helping Hands” in the picture are those of the indispensable hospital staff who day-to-day see more drama, suspense and challenge in their lives than most heroes of fiction.

“Julie’s” story revolves around her fight for life when she is brought into the hospital emergency room—diagnosis: unknown. She is perilously sick . . . and the crisis mounts as the unidentified disease brings her close to death. Her family doctor, a surgeon, and a resident mobilize the entire medical team and it swings into swift, disciplined and decisive action. Blood counts, urinalysis, spinal fluid specimens, x-rays, and constant observation by skilled eyes reveal the answer: Meningitis!

The helping hands aiding the doctors in this vital search for the correct diagnosis are those of nurses, medical technologists, x-ray technicians, and the medical record librarian who checks for clues in Julie’s past.

With the diagnosis made, the drugs of the pharmacist, the nourishing food of the dietitian, the restorative work of the physical therapist, and the care of the nurse bring Julie back to health. The medical team has won another victory.

How to Obtain “Julie” for Showings

The new film will be available on loan, without cost, for showing to audiences in high schools, church groups, community organizations and on television through Association Films, Inc.

“AJULIE” ON THE JOB

Almost as soon as it was released from the laboratory, Julie started to perform its useful role of helping to interest young people in careers in medicine and health.

The film’s official premiere was on June 25, during the American Medical Association convention in San Francisco. But Julie actually went to work as early as May 11 to 17, the dates of National Hospital Week.

Slogan for the Week was “Careers that Count.” American Hospital Association, one of the film’s sponsors, rushed first prints to state hospital boards throughout the country; and special showings for vocational guidance counselors were arranged in many cities, combined in most cases with luncheon and a tour of hospital facilities.

Julie also was a feature attraction at other special events scheduled by hospitals during the week, all of which emphasized the importance and rewards of careers in this field.

The film’s next big “date” was the 60th convention of hospital administrators August 18 to 26 in Chicago. Daily showings were scheduled from August 18 to 21.

Below: Strauss director Robert Wilmot (right) holds a briefing session just before showing one of the sequences from the “Julie” film.
A New Look at Productivity

"1104 SUTTON ROAD" IS SPONSORED BY CHAMPION PAPER & FIBER COMPANY

The Champion Paper & Fibre Company is once again living up to its reputation as a "champion" of the American business film audience's right to think for itself. Since October, 1955 when this sponsor released the widely-publicized motion picture on communication with the quizzical title of Production 5118, more than two and a quarter million viewers have vindicated president Reuben B. Robertson's belief that "informative, non-commercial films on subjects important to everybody are one way of meeting our company's obligation to be a good corporate citizen."

On August 15th, the latest 30-minute Champion film, 1104 Sutton Road, was released for nationwide distribution to 16mm audiences via Modern Talking Picture Service, Inc. Like its predecessors, Sutton Road was produced in Technicolor by Wilding Picture Productions, Inc. Theme of this new picture is one that can start a good argument almost anywhere in the business world today—productivity!

"Productivity" certainly has many different meanings, depending on which side of the fence you're on. Some link it with automation and are worried about it. Others say it's an unprintable word that really means "speed-up." And still others hold that "productivity" embodies all the elements of free enterprise, competition and progress that have earned American industry the respect of its free world neighbors and its output a goal to be emulated by the Communists.

Champion's president puts it this way: "We gave writer Sam Beall another broad non-commercial assignment. The general theme (as in Production 5118 which he also scripted) was understanding. But this time the specific goal was to be understanding of productivity. The topic needs clarification that ought to prove useful to industry and related groups, education and the world at large."

1104 Sutton Road is the story of Adam Hathaway, a plant worker. Adam suffers the frustrations of every man who wants to get ahead in his job, enjoy a happy homelife, etc.

Some Pictorial Highlights From the Picture "1104 Sutton Road"

Adam Hathaway is an average plant worker. He has a home, a wife and two children, and the normal desire to earn more and live better.

But he doesn't seem to be accomplishing his wishes very quickly. He takes his problem to his supervisor and asks him for suggestions.

If he were only president of the company, then he'd have the answer, Adam thinks. Standing outside the president's office, he imagines this.

And then, as the president, he sees himself reporting to his directors. There, too, the problem is the same: they want more earnings, too.

Then Adam sees himself in the role of his own foreman. Other workers in the plant come in with their problems; they're the same as his.

"President" Hathaway finally sees that, for everybody, the answer is: to get more of what you want, produce more of what others want...
**Know Your Merchandise** keynotes Cluett, Peabody's effective

"Counter-Attack" for Retail Sales

Arrow Lets Its Dealers Do Their Own Sales Training, But Gives Them Filmed Product Information to Help Close More Business

**SPONSOR:** Cluett, Peabody & Co., Inc.

**TITLE:** Counter Points, 28 min., color, produced by Caravel Films, Inc.

Two years ago, Cluett, Peabody began collecting on-the-spot information and true-to-life incidents to back up research for a film on the most effective ways to stimulate better selling at the retail level.

Before making the picture, stores of interviews were conducted with leading store executives and innumerable shopping surveys were made. As these studies went forward it became increasingly clear that a high percentage of sales were being missed because sales people lacked specifically merchandise information...

Film Illustrates Sales Points

As each sale progresses, the salesman is heard presenting his "counter points," but also on screen is shown a clear-cut demonstra-

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| One reason Cluett, Peabody chose film again to do a job for people behind the counter was its previous experience with another Caravel-produced film on the American business system, Enterprise. This picture has now played to an estimated 8,820,000 people on television, and 3,582,612 certified "live" people. It is going stronger than ever now, booked 100%, and is one of Modern Talking Picture Service's most popular subjects across the country. |

**Right Dress: A Key to Success**

New Film Helps Men's Wear Institute Spark "Dress Well" Drive

**SPONSOR:** American Institute of Men's and Boy's Wear, in cooperation with the National Association of Fine Men's Apparel Clubs.

**TITLE:** The Cut of Your Jib, 14 min., color, produced by Dallas Jones Productions, Inc.

**SPREADS "DRESS RIGHT" STORY**

Purpose of The Cut of Your Jib is to carry the "dress right" message to men all over America through TV screenings and by showing them to men's civic, social and church clubs. Local promotion of the film will also be advanced through showings sponsored by individual AIMBW and NAMAC groups in various communities.

The film relates the experiences of Charlie Frazin, a salesman who wears clothes that are outdated and badly coordinated. At a sports equipment and boat sales convention, Charlie romps with Frank Edwards, salesman for a rival concern. Edwards, who has learned the importance of dressing correctly, gives Charlie some advice and help with his clothing problems—with the result that he lands a big order and gets the regional sales manager's job he wants so much. The picture artfully combines comedy and pathos to get

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Above: Charlie Frazin (center) gets tips on dressing right in this scene from AIMBW film.

its message across in an effective and entertaining manner.

"Just how long has this been going on, this dress right parade?" Charlie asks, as the importance of correct dress in his business life begins to dawn on him. And Frank Edwards speculates, as the film ends, "I wonder how many more Charlie Frazins there are?

AIMBW Is a New Sponsor

The Cut of Your Jib was nationally premiered for the industry at the annual convention of the National Association Men's Apparel Clubs in Seattle, Washington, on August 11. It was premiered for leading male apparel industry members in New York City on July 21 and in Chicago on July 25.

This is the AIMBW's first professionally-produced motion picture, although it has had two self-produced movies and a sound slide film in circulation among its members in previous years. If present plans materialize, a second color film, this one emphasizing (CONCLUDED ON PAGE 53).
New Dartnell Incentive Film Shows Salesmen How to Get

More Time for Selling

"Solid Gold Hours" Tackles the Topic of Time Management as a Way to Build Personal Earnings and Company Business

Premiered last month before several hundred members of the Sales Executives Club of New York City, and warmly welcomed by those who saw it, was a new film challenge to America's salesmen to budget their most precious commodity—time—as a principal means of increasing their sales effectiveness.

Introduced to the Sales Executives group by George Finch, vice-president in charge of sales for The Jam Handy Organization, the challenge was embodied in Solid Gold Hours, a 30-minute color motion picture produced by Jam Handy for The Dartnell Corporation, Chicago, specialists in sales training aids.

Only Selling Hours Count

The film dramatizes the importance of time management as one of the ways in which a salesman can "beat the quota" in the months ahead.

As every sales manager knows, the only selling hours that really count are those the salesman spends face-to-face with customers and good prospects. These are the Solid Gold Hours. And most sales managers agree that during the past 15 years of relatively easy selling, many salesmen have let down in managing their time to best advantage.

How Sales Time is Lost

National surveys show that the average salesman spends only 712 hours a year in actual contact with customers, out of a total of 1,952 hours of working time. What happens to the other hours? The salesman spends them between interviews, in going from one buyer to another; in waiting to see customers; in planning and reports—digging up leads, laying out routes.

Percentagewise, this figures out to 23% of his time between interviews, 23% in getting ready to sell, and 18% in planning and making reports—a total of 64% of so-called "selling time" spent in non-productive activities. Only 36% of the salesman's time is left for face-to-face selling. That's the national average.

If, by budgeting his time more carefully, the average salesman can add just 30 minutes a day to his face-to-face selling time, he'll add three weeks a year to his effective working period. These "extra" hours can increase his own personal earnings, and improve his company's sales volume.

Starts Them Thinking

In tackling the problem of wasted time, Solid Gold Hours deals with an admittedly ticklish subject. But it does this without accusing, finger-pointing or preaching. It admits that most salesmen are giving their jobs the best they have; yet it raises in their minds such questions as:

"Am I making the best possible use of my time in my own interest and in the interest of my sales record? Could I increase my sales if I planned my time more carefully? How do other salesmen use their time to get more good interviews?"

A Trip to "Time Center"

The film takes viewers to "Time Center," an imaginary underground workshop where Mort Time (played by Monty Woolley, star of The Man Who Came to Dinner) has been commissioned by Father Time to help salesmen use their time more effectively.

With the help of a new assistant, Minerva Leight (played by Geraldine Brooks), and a remarkable device that sees into the past, present and future, he shows just what happens to salesmen in various lines of business when they "get wise" to making the best use of their time.

The film's "over-the-shoulder" technique keeps salesmen from feeling that they're being lectured to. The story touches only indirectly on salesmanship. A sales manager is introduced in an early part of the picture, but the story is about him, not by him. This treatment provides an opportunity for many indirect examples—seeing how the other fellow does it—while surrounding a serious subject with lightness and good humor.

Dartnell Rates Films High

The Dartnell Corporation, since 1917 a specialist in sales training, is a long-time user of visual aids.

"The power of motion pictures in sales training should not be underestimated," says Edwin H. Shanks, Dartnell's executive vice-president.

"A generation ago, only a few hundred companies were using motion pictures merely to 'get over a message' to salesmen or prospects. Nowadays thousands of companies are finding motion pictures a powerful communication device that does a sales training job in hours when ordinary training methods might require days and weeks for the same job.

"Pictures have become an economy factor in sales training—means for saving money when consideration is given to the investment made."

(Continued on next page)

Sales manager in the film points out that by reducing the time spent in non-productive work, a salesman can gain 3 weeks' selling time a year.
“Solid Gold Hours” (cont’d from preceding page)

The need for quick action.

One of Dartnell’s earliest productions was the “Step-Up Sales Plan” series, produced in 1920 and based on actual experiences gathered by the company’s research staff. Later, Dartnell produced the “Strategy in Selling” series, based on the J. C. Aspley booklets of the same title. Then came the first of a six series of films featuring the well-known sales-training team of Borden and Busse.

First Sound Film in ’31

While Dartnell’s experience with sound-slide films dates back to 1937, its first sound motion picture was released in 1951. This was The Better Story, based on the best-seller, “How I Raised Myself From Failure to Success in Selling,” by Frank Better. The company’s present schedule calls for one new motion picture every year.

Solid Gold Hours. Dartnell estimates, represents an overall investment of somewhere between $60,000 and $70,000, not including sales and promotional costs.

Quality in Films Pays Off

“We have learned through our contacts with thousands of film buyers that the quality of film production is fast becoming a factor,” Mr. Shanks says. “What every company wants to buy is results. If a motion picture will produce the results for them in their sales training, they have no hesitation in paying a reasonable price for it. Maintaining high quality in production is good insurance toward making certain the motion picture produces the desired results.”

How to Obtain This Film

Solid Gold Hours will be available on both a purchase and a rental basis. Either color or b/w prints can be supplied. Prior to the official release date (September 30) color prints may be purchased for $295.00 for the first print, with extra prints $190.00 each; black-and-white prints at $250.00, and $125.00 for extra prints. Prices after release date are: color, one print $335.00, extra prints $210.00 each; black-and-white, one print $290.00, extra prints $145.00 each.

Rental Rates Are Listed

Rental charges are: for the color film, $1.00 per person, minimum charge $60.00; black-and-white, $1.00 per person, minimum charge $40.00.

The film is accompanied by a kit which includes a meeting guide, announcement poster, and samples of a 64-page book, “Solid Gold Hours: Making the Most of Time,” by J. C. Aspley; a “Time Analyzer” for businessmen’s use in budgeting their selling hours; and a money clip carrying the Time Analyzer chart as a reminder that “time is money.”

Shipbuilding: Job and Challenge

A New Film Seeks Young Engineers for Careers in Field

SPONSOR: Newport News Shipbuilding and Dry Dock Co.

TITLE: Always Good Ships, 20 min., color, produced by Fordell Films, Inc.

These ships built by Newport News, for the past, present and future, are the heroes of this new film. It will be used to acquaint young college engineers and other interested groups with the big shipbuilder, primarily to interest them in making shipbuilding and the Company their career.

Always Good Ships opens with scenes of the sea and the age-old challenge it has offered to men who design and build ships. Emphasizing that this challenge has never been greater than it is today, as unprecedented technical advances usher in a dramatic new era, the film is dedicated “to the men who will design and build the mighty ships of tomorrow.”

The theme is built around three young engineers reporting to work in the shipyard. These “actors” were played by young Newport News engineers selected in screen tests by Don Livingston, Fordell’s director. They are shown arriving at the Yard and inspecting many aspects of the plant’s facilities. Beginning with their first training, as they observe design activities, the film takes them through many phases of the plant’s operation. They are shown at their jobs and aboard the United States and Ranger for their duties on trial trips.


Anniversary at AUDIO

Veteran Staffers Help Celebrate a 25th Birthday

SEVENTY EMPLOYEES of Audio Productions gathered in the office of President Frank K. Speidell on the afternoon of June 19 to celebrate the 25th Anniversary of the company.

Audio, a leading producer of motion pictures for government and industry since its formation, has good cause to look back on its past with satisfaction. Volume has increased each year, and the first six-month period of 1958 has been the best in the company’s history.

Noteworthy for Stability

Not a little of Audio’s success can be attributed to the outstanding stability of the company and the loyalty and skill of its production team—most of whom have worked together for many years. A recent compilation of the length of service of Audio people showed these results:

- 10 with more than 20 years service
- 15 with more than 15 years service
- 22 with more than 10 years service
- 30 with more than 5 years service

And a good many talented newcomers with one to four years service.

The anniversary observance provided a happy occasion for Mr. Speidell to award a gold watch—the company’s 25-Year Service Award—to Herman Roessle, Audio’s vice president, who, with Mr. Speidell, has been with the firm since its foundation.

How Audio Began in 1933

Audio was originally formed by the Western Electric Company in 1933 as a subsidiary for the production of theatrical and sponsored motion pictures.

In 1938, in order to meet the needs of this growing concern, Western Electric turned over to Audio the facilities of the Paramount Studios in Long Island City where Audio operated both as a motion picture producer and as a service organization for feature picture productions.

In 1942, the U.S. Army Signal
Corps took over the Long Island studios and Western Electric then decided to enable certain of the key employees in Audio to purchase the company. This was arranged with the help of Western Electric and the backing of outside capital. The company is now wholly owned and operated by employee-stockholders.

Lengthy List of Clients
During its years of operation Audio Productions, Inc., has served many of the best known companies and associated groups in the country. Satisfied clients and repeat business have been the basis for a continuous successful operation.

One example that can be cited is the Ethyl Corporation which has been an Audio client for 24 years during which 44 outstanding films have been produced. 81% of Audio's annual business is now repeat business.

Insurance Program Set Up
In 1945, Audio set up a free $4,000 life insurance policy for every employee, and during 1956, the company became one of the first film production firms to establish a retirement income plan for all employees. This year, on the occasion of the 25th Anniversary, Audio has provided all employees with a major medical health insurance plan. Set up by the Prudential Insurance Company, the plan pays 80% of all expenses (less $100 deductible) for illness up to $10,000.

Provides Peace of Mind
In announcing the new major medical plan on June 19, Mr. Speidell said that it might seem to be a paradox—for he hoped the plan would be something that no one would ever have to use.

"Audio's success, however, depends on your cooperation and efficiency," he said. "Your peace of mind concerning your future security and protection from the worries of major medical expenses should enable you to do an even better job for both yourself and your company."

Audio Veterans
Producers of Many Successful Films

A TRIBUTE TO PICTURES AND PEOPLE

Through the Years, since both Audio and Business Screen began our separate careers devoted as one to the advancement of the film medium, these pages have carried thousands of lines describing the many resultful pictures created by this studio's skilled producers and technicians.

"By their works . . ." is a fitting tribute to those many Audio films which have delighted rural Americans under the aegis of Texaco, the life-saving contributions of the American Cancer Society, the informative, precise reels of technical material lensed for Ethyl, Carborundum, Western Electric—other films for education, medicine and public relations.

A company like this, the capable and cooperative people who are that company—and the satisfaction they constantly provide to American business—these are the ingredients which justify our own life work and we are grateful to you for the opportunity to say . . . Happy Birthday, Audio, and may you live to be a hundred and ten! OHC

Audio Veterans
Producers of Many Successful Films

A. E. Gansell, producer-director, with outstanding credits for Ethyl Corp., Babcock & Wilcox, Western Electric and the AEC.

L. S. Bennetts, long-time producer of notable films for important Audio clients, including series for the Texas Company.

Hans Mandell, who produced the award-winning "Cotton, Nature's Wonder Fiber" and many other training and pr. motion pictures.

Harold Lipman, head of Audio's t.v. department and responsible for hundreds of successful television commercials in this studio.

Earl Pierce specializes in the production of medical films for Audio clients. His productions have won many film awards.
THE U.S.A. AT BRUSSELS

A Test of Arms
Two Exhibits at Brussels That Exemplify the World Contest

by Charles Schwep

The Atom is indeed the symbol of our age, and it is not surprising that it should have been chosen as the theme structure of the Brussels World's Fair. The glittering Atomium towers over the Fair to proclaim "faith in mankind's ability to mold the atomic age to the ultimate advantage of all nations and peoples". But its shadow now looms large and ugly in the eye of the mind and casts a cloak of fear across the face of the earth. It has become the symbol of the struggle between the West and World Communism and highlights the contest between America and the Soviet Union.

In Brussels this contest is the feature event for the thirty-five thousand visitors who daily arrive at the sprawling and beautiful site of the Fair. They gravitate to the area where the two Goliaths face one another across a busy avenue of banners, flags and general festivity.

"Selling" Two Opposing Views

The two pavilions are as dissimilar as are the socio-political principles which they represent. Yet even to the casual and unsophisticated viewer, they both serve the same purpose: They are salesmen for their respective national product and ideologies.

Here is the contest, the test. And to the Communists it is war—a test of arms. For to them "war is to be regarded as an organic whole from which the single branches are not to be separated and in which, therefore, every individual activity flows swiftly into the whole."

Accordingly, a "peace" conference, a cultural event or an economic aid program is as much an act of war as is military invasion. Perhaps more so considering the successes of the Soviets over the past twelve years. Kruschev has said: "We declare war. We will win over the United States. The threat to the United States is not the I.C.B.M., but in the field of peaceful production. We are relentless in this and it will prove the superiority of our system."

A More Attractive Package

At first glance, we seem to win this contest hands down. Our "package"—the building itself—is infinitely more attractive than is the huge and unattractive Russian edifice. It is immediately apparent that here is a superb and significant American exhibit. But a building, no matter how attractive, is primarily a package for its contents.

The sharp contrasts presented by the facades of the buildings are substantially greater inside. Our exhibition designers succeeded in their purpose of capturing a light and airy mood of tranquility and of excluding aggressiveness and obvious propaganda.

The Russian pavilion, on the other hand, is heavily propagandistic and dedicated to the theory of "hard sell". It is dominated by a mammoth statue of Lenin, and the focal point which attracts the attention of the visitors is, of course, the gleaming Sputnik. The focal point of our pavilion—and also its dominant feature—is the Fashion Show.

Russia Emphasizes Industry

The Russians have so arranged their exhibits that traffic flows naturally from the massive entrance down an avenue of heavy machinery and thru a maze of technical displays. It is difficult for the visitor not to see most of what has been prepared for him to see.

In the U.S. pavilion, there is no directed flow of traffic and because press supports the contention of the exhibit planners that our pavilion is exceedingly popular with the Europeans for whom it was designed and who constitute over 90% of the visitors. Even so, and especially in the absence of any scientific poll of public opinion, it is evident that there is room for much honest disagreement. And one can only speculate about how much more criticism might have resulted had we determined to employ a "hard sell" approach. In fact, one must speculate about the degree to which our "soft sell" really sells and whether our approach has "staying power" which affects attitudes, refutes Soviet propaganda and helps mold opinion in our favor.

Evaluation is Warranted

Evidence of the popularity of the U.S. representation is abundant. So is evidence that the visitors are deeply impressed by the Soviet exhibit. For propaganda or not, the fact remains that their impressive display of industrial power has had its desired effect. Perhaps the public is not quite as skeptical about Russian claims following the spectacular accomplishment of the Sputniks. Perhaps a climate of opinion favoring greater belief in Soviet claims has been created which makes it easier for the Russians to sell; and conversely, harder for us.

It is evident that a thorough and scientific survey of public opinion is called for so that we can determine where we have succeeded and where we have failed, and similarly, determine the what's and why's of the strengths and weaknesses of other national exhibits. Certainly our expenditure of over fourteen million dollars warrants such a "field" evaluation. The lessons thus learned can benefit our planning for future international exhibitions. It is with the hope that the United States Information Agency and to our international cultural exchange programs. Thereby, the taxpayer can, perhaps, be saved the cost of some future mistakes.
**Sponsored Pictures at 1958 Festivals and Fairs**

**American Cowboy**
Sponsor: Ford Motor Company.
Producer: MPO Productions, Inc.

Brussels’ Fair Exhibition
☆ How today’s cowboy lives, works, plays...a Colorado cowboy on the roundup, branding, on the drive to summer pastures, at the rodeo. 30 min., color. Available from Ford film libraries: 15 E. 53rd St., New York 22; 16400 Michigan Ave., Dearborn, Mich.; 1500 S. 26th St., Richmond, Calif. Cleared for TV.

**An Agricultural Portrait**
Sponsor: Minnesota Statehood Centennial Commission.
Producer: Reid H. Ray Film Industries, Inc.

*☆ Venice Film Festival: 1958
☆ Minnesota’s past, present and future—a story of her people, rivers, lakes, forests, farms and industrial centers, and how the farmer has adapted himself and the land to a changing economy. 26 min., color. Available from Agricultural Extension Service, Inst. of Agriculture, St. Paul 1, Minn., or Reid H. Ray Film Industries, Inc., 2269 Ford Parkway, St. Paul 16, Minn. Cleared for TV.

**The American Engineer**
Sponsor: Chevrolet Division, General Motors Corp.
Producer: The Jam Handy Organization, Inc.

Brussels Exhibition;
 Freedoms Foundation
Encased George Washington Honor Medal Award
☆ Mighty achievements of this nation’s engineers...what these achievements mean to America...nuclear submarines, a light-weight “aerotrain,” electron microscope, Betatron atom smasher, radio telescopes...challenges of the future.

Scene in “The American Engineer”

**Edinburgh and Venice Festival Selections by the National Cine Committee and Motion Pictures Showing at Brussels Worlds Fair**


**THE AMERICAN ROAD**
Sponsor: Ford Motor Company.
Producer: MPO Productions, Inc.

Brussels’ Fair Exhibition
☆ From the muddy lanes of horse and buggy days to modern highways...America’s growth told in terms of transportation development and the atom smasher, radio telescopes...challenges of the future.

Scene in “The American Road”

**COTTON:**
NATURE’S WONDER FIBER
Sponsor: Cotton Council International.
Producer: Audio Productions, Inc.

Edinburgh and Venice Selections
Special Agricultural Showing: Venice
☆ Designed to sell American cotton overseas...the history, nurturing and qualities of cotton and its importance in garment fashions. 27 min., color. Available from the National Cotton Council, Audio-Visual Section, P. O. Box 18, Memphis 1, Tenn., and from the U.S. Dept. of Agriculture.

**Deep Well**
Sponsor: Child Welfare League of America, Inc.
Producer: Health & Welfare Materials Center.

Edinburgh and Venice Selections
☆ A documentary of the care and treatment of disturbed children in foster homes, boarding homes and institutions. Available from the Health and Welfare Materials Center, 10 E. 44th St., New York City. Cleared for TV.

**Bay at the Moon**
Sponsor: Remington Arms Co.
Producer: MPO Productions, Inc.

Brussels’ Fair Exhibition
☆ The intrepid hunter with his rifle searching the woods for foxes and coons; 28 min., color. Available from MPO Productions, Inc., 15 E. 53rd St., New York City. Cleared for TV.

**Color and Texture in Aluminum Finishes**
Sponsor: Aluminum Company of America.
Producer: On Film, Inc.

Brussels Exhibition;
Venice Festival: ’58
Seattle Festival Certificate

**The Earth is Born**
Sponsor: Life Magazine.
Producer: Transfilm-Geesink.

Brussels Exhibition;
Edinburgh Festival;
Venice Festival; City College, N.Y.,
Robert J. Flaherty Award
☆ Depicting the earth’s formation from its beginning in gaseous matter to its solidification...first installment of a film series version of “The World We Live In” Life Magazine series. 30 min., color. For availability contact Life Magazine, 9, Rockefeller Plaza, New York 20.

**The Eighth Annual Darlington “Southern 500”**
Sponsor: Champion Spark Plug Company.
Producer: Dynamic Films, Inc.

Brussels Exhibition;
Edinburgh Festival
☆ A whizzing documentary of the “major league” racing classic at Darlington, a multi-camera coverage of lightning autos out to win the 500-mile competition. 25 min., color. Available from Champion Spark Plug Company, Toledo, Ohio.

**Fibers and Civilization**
Sponsor: Chemstrand Co.
Producer: MPO Productions, Inc.

Brussels’ Fair Exhibition
☆ Traces the story of fibers and textiles from ancient Egypt and China—down through the ages...shows man-made fibers as the best. 28 min., color. Available from Modern Talking Picture Service, Inc. exchanges. Cleared for television showings.

(CONT’D ON FOLLOWING PAGE)

Scene in “Energetically Yours”

**Energetically Yours**
Sponsor: Standard Oil Co. (N.J.).

Brussels Exhibition;
Edinburgh Festival;
Venice Festival;
Columbus’ Chris Award
☆ Animated cartoon story of energy as the lever of man’s progress...the power which results from efficient use of all energy sources from animal to atom. 13 min., color. Available from Standard Oil Co. (N.J.) headquarters, Rm. 1600, 30 Rockefeller Plaza, New York 20. Cleared for TV.
Helping Hands for Julie

Producer: Henry Strauss & Co., Inc.

Edinburgh and Venice Festivals


* * *

Information Machines

Sponsor: International Business Machines.
Producer: Mr. and Mrs. Charles Eames.

Edinburgh Festival Selection

An animated explanation of the importance of a computer in modern civilization—told in terms of the history of man. 10 min., color. Available through local IBM branch managers throughout the country.

* * *

In the Beginning

Sponsors: General Petroleum Corp., Socony Mobil Oil Co., Magnolia Petroleum Co.
Producer: Cate & McGloine.

Brussels' Fair Exhibition

A dramatic visualization of the earth's geological history three billion years before Man...retold from Grand Canyon clues and other representational photography. 28 min., colored. Available from Modern Talking Picture Service, Inc. exchanges.

* * *

The Petrified River

Producer: MPO Productions, Inc.

Brussels' Fair Exhibition


* * *

The Pirogue Maker

Sponsor: Esso Standard Oil Co.
Producer: Arnold Eagle.

Brussels' Fair Exhibition

An artistic documentary of the culture and craft of the Louisiana Acadians...observes the carving by hand of a pirogue canoe from a single cypress log. 12 min., color. For availability contact Esso Standard Oil Co., 15 W. 51st Street, New York 19.

* *

San Francisco

Sponsor: Santa Fe Railway.
Producer: Ernest Kleinberg.

Edinburgh Festival: Freedoms Foundation Honor Medal Award

A tour of the Golden Gate City—which touches on its history, its people and economic importance...its unique vistas, variety of life...Fishermen's Wharf, Chinatown, cable cars, Nob Hill, 30 min., color. Available from Santa Fe Railway, Film Bureau, 80 E. Jackson Blvd., Chicago 4, Ill., or from nearest Santa Fe agent. Cleared for TV.

* * *

Silk

Producer: Wheaton Gallantine.

Brussels' Fair Exhibition


Copyright 1958 by Business Screen

Through a Rear-View Mirror

Sponsor: Firestone Tire & Rubber Company.
Producer: Dallas Jones Productions Inc.

Brussels' Fair Exhibition

A balladeer laments the horseless carriage...then he begins to appreciate what autos can do to open up the country and his discovery cues in a review of the 1957 Glidden Tour. 26½ min., color. This film will be available for general distribution, including TV, but as yet the distributor has not been designated.

* * *

The Two Wheel Bike

Sponsor: The Mutual Benefit Life Insurance Company.
Producer: Henry Strauss & Co., Inc.

Venice Film Festival: 1958

A boy's struggle to earn a bicycle instead of accepting a bike from over-indulgent grandparents points up one family problem—the parental job of helping children to face their own problems. 28½ min., black/white. Available from The Mutual Benefit Life Insurance Company, 520 Broad St., Newark, New Jersey. Not cleared for TV.

* * *

Your Share in Tomorrow

Producers: Knickerbocker Productions and the International Film Foundation.

Brussels' Fair Exhibition: Seattle Festival Certificate

Story of the New York Stock Exchange...its tree-shaded beginning on Wall Street, its present day function as the nerve center of business. 27 min., color. Available from Modern Talking Picture Service, Inc. exchanges.
An Eye-Witness Report on the Film Exhibits at Brussels

Circarama Theatre Most Effective of U.S. Displays: Films Fortify Designs According to Charles Schwep

All the United States' exhibits at Brussels are tools which must work together as a team, variously supplementing, implementing and/or strengthening one another.

And of all exhibits, films have proven to be the most adaptable and flexible. They help strengthen weaknesses and correct omissions which may become apparent after the work of the designers is put to the test. This has long been the intent and plan of our designers.

"Circarama" Wins Crowds

It is significant that our most popular and effective exhibit at the Brussels exhibition is Walt Disney's super Circarama, a motion picture show previously described in BUSINESS SCREEN. Among the three or four other exhibits which have been acclaimed most popular are the thirty-three different continuously-running "loop films". The foreign press has been generous to both exhibits and Circarama, to most Americans, appears to be the only exhibit which gives a "truly representative picture" of the U.S.A.

Both of these exhibits can be considerably improved upon, under different circumstances. The primary means of bettering Circarama would simply be to enlarge it. At present only 400 people can attend the 18-minute showing at a time. Without ballyhoo or promotion, we are playing to capacity houses even during weekday morning hours. And because one must wait in line for as much as an hour, a great many people have been turned back.

More Seating with 35mm?

Enlarging Circarama to three times its present capacity would involve production and projection in 35mm instead of 16mm. This would more than treble the cost of production and exhibition. The cost of the existing 16mm color production is $400,000, and Walt Disney has indicated that this was inadequate. It is estimated that an improved Circarama in 35mm would cost about one and one-half million dollars. But even at this, the cost might be cheap considering it could reach and deeply impress over four million people during the six-month duration of the Fair.

Similarly, the "loop films" can be improved. Much has been learned from their production and exhibition and can result in a vastly improved product for future use. And this use need not be limited to exhibitions of the magnitude of a World's Fair.

Improving the "Loop" Films

Firstly, the films are too long. Their average length of 2½ minutes, while proper for some purposes, is a little too much for the circumstances attendant to a bustling World's Fair. Here, the films should run no more than 1½ minutes each. But more important than length is the selection of subject matter and its treatment.

The most effective films are ones in which there is a great amount of movement and action. A loop on Sports is unquestionably the most popular subject. Farm Machinery at Work, a seemingly dull subject to most Americans, attracts large and interested crowds.

A film entitled American Pageant features a football game, the Mardi Gras and a Rodeo—and draws large crowds.

Another which features a day in New York City with its crowds and traffic (and stop-motion photography) stops and intrigues. So does Nite Lights, a colorful and fast-moving travesty on neon signs.

[Continued on page 64]

The New Age of Architecture

Architectural Forum Film Looks to Building Boom

* The New Age of Architecture, recently selected for showing at the 12th Edinburgh International Film Festival, was produced for Architectural Forum by Transfilm Incorporated to give insight and perspective to the $500 million construction boom foreseen by the editors of the magazine during the next decade. The 42-minute black and white film is an informative treatment of the subject matter.

"Architecture," opens the narrator, "is an art and an industry. We are born in architecture and we die in architecture; we dwell in architecture and go to school in architecture; we love and dream and work surrounded by architecture. Even our livelihood is hinged to architecture, for in the years directly ahead the largest American industries will be building and construction—Architecture."

What the Experts Say—

With camera and tape recorder, Transfilm set out to corroborate this statement. They visited the experts of building and construction—16 in all, comprised of architects, builders, financiers and city planners. Viewpoints on the aesthetic, moral and economic implications involved in architectural design are discussed by such leaders as Frank Lloyd Wright, Mies van der Rohe, Eero Saarinen, Robert Moses, Edward D. Stone, Buckminster Fuller, Victor Gruen and others. The comments are impromptu and were recorded on-the-job or at the site being discussed. This accounts for the complexity of Transfilm's editorial task. Film editors began with 12 hours of film footage and reduced it to 42 minutes to which narration was added.

Building's Next 10 Years

"Construction has remained close to 11% of gross national product since the end of World War II," says Miles L. Colean, leading construction industry economist who weaves a thread of practical business implications throughout the film. Colean sums up the importance of architecture to the nation as a whole while establishing the fact that the $500 billion to be spent on construction in the next ten years will be equivalent to the value of all the buildings now standing in the United States.

Frank Lloyd Wright cites the importance of making workers happy by giving them pleasant surroundings, a "profitable thing" from an economic standpoint. Wright further states that building today must use new materials in new ways, not new materials in classic ways.

"If the Orientals and Greeks had steel and glass," observes Wright, "we wouldn't have to do it."

[Concluded on page 58]
THE MANAGEMENT Executive faced with the necessity of making a budget decision on a business film project will have reason to reflect on the nature of the physical plant and technical equipment which is essential to create and build resplendent films.

To give the business and television film buyer an inside look at just one studio plant, the editors of BUSINESS SCREEN have selected one located at the foothills of the Rockies, serving a diversified Mountain States clientele as well as government agencies, national accounts, advertising agencies, etc., from all over the U.S.

No studio can be described as “typical,” but the recently completed facilities in Denver, Colorado, of Thos. J. Barbre Productions serves to illustrate the variety of physical and technical facilities necessary to produce motion pictures of professional quality today.

THE ROLLING University Hills section overlooking mile-high Denver, and commanding a 200-mile sweep of the Continental Divide from Pike’s Peak northward to Rocky Mountain National Park, is the modern film studio of Thos. J. Barbre Productions—a plant designed, built and equipped exclusively for the production of sales, training and promotion motion pictures.

The studio’s 5,500 square feet of planned floor space incorporate ideas developed by Barbre in 30 years of experience as a professional photographer, the last 15 of which have been devoted intensively to the production of sound-color motion pictures for clients from coast to coast.

Among highlights of the new studio complex is a 40- by 60-foot sound stage two stories high. Walls and ceilings are lined with 3 inches of fiberglass insulation; and the floor is single-slab concrete, unbroken by any expansion joints.

Room for Trucks to Enter

The sound stage, which is at ground level, has an entrance large enough to accommodate trucks and heavy equipment needed in some productions. Barbre describes the entrance as “high, wide and handy.” The entrance is closed by two sets of sound-proof doors. Each door weighs 250 pounds, and all doors are mounted on ball-bearing hinges.

A total of 400 amperes of current are available on the sound stage; the over-all lighting capacity is 100,000 watts.

Adjoining the stage are the voice recording studio and control room. The voice-recording studio, 16 by 18 feet, is completely sound-proofed. Recording equipment includes a Maurer six-track optical film recorder, a Maurer film phonograph, two Magnelum magnetic film recorders, Berlant tape-recording equipment, and Fairchild synchronous turntables.

A translucent screen in the voice recording room is used to project work prints from the synch projection room during recording sessions.

The control room is equipped with a five-channel mixing console and a complete assortment of pre-amplifiers, limiting, power and monitor amplifiers. Microphones are RCA, Altec, and Electro-Voice. Large windows in the control room give the operator a view of both the sound stage and the voice recording room.

Two Rooms for Film Editing

Two film-editing rooms are provided, making it possible to have several motion pictures in production at the same time. Equipment used in editing includes Moviola synchronizers and rewinders, Bell & Howell hot splicers and Camera Equipment Co. viewers.

Maurer and Cine Special cameras are used in all production work. A sound truck, with its own independent power supply, is equipped to shoot synchronous sound in the field.

Operators can draw on three film music libraries in selecting background music, intros, and other special musical effects.

A sound-engineered theater, 15 by 35 feet, does double duty as a screening room and for client or staff conference uses. When used for screenings, the room has a capacity of 50 persons, who can recline in tasteful red-leather upholstered chairs. Walls are blue-gray, drapes deep blue, and the curtain is silver white.

The curtain is motor-operated, with opening and closing controlled by limit switches. The curtain opens or closes automatically by touching one button.

Fluorescent valance lights along

This section of control room shows magnetic film recorders and music libraries at left. Racks (right) hold amplifiers, tape recorder.

Assembling picture into A and B rolls for printing, in Editing Room. Synchronizer and rewinders are Moviola; splicers, Bell & Howell.
Above: the studios of Thos. J. Barbre Productions are built and located to handle a wide variety of motion-picture making conditions efficiently. Sketch at right shows how the studio's interior is arranged for film production.

walls of the screening room are dimmer controlled for screenings; those in the room's center are incandescent for conference use.

The theater is equipped with conventional and interlock projectors, permitting a variety of presentation.

The new studios are air conditioned throughout. The air-conditioning system keeps the interior constantly pressurized, to keep out dust.

Engineered for Good Sound

The building itself is of concrete block construction, with poured concrete roof topped with conventional asphalt and gravel. This type of construction is credited with being largely responsible for the building's excellent sound-engineering.

Selection of the studio's site also was a part of Barbre's plans. The plant is situated in a booming new business area in southeast Denver, half a block from the southern terminus of the Valley Highway, a 50-miles-an-hour expressway into the city.

It is 15 minutes by automobile from the municipal airport, less than half an hour from the foothills of the towering Rocky Mountains, and right on the edge of the Great Plain. Thus virtually any kind of shooting conditions are only minutes away.

**FILM-MAKING: A JOB FOR MANY HANDS, MANY TALENTS**

Right: screening room, looking toward stage and doorway to reception area.

Curtains are motor-operated, open or close by push-button.

A Picture of The Research Wizardry That Helps

**Plastics Serve Modern Dentistry**

**SPONSOR:** Medical Plastics Laboratory.

**TITLE:** The Wizards of Os, 20 min., Triad color print, produced by Southwest Film Center.

☆ Macabre music intrigues, a pair of ghouls are observed at night—busy over a grave. They are apprehended by a guardian in blue who pistol points them off to their reward. By robbing a grave in the 17th century, the creeps have committed a capital crime. They also have not improved the reputation of anatomists, believed to be receivers of bodies dug up by ghouls.

From this novel historical prologue, The Wizards of Os moves interestingly toward completion of its primary market duty: to introduce to dentists an anatomically correct plastic skull reproduction which can be used to demonstrate dental problems to patients.

**Early Obstacles Traced**

In its background sequences, the film notes that because of public distrust and other obstacles, the anatomists had difficulty perfecting their science and teaching it. A bearded professor bravely outlines the cranial structure on his blackboard, but when a student questions him on one precise anatomical location, the prof cannot answer for lack of a specimen.

Though anatomy became a proficient, respected science—the very meat and bone of medicine—the classroom situation of prior times echoed into the present. Due to the great growth of medical practice and instruction, the problem of anatomical demonstration persisted. A long search for a substitute for bone which could serve to duplicate anatomical structure and which would be durable and remain clean has resulted in the development of new plastic substances and techniques.

"Wizards of Os" (os: bone) at Medical Plastics Laboratory are seen plying the wizardry which achieves plastic reproductions from a fully articulated plastic skull. This kind of wizardry also produces plastic spinal column assemblies, skulls and complete skeletons which are used in medical and biological studies, making scientific education exact.

**Plastics in a Murder Trial**

The value of exact anatomical replicas extends beyond the lab, the classroom and the doctor's office — into civil and criminal court trials. In a murder trial scene, the film shows an astute lawyer using a plastic skull to demonstrate that the death was accidental.

Bringing its product story home to dentists via dentist-patient images, the film illustrates how on (CONTINUED ON PAGE 53)

**Above:** grave-robbing at work in a scene from "Wizards of Os."
On July 26-29th, some 2,000 film users and dealers came to the 18th National Audio-Visual Convention

With program emphasis on better selling, market potentials and wider film use, convention visitors throng world’s largest display of A-V equipment & services.

Looking forward to an era of growing importance and service of the audio-visual industry to all areas of American life, nearly 2,000 A-V dealers, distributors and users took part in educational sessions and saw newest developments in equipment at the 18th annual National Audio-Visual Convention and Exhibit, held July 26-29 in Chicago’s Hotel Morrison.

Besides general and business sessions of the National Audio-Visual Association, chief sponsor of the convention and exhibit, separate meetings or workshops scheduled during the four-day period included:

The national conference of the Educational Film Library Association, drawing heads of A-V departments in schools, colleges, and libraries; the A-V Workshop for Industrial Training Directors, for training supervisors in business and industry; the Agricultural Audio-Visual Workshop, for county agricultural agents, vocational agriculture teachers, and agricultural extension workers; the A-V Conference of Medical and Allied Sciences, bringing together representatives from A-V departments in the medical field; the Religious A-V Workshop, for church directors of religious education, pastors and other religious a-v workers; and the regional meeting of the Industrial Audio-Visual Association.

Attendance at this year’s event was just about even with the 1957 meeting. NAVA convention headquarters reported. There was a slight drop among groups other than NAVA itself, but this decrease was covered by an estimated 5 to 7% higher attendance among dealers, manufacturers, producers, distributors and other trade and industry personnel, NAVA said.

Jaffarian New NAVA Head


Other new officers are:

W. G. Kintley (D. T. Davis Co., Louisville, Ky.), first vice-president; Rev. Harvey W. Marks (Visual Aids Center, Denver, Colo.), second vice-president; Mahlon Martin (M. H. Martin Co., Massillon, Ohio), secretary; and Harold Fischer (Photosound of Orlando, Fla.), treasurer.

Elections to NAVA Board

Elected directors for the coming year were:

Directors-at-large: M. G. Gregory (Photo Sound Sales, Lubbock, Tex.); Howard Orth (Midwest Visual Education Service, Des Moines, Iowa); Robert Abrams (Williams, Brown and Earl, Inc., Philadelphia), was appointed to fill the unexpired term of secretary-elect Mahlon Martin as director-at-large.

Mrs. Ruth Walsh (James E. Duncan, Inc., Rochester, N.Y.), was elected Middle Atlantic regional director; Mackey Barron (H-B Motion Picture Service, New Haven, Conn.) was appointed to replace Harrison Harries (Harrison Harries Co., Hartford, Conn.), who has resigned because of illness. Earl Harpster (Harpster...
Inc., was chairman of this session. "The A-V Dealer, 1960" was the intriguing topic with which John J. Dostal, of Language Laboratories International, led off the second general NAVA session. Acting as "presiding judge" of a "Court of Last Retort," Dostal posed some provocative problems concerning future sales activities. Members of the "Court," their identities shielded by means of a shadowgraph technique, gave candid answers to controversial questions from audience members.

Other speakers at this session were Rev. S. Franklin Mack, executive director, Broadcasting and Film Commission, National Council of Churches, who discussed "Is There a Future in Religious Films?"; and J. Roger Deas, of American Can Company, who outlined "The Vision of America."

At the Conference of the Educational Film Library Association, a highlight was a discussion of the use of human relations films in industry by LeRoy A. Born and John A. Flory.

Birchfield Cited for Service
Retiring NAVA president Birchfield was honored for a year of "outstanding service and exceptional leadership" in a ceremony during the final NAVA session. President-elect Jaffarian, for the association, presented Birchfield with a memorial plaque. He also received the gavel he has used in presiding at meetings during the past year.

The efforts of Eastman Kodak Company in working with the Audio-Visual Commission on Public Information also won industry-wide recognition during the meet-
The Case of the Curious Citizens follows a father and mother as they learn what the modern teaching tools of audio-visual education are, and how they are applied to a typical American public school.

Jasper Ewing, Sr., oldest active member of NAVA and a past president, was honored by a special convention resolution. Mr. Ewing, who was one of those active in the National Association of Visual Education Dealers, fore-runner of NAVA. He was presented a plaque commemorating his service to the association.

New A-V Booklet Previewed

Previewed at the convention was a new booklet sponsored by the A-V Commission on Public Information, titled “Launching Your A-V Program.” The 16-page booklet is a guide for school administrators in setting up an a-v program in public or private schools. Sketch-illustrated to emphasize major points, the booklet discusses the function of audio-visuals in modern teaching-learning situations, provides reference sources.

The booklet was prepared for the commission by the Audio-Visual Leadership Council of New Jersey and the Audio-Visual Directors of Ohio, under the coordinating leadership of William King.

New chairman of the National Institute for Audio-Visual Selling is Al Hunecke of the DuKane Corp., St. Charles, Ill. Hunecke succeeds Frank Creasy, W. A. Yoder Co., Richmond, Va., as head of the board of governors for the a-v sales and professional training session sponsored annually by NAVA at Indiana University.

Vice-chairman of the board will be Howard Holt, of Audio-Visual Film Service, Inc., Birmingham, Ala. New members of the board of governors are:

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U. S. Films on Atomic Energy:
(continued from page twenty-nine)
duced by Abbott Laboratories by The Jam Handy Organization. (16½ min. color).

CYCLOTRON IRRADIATION OF THE PITUITARY

Studies in treatment of advanced metastasis breast carcinoma at the University of California's Donner Laboratory. Produced for University of California Radiation Laboratory (Berkeley). AEC by Ingraham Productions. (15 min., color).

Industrial Atomic Energy Films
GAUGING THICKNESS WITH RADIOISOTOPES

How beta gauges are used for precise measurement and control of feed-back apparatus in steel, plastics, rubber and paper manufacturing. Produced for the Atomic Energy Commission by Tressel Studios. (5 min., b/w).

INDUSTRIAL APPLICATION OF NUCLEAR EXPLOSIVES

An experimental underground detonation and an exploration of potential uses of the technique. Produced for University of California Radiation Laboratory (Livermore), AEC by W. A. Palmer Films. (10 min., color).

United States Atomic Energy Films
Showing Under United Nations Auspices

POWER REACTORS—U.S.A.

A survey of the entire U.S. power reactor program, including the new installations now under construction as well as those presently operating. Produced for Atomic Energy Commission by Lytle Engineering & Manufacturing Co. (50 min., color).

RESEARCH REACTORS—U.S.A.

A summary of the major types of research reactors—swimming pool, tank, water boiler and graphite moderated—and descriptions of their uses. Produced by Atomic Energy Commission. (35 min., b/w).

RESEARCHES INTO CONTROLLED FISSION

A filmed progress report on the U.S. experiments with controlled thermonuclear reactions. It covers four principal systems now under investigation. Produced for Atomic Energy Commission by Army Pictorial Center. (50 min., color).

HIGH ENERGY ACCELERATORS

The latest experiments in the field of high energy physics currently being pursued at leading centers throughout the United States. Produced for Atomic Energy Commission by Audio Productions. (30 min., color).

SODIUM REACTOR EXPERIMENT

Covers the construction, start-up and operation of the reactor, as well as control and safety elements. Produced by Atomics International-AEC. (22 min., color).

ORGANIC MODERATED REACTOR EXPERIMENT

Operation of an important facility at the National Reactor Testing Station. Produced by Atomics International-AEC. (16 min., color).

EXPERIMENTAL BOILING WATER REACTOR

Construction, operation and test experience of a reactor which exceeded its design thermal power output by a factor of three. Produced by Argonne National Laboratory, AEC. (29 min., color).

TELEThERAPY AND BRACHThERAPY

Diagnostic and therapeutic uses of such radioisotopes as Cobalt-60, Cesium-137, Europium 152-154, Iodine-131 and Yttrium-90. Produced for Atomic Energy Commission by The Jam Handy Organization. (17 min., color).

NON-ROOT FEEDING OF PLANTS

Techniques of applying nutrients to the aboveground parts of plants and the method of tracing the nutrients through the plant's system by means of radioisotopes. Produced for Michigan State University—AEC by Colmes-Werrenrath Productions. (20 min., color).

REACTOR SAFETY EXPERIMENTS

Intentionally induced flux excursions in the Special Power Reactor Test at the National Reactor Testing Station. Produced for Idaho Operations Office, AEC, by Lookout Mountain Laboratory, USAF. (30 min., color).

ENGINEERING TEST REACTOR

Design, construction and operation of the reactor, and a description of some of its uses. Produced for Idaho Operations Office, AEC, by (continued on page fifty-six)

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B U S I N E S S S C R E E N M A G A Z I N E
DAIRY INDUSTRY LEADERS ATTEND FILM PREVIEW

"Visa to Dairyland, U. S. A."

National Dairy Council’s Newest Production Uses Interesting Story Treatment to Show How Milk Moves from Cow to Consumer

TITLE: Visa to Dairyland, U.S.A., 27 min., color, produced by Galbreath Pictures, Inc.

Most of us in the United States take pretty much for granted the fresh wholesome milk, ice cream, cheeses and other dairy products that are so important a part of our daily lives.

Few of us, outside of those whose living depends on one phase or another of this giant industry, give much thought to the many steps that must be followed in bringing modern dairy products from the farm to our tables—the extremely close control of sanitation in every process, the great amount of modern processing equipment used, the constant testing and research involved.

The dairy industry is one of America's largest. Directly and indirectly, it employs hundreds of thousands of persons in thousands of individual plants all over the country.

Visa to Dairyland, U.S.A., the eleventh motion picture sponsored by the National Dairy Council, tells the story of the dairy industry and its vital part in feeding the nation in a film which combines a plotted story with educational information about milk production, processing, distribution and research methods.

As the film begins, the Landon family, who operate a modern dairy farm, is awaiting the arrival of Hans Bittner, a foreign scholarship student who will make his home with them as he studies American dairying methods.

The story of Visa to Dairyland is the story of Hans' first couple of days with his new "family," during which he gets his first look at how milk is handled from the cow to the consumer.

Hans Learns "American Way"
Beginning with the actual automatic milking operation in the Landon's spotless modern milking parlor, Hans learns from Jim Landon and his son, George, how carefully quality is controlled through sanitation and refrigeration as the milk moves from farm to dairy.

Hans' next stop is at the milk processing plant, where George (who works there) explains to him the various processes which are carried on there. He watches fluid milk being pasteurized, the homogenizing process, and the automatic filling of bottles and cartons for delivery to consumers.

Then he sees the processes for evaporating and drying milk, and the making of butter, cheese, and ice cream. He also makes a quick visit to the dairy laboratory, where individual milk samples are tested for butterfat and solids content and bacteria counts taken.

His first day's "education" ends with a visit to the University laboratory, where samples of dairy feeds are studied and their effect on the cow's performance measured.

Interesting Story Treatment
All of this information on dairying methods is woven into a story which centers around the Landon family and a young neighbor, Bill Malone, who sees in Hans a formidable rival for the attentions of Sandy Landon until he learns, as the film closes, that it isn't Sandy but her cousin, Joan, who's the center of Hans' feminine interest.

Useful Tool for Recruiting
Visa to Dairyland is an effective visual presentation of the importance of the dairy industry to the prosperity and well-being of citizens in every community throughout the country.

It is, also, a useful tool to help teachers, students and citizens become better acquainted with the dairy industry as a community resource, and with its role in feeding the nation.

By indirect, the film should also serve to encourage high school students to seriously consider the dairy industry as a vocation.

Technical advisor on the film was Dr. Gaylord P. Whitlock, director of health education for the National Dairy Council. He was assisted by members of the NDC (CONTINUED ON NEXT PAGE).

At premiere of "Visa to Dairyland" during Dairy Council's summer conference in Chicago, camera catches W. B. McRury, NDC's eastern regional representative, handing out an "extra" on the new film.

Below: these people from NDC and affiliated Dairy Council units helped in the making of the "Dairyland" film. First row (l to r): Wayne S. Hult, director of administration services, NDC; Genevieve Allen, Dairy Council of Utah; Lorraine Weng, Nancy Carter and Barbara Evers, of NDC staff. Down stairway (l to r): Viola Woodruff, Dairy Council of Winston-Salem, N.C.; Dr. Gaylord P. Whitlock, dir., health education, NDC; Alice M. Cooley, Elizabeth Beyer, NDC; Ora McHann, Akron, Ohio.
PICTURING THE VALUE OF GOOD PHONE MANNERS

The "Voice" That Builds Your Sales

Sponsor: American Telephone and Telegraph Company.

Title: The Voice of Your Business, 12 min., Technicolor, produced by John Sutherland Productions, Inc.

The "long and short" of telephone manners, particularly as they affect business, are exemplified in this animated parable designed to constructively amuse the business executive and cause him to consider his own company's telephone department.

Cartooned Mr. Long and Mrs. Short have similar businesses. But while Mr. Long's sales curve is going up, Mr. Short's sales curve is leaping downward. Mr. Short sneaks around Mr. Long's offices to see what they're doing that he's not. The only difference, he finds, is that Long's outfit has put to use the phone company booklet, "The Voice of Your Business," which he had put aside.

Short studies his booklet and rises up. He sees that his switchboard operator has some telephone courtesy training, that his salesmen, warehousemen, secretaries—and he himself—mind their phone manners. Short's sales curve turns upward and Long and Short now are on a competitive basis.

The Voice of Your Business won a Chris award at the 1958 Columbus (Ohio) Film Festival. For information on the film's availability, contact: Film Library, American Telephone & Telegraph Co., 195 Broadway, New York 7, New York.

Cash-Saving Idea

Sponsor: American Express Company.

Title: Careless Cash, 9½ min., color, produced by Editorial Films, Inc.

This film deals with a series of ways of losing cash through carelessness and through a more sinister (but slightly comic) pickpocket, who crooks up as a department store criminal, a street pickpocket and a loose-fingered foreigner preying on a tourist. Finally, the young couple who lose their money in so many ways get wise to Travelers Cheques, and the film closes with "their voluntary contribution to an unemployed pickpocket."

Careless Cash is based upon material from a nationwide survey made by Opinion Research Corp. for American Express, and shows how three million Americans each year lose cash averaging $44 per person; four percent lost over $200. Those carrying travelers checks, however, get their money back.

The film is the fourth in a series being produced by Editorial Films for American Express. It will be shown on TV, and through banks, police associations and other community organizations. The project was conceived and supervised by Fred Rosen Associates.

New Film Lists Available

Available at low-cost are new BUSINESS SCREEN reprint lists of Sales Training, Science and Management Films. Only 25e each. Write Chicago 26, Illinois.
Illinois Holiday Tour

Sponsor: Illinois Bell Telephone Company.

Title: Illinois Holiday, 27 min., color, produced by Wilding Picture Productions, Inc.

As a corporate citizen of Illinois for more than 80 years, Illinois Bell Telephone Company has been a consistent sponsor of films portraying the state's history, heritage and scenic attractions.

Illinois Holiday echoes the colorful history of the state and its advantages as a vacation "wonderland." The film takes the audience on a visit of state parks and memoirs, revealing a new insight into the state's historical background and viewing its scenic attractions.

The film covers New Salem, Starved Rock, Black Hawk, Pere Marquette, Fort Chartres and Kaskaskia state parks; Galena, including the home of General U.S. Grant; the Vandalia state house, Jubilee College, Metamora courthouse, the Indian burial grounds at Dickson Mounds, and scenes of state buildings and Lincoln shrines in Springfield.

Illinois Holiday features "Mrs. Illinois of 1958" and her family as they spend their vacation in the state she represents. "Mrs. Illinois" is Mrs. Robert A. Bream of Glenview. Bream is a branch manager for Republic Steel Corp. With them in the film is their oldest son, Bobbie, 15.

It wasn't until after the Breams had been selected for the leads that the producers discovered Mrs. Bream was "Mrs. Illinois."

Speaking at a preview showing for press, educators, travel and state conservation authorities and civic leaders, W. V. Kahler, Illinois Bell president, said:

"We feel that this motion picture will build pride in our state as well as in individual towns and villages. We hope to build interest outside the state, which, in turn, results in more business for Illinois."

Illinois Holiday is available for showings by schools, civic organizations, and other interested groups. Reservations for showings may be made through local business offices of Illinois Bell.

* * *

A History of Textiles

Sponsor: Chemstrand Corp.

Title: Fibers and Civilization, 28 min., color, produced by MPO Productions, Inc.

This film marks an attempt by private industry to give an overall picture of the history and development of textiles. It presents the story of the modern chemical fibers as a logical development in the long history of fibers and fabrics. As background for the step which brought mankind into the age of "fibers nature never dreamed of," the Chemstrand film traces the development of natural fibers from the fringes of recorded history to the present day.

The film is currently being shown in the U.S. Pavilion at the Brussels World's Fair. Distribution is by Modern Talking Picture Service, Inc.

* * *

Film Tells of the Navy's Downs, Ups


The film traces the decline of the Navy after the Civil War, the subsequent building of the "new Navy" in the 1880's, and its role in the war with Spain.

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George Oakley Will Direct A-V Sales for Bell & Howell

George L. Oakley has been named director of audio-visual and professional sales at Bell & Howell.

In his new position he will be responsible for expanding the school, church and industrial markets for audio-visual equipment—sound motion picture, slide and strip projectors, tape recorders, camcorders and projectors. Oakley formerly was manager of the company's professional equipment division.

Two regional district managers have also been assigned to work in the field with Bell & Howell a-v dealers.

J. J. Graven, formerly special representative for tape recorders, has been appointed a-v regional district manager for the midwest. Murray O. Cunningham has been named regional district manager for the Eastern Seaboard. He was previously a district sales manager for retail photographic products in four eastern states.

Under the intensified a-v program, George Myles, manager of institutional sales, and C. A. Musson, manager of industrial sales, will spend a major part of their time working directly with school boards, churches, hospitals, industries and other customers of Bell & Howell a-v dealers.

* * *

B. Norton Sales Mgr. as Niles James Grover in Hollywood

Two executive appointments for the Hollywood division of Fred M. Niles Productions, Inc., Chicago, have been announced by Fred Niles, president.

Dan Norton has been named sales manager and Lionel F. Grover has been selected as production supervisor of the Niles Hollywood division.

Business Screen Executive

News of Staff Appointments Among Manufacturers, Producers

Stehney Named General Mgr. of Kling Film Productions
☆ Appointment of Michael Stehney as executive vice-president and general manager of Kling Film Productions, Chicago, has been announced by Robert A. Eirinberg, president.

Stehney formerly was assistant general manager of the Kling organization. In his new position, he succeeds Harry W. Lange, who resigned.

Kuechenmeister to Manage Wilding Pittsburgh Office
☆ Karl M. Kuechenmeister has been appointed manager of the Pittsburgh sales office of Wilding Picture Productions, Inc., Chicago.

Most recently he was account executive for Wilding in its Great Lakes sales division in Detroit. Before that he was a business representative for Westinghouse Electric Supply Co. and a buyer for J. L. Hudson Co., Detroit.

He succeeds Quin Short, who resigned.

James E. Tiller Will Direct Sales at Willard Productions
☆ James E. Tiller has been appointed sales manager of Frank Willard Productions, Atlanta, Georgia, and will also be in charge of the company's client relations.

Tiller formerly was president of Jet Film Productions in Little Rock, Arkansas, and also has been director of sales and client relations for Fotovox, Inc., Memphis, Tennessee.

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Hilly Rose to Knipschild-Robinson as Head of Films
☆ Hilly Rose has resigned as vice-president in charge of the creative and sales departments at Kling Film Productions, Chicago, to become vice-president of the motion picture and slidefilm department of Knipschild-Robinson, Inc., Chicago sales promotion and training agency.

Prior to his four years at Kling, Rose had been advertising and sales promotion manager for Fullerton Steel & Wire Company. He has also written and directed network tv programs for New York advertising agencies, and is a member of the Academy of Television Arts and Sciences.
Leon Loeb Associates Joins With National Film Studios

Leon Loeb Associates, 306 Sixth St., N.W., Washington, D.C., is now associated with National Film Studios, which has its sound stage and other facilities at 105 Eleventh St., S.E., a few blocks from the Capitol.

Loeb, who also will continue as president of Sound Studios, Inc., is slated to be elected a director of National Film Studios, F. William Hart is managing director of National, which produces documentary, industrial, educational, dramatic and public relations films.

Wide Industry Experience

Previously, Loeb has been connected with the National Motion Picture Bureau in Boston and New York and with Stanley Neal Productions in New York and Washington. Bernard Wiley, sales promotion executive, is associated with Loeb. Wiley formerly was with Everfast Fabrics, Cohn & Rosenberger, Inc., Coats & Clark, Inc., and the Allen Holland Co. in New York. He is experienced in marketing, market analysis and package design.

National in Its 6th Year

National Film Studios is in its sixth year of operation. It formerly was known as Capital Film Studios until its name change last year.

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Frank Seaver Joins Wilding, Detroit, as Account Executive

Frank A. Seaver, a former newspaperman who recently headed his own New York business motion picture company, has joined the Great Lakes Division of Wilding Picture Productions, Inc., in Detroit, as an account executive.

Seaver most recently was president of Seaver-Leftwich, Inc., New York, producers of public relations and sales promotion films and tv commercials. He also has been a vice-president of Caravel Films, Inc., New York, and an account executive for the Jam Handy Organization, Detroit.

Lothrop to Roger Wade, N. Y.

Donald Lothrop has joined Roger Wade Productions, Inc., as a still photographer. He was previously with Crandell Associates in New York, where he specialized in color photography.

Paul Kelcourse . . . a Florez v.p. president and chairman of the board.

Kelcourse will continue in his capacity as treasurer and general manager and will report directly to the president in connection with his new responsibility, according to Florez.

Kelcourse joined the Detroit sales training organization in 1946 as business manager, bringing to Florez a background in public accounting. He became secretary-treasurer in 1949, and in 1951 was appointed general manager.

Florz, Inc. Elects Kelcourse as Executive Vice-President

Election of Paul Kelcourse as executive vice-president of Florez Incorporated, Detroit, has been announced by Genaro A. Florez.

Paul Kelcourse . . . a Florez v.p.
Plaque Award to a Veteran Announcer
Right: George Colburn, head of Chicago lab, (pictured at left) is awarding plaque for “distinguished service” to John Weigel, commentator of many prize business films for Colburn over the years.

** Marks Joins Modern’s TV Department in New York City
Everett B. Marks has joined the television department of Modern Talking Picture Service, Inc., with headquarters in the company’s New York City office.
Marks formerly was associate manager of the Network Film Programming Department of the American Broadcasting Company. His appointment is a part of Modern’s current program to expand its tv film programming service and maintain closer liaison with stations.

** Open 35-16mm Eastman Color Facilities at Color Service
Color Service Company has completed a new 35mm-16mm color installation for the processing of Eastman color type films.
The new installation incorporates processing equipment imported from Union Manufacturing Company of Berlin, Germany. It is capable of handling all types of 35mm original negatives, intermediate negatives and release prints. This coupled with the addition of new 35mm printing equipment completes Color Service Company’s facilities for handling all requirements of the motion picture and television industries.

Jim Rose Joins Transfilm as Motion Picture Director
* Jim Rose has joined Transfilm, Inc., New York City, as a motion picture director. He previously was a producer-director at Vidicam Pictures Corp., in New York.
Rose entered the motion picture field in 1948. Having worked as an editor, cameraman, director and producer, his credits include business films, television commercials and tv entertainment pilot films.
He is a charter member of the Screen Directors International Guild and a member of both the Radio-Television Directors Guild and the Society of Motion Picture and Television Engineers.

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UNVEIL "DRESS RIGHT" FILM: (CONTINUED FROM PAGE 32) the "dress right" story in boy's wear, will be produced later this year.

National distribution of The Cure of Your Bb will begin September 1 through Modern Talking Picture Service, Inc. The AIMBW is shooting for an audience of from 15 to 20 million persons in the first four months of the distribution program.

REPICIAS FOR THE DENTIST: (CONTINUED FROM PAGE 41) accurate skull replica can aid a dentist or his assistant in explaining such a malady as an abscess to a patient. Patients themselves share in the spirit which the film's narrator calls true science—"an insatiable curiosity to know..." By helping a patient to know the problem his affliction presents, the dentist stands to gain the patient's trust and cooperation.

Produced by Irving Gins and directed by Marty Young, The Wizard of Os has a cinematic anatomy worthy of note. Built with conventional techniques, the film succeeds in being imaginative and informative and fits its sales point neatly into the narrative structure. The plastics here were a nimble script, an effective score, solid characterizations, good pacing, smooth and selective color photography.

John Bransby Incorporates; Key Workers Are Stockholders

John Bransby announces the incorporation of his organization under the name John Bransby Productions, Ltd., to continue the production of motion pictures for commerce and industry.

Officers and directors of the new corporation are: John Bransby, president and executive producer; John Campbell, vice-president in charge of production; Mae Reynolds, treasurer; and Lee Stenstrom, secretary. Other directors are Michael A. Carlo, Robert Whitside and David M. Jacobson. Offices of the company are at 5660 Broadway, New York City.

Under the reorganization, all key employees have stock ownership in the company.

John Bransby has been motion picture producer for Esso Standard Oil Company for the past 25 years. He has made over 100 sales training, public relations and technical films for Esso and other affiliates of Standard Oil Co. (N.J.). His latest production is Caronia World Cruise, for the Cunard Steam-Ship Company.

John Campbell has had 15 years experience in films. He began as a sound engineer for De Frenes Company, Philadelphia; later he worked as writer for Transilina, and as writer-director for Lueck & Norling Studios.

Brochure on Film Animation Offered by Roger Wade, N. Y.

★ Roger Wade Productions, Inc., is offering a new brochure on Animation in Company Industrial Films written by the company's animation and art chief, Charles Donald McCormick. The brochure is available on request to Roger Wade Productions, 15 West 46th Street, New York 36.

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**THAT'S COMMUNICATION**

(To I A V'Anthem)

**INTRO VERSE** — The high-born men of sight and sound In this Association Discuss today, so gather 'round, A V Communication

**INTRO CHORUS** — It's today, yes today, It's I A V'Anthem, We meet today, but by the way, What is Communication?

---

1—The P R boys are patient, they Just want cooperation; They always wait it yesterday, Is that Communication?

**CHORUS** — But today, etc, etc.

2—We route the script to Eyehead Row For tech evaluation; They change our whole be-goddamented show, Is that Communication?

**CHORUS** — But today, etc, etc.

3—We'll shoot this film in foreign climes, Oh boy! what a vacation, Who'll mind the store, an overtime? Is that Communication?

**CHORUS** — But today, etc, etc.

4—The top brass meets, a special deal, to screen our new creation; Now who forgot the take-up reel? Is that Communication?

**CHORUS** — But today, etc, etc.

5—The deal is faked, the preview club Awaits our presentation; But first we Ex the burned-out bulb, Is that Communication?

**CHORUS** — But today, etc, etc.

6—Our leader speaks, he'll love the sound Of lip synchronization; Oh Gawd, they spilled him upside down, Is that Communication?

**CHORUS** — But today, etc, etc.

7—The Premier staff gets writer's cramp Addressing invitations; They've down the chute without the stamps, Is that Communication?

**CHORUS** — But today, etc, etc.

8—We've got a hit, Oh Coral has flipped, It's all one big ovation; We've triumphed over Palmer's script, That's real Communication!

**CHORUS** — But today, etc, etc.

9—The Golden Reels, joy we, are sour, We ne'er at film citations; Unless one of them might be ours, Now, that's Communication!

**CHORUS** — But today, etc, etc.

10—The doings of the lab, you fool, Is that Communication?

**CHORUS** — But today, etc, etc.

11—Well, boys, there would have been more dough For A V compensation; But—the stock dropped half a point or so, Well, that's Communication!

**CHORUS** — But today, etc, etc.

**FINAL VERSE** — The song is done, the tale is told, A V's a great vacation; But, Darling, I am growing old For mass communication!

**CHORUS** — But today, etc, etc.

---

**Are They Singing Your Song?**

MEMBERS of the Industrial Audio-Visual Association have a new song. The IAVA "anthem" was introduced recently at the business film executives' convention in Minneapolis and is reproduced on this page as a BUSINESS SCREEN "exclusive" through the courtesy of its creators, Cap Palmer who wrote the lyrics) and Jack Meakin (who adapted the music). "That's Communication" was a contribution to IAVA from the Parthenon Pictures' staffers, a copy of the music and lyrics available (while a limited supply lasts) if you drop a line to Parthenon at 2625 Temple Street, Hollywood 26.

**Announce 20 New Sound Films for Space-Age Physics**

SOME 20 NEW sound motion pictures will be integrated with the first part of a space-age physics course being prepared for a test-run in 300 high schools during the coming academic year. Eventually, more than 30 films reportedly will be used in the course. Periodic evaluation of the course may involve the testing of an estimated 10,000 students.

Developed at the Massachusetts Institute of Technology, the pending film-fortified course will be the second full-scale visualized physics course to be launched in the current national quest for dynamic educational programs.

The films to be incorporated in the initial part of the new course are being produced by Encyclopaedia Britannica Films, Inc., Wilmette, Ill., which last year originated a multi-film physics course introduced in more than 300 high schools.

The new highly illustrated physics course was created by a group of scientists, teachers and education specialists working under the direction of Professor Jerrold R. Zacharias at M.I.T. Known as the Physical Science Study Committee, the group has been designing the course for the last two years, aided by grants from several foundations.

In color and black/white, the films for the PSSC course will feature distinguished physicists lecturing in particular phases of physics, plus demonstrations and visualized processes. The picture will be integrated with a radically new text, newly designed laboratory equipment and an experimental filled lab manual.

In charge of the evaluation of the PSSC project will be Frederic L. Ferris, Jr., associate director of test development at Education Testing Service, Princeton, N.J.

Examinations on specific objectives of each unit in the physics course were prepared by Ferris and given in eight experimental schools during this year.

Also functioning in the evaluation program will be a test on the general objectives of a secondary school physics course, a test equitable to all students whether they have studied in the new course or the conventional course.

The National Science Foundation is sponsoring summer institutes at five colleges for the 30 film executives gather at Washington, D.C. opening of Allied Motion Picture Center, L to r: vice-presidents Robert W. Dudley, George F. Johnston, Thomas H. Burrowes, Philip Martin, Jr. and president John T. Gibson.
How to "buy" into debt . . .

"A Penny Saved" Defines the Meaning of Thrift

As a continuing sponsor of such films as The King's X and others, the Credit Union National Association of Madison, Wisconsin, is similar to civic, social and business audiences all over the country.

Latest in the organization's series of motion pictures is A Penny Saved, a 14½-minute film which asks—and answers—the intriguing question, "what is the true definition of thrift?"

Produced by Fenton McHugh Productions, Inc., A Penny Saved tells the story of three couples and their different outlooks on the question of true thrift. All three families have about the same income and live in the same neighborhood, but their varying viewpoints on thrift make their lives quite different.

Two of the couples have diametrically opposed viewpoints, and the consequences of their mistaken ideas of thrift are depicted in a manner that is both instructive and amusing. Through an ingenious blending of animation and live action, the story moves swiftly to its climax which, of course, is the definition of thrift.

A Penny Saved will be available in either b/w or color through Modern Talking Picture Service, Inc.

* * *

"Your Caddie, Sir"—Sales Training on the Fairway

☆ If the caddies at your favorite country club seem a little more eager and able to please this summer, a sponsored motion picture may have had something to do with it.

The film is Your Caddie, Sir (20 min., color), starring Bing Crosby and featuring such golfing stalwarts as Walter Burkemo, Horton Smith, and Chick Evans. It was produced for the Western Golf Association by Florez, Inc.

Purposes of the film are to help caddie masters teach young boys the finer points of being a top-notch caddie, to point out the educational and career opportunities under the Evans Scholars program, and incidentally, to show the playing members what to expect of a caddie.

Your Caddie, Sir is currently being shown at golf clubs around the country.

* * *

Acrilan Carpet Sales Film Completed by Film Graphics

☆ Acrilan Carpet Has the Floor, a 12½ min. color sales training film, has been created by Doyle Dane Bernbach for its client, the Chemstrand Corporation. Supervising producer for the agency was Don Trevor. The producing company was Film Graphics, Inc.

The picture is aimed at carpet salesmen. Using a subjective camera technique, a new salesman is shown the merchandising aids and showroom demonstrations that may be used to sell carpets made of Acrilan fiber.

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U.S. Films on Atomic Energy:
(CONTINUED FROM PAGE FORTY-SIX)
Lookout Mountain Laboratory, USAF. (20 min., b/w).

ATOMIC POWER AT SHIPPINGPORT
Design problems of the Shippingport pressurized water reactor and how they were solved. Produced for Westinghouse Electric Corporation by Audio Productions. (25 min., color).

HOMOGENOUS REACTOR
EXPERIMENT II
Components, facilities and operation of an aqueous homogenous, forced-circulation, experimental power reactor. Produced by Oak Ridge National Laboratory, AEC. (20 min., color).

REACTOR FUEL PROCESSING
Chemical processing in the nuclear fuel cycle, as performed at Oak Ridge National Laboratory. Produced for Oak Ridge National Laboratory, AEC, by The Calvin Company. (20 min., color).

ARGONAUT
Argonne Laboratory’s unique training reactor, used at the International School of Nuclear Sciences and Engineering. Design features, operation, and some applications. Produced by Argonne National Laboratory, AEC. (14 min., color).

FAST REACTOR PROGRAM
Some of the major features of Argonne’s fast reactor program, involving Experimental Breeder Reactors I and II. Produced by Argonne National Laboratory, AEC. (36 min., color).

MEDICAL RESEARCH REACTOR
Design of Brookhaven National Laboratory’s Medical Research Reactor, now nearing completion. Produced for Brookhaven National Laboratory, AEC, by Audio Productions. (20 min., color).

These Atomic Energy Films to Show in the U.S. Exhibit at Geneva:

Reactors

KINETIC EXPERIMENT ON WATER BOILERS
A demonstration of the inherent safety characteristics of aqueous homogenous reactors in the event of unforeseen release of large amounts of reactivity. Produced by Argonne International—AEC. (13 min., color).

ENGINEERING TEST REACTOR
The design and erection of the ETR at the National Reactor Testing Station. Produced for Kaiser Engineers by W. A. Palmer Films. (15 min., color).

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U.S. Films on Atomic Energy:

NAVAL RESEARCH LABORATORY REACTOR

Construction details, sequences of operation, and experimental utilization. Produced by Naval Research Laboratory.

OAK RIDGE RESEARCH LABORATORY

A tank type, homogeneous reactor immersed in a pool, designed to operate at 20 megawatts. Produced by Oak Ridge National Laboratory, AEC. (20 min., color).

CORE DISASSEMBLY AFTER MELTDOWN

Removal of the Mark II core from the Experimental Breeder Reactor I. showing the hot laboratory techniques used to separate and recover enriched fuel from the blanket material. Produced by Argonne National Laboratory, AEC. (12 min., color).

EXPERIMENTAL BREEDER REACTOR I, MARK III

Fabrication of the Mark III core and its installation in EBR I. Produced by Argonne National Laboratory, AEC. (13 min., color).

ZERO POWER REACTOR III

Methods of studying fuel configurations and their effect upon the critical assembly. Produced by Argonne National Laboratory, AEC. (10 min., color).

ARMOUR RESEARCH REACTOR

Design, construction and operation of the first private nuclear energy reactor designed specifically for industrial research. Produced by Argonan International. (16 min., color).

M.I.T. RESEARCH REACTOR FACILITY

Description of the research reactor now under construction at the Massachusetts Institute of Technology. Produced for ACF Industries by Ballantine-Horter, Inc. (15 min., color).

VALECITOS BOILING WATER REACTOR

Start-up and operation of the 30,000 Kw (t) power reactor at Pleasanton, California. Produced by General Electric Co. (10 min., color).

DRESDEN NUCLEAR POWER STATION

Progress report on the 180,000 Kw (e) boiling water reactor at Morris, Illinois. Produced by General Electric Company. (10 min., color).

(Films on Fuels & Processing next month)
**NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS**

**EASTERN STATES**

- **MASSACHUSETTS**

- **NEW JERSEY**
  - Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.
  - Association Films, Inc., Broadway at Elm, Ridgefield, N. J.

- **NEW YORK**
  - Buchan Pictures, 122 W. Chippewa St., Buffalo.
  - The Jam Handy Organization, 1775 Broadway, New York 19.
  - Ken Killian Company, Inc., 723 Prospect Ave., Westbury, N. Y.
  - Training Films, Inc., 150 West 54th St., New York 19.
  - Visual Sciences, 599BS Suffern.

- **PENNSYLVANIA**
  - J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
  - The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

- **WEST VIRGINIA**
  - B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

**SOUTHERN STATES**

- **FLORIDA**
  - Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8596, Jacksonville 11.

- **GEORGIA**
  - Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.

- **LOUISIANA**

- **MARYLAND**
  - Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

- **MISSISSIPPI**
  - Herschel Smith Company, 119 Roach St., Jackson 110.

- **TENNESSEE**

**MIDWESTERN STATES**

- **ILLINOIS**
  - American Film Registry, 1018 So. Wabash Ave., Chicago 5.
  - Atlas Film Corporation, 1111 South Boulevard, Oak Park.
  - Midwest Visual Equipment Co., 3318 Devon Ave., Chicago 45.

- **MICHIGAN**
  - The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.
  - Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

- **OHIO**
  - Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

**WESTERN STATES**

- **CALIFORNIA**
  - LOS ANGELES AREA
  - The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.
  - Rolke Company, Inc., 829 S. Flower St., Los Angeles 17. Phone: TR 8661.
  - Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

- **SAN FRANCISCO AREA**
  - Association Films, Inc., 799 Stevenson St., San Francisco.
  - Photo & Sound Company, 116 Natoma St., San Francisco 5.
  - Westcoast Films, 350 Battery St., San Francisco 11.

- **COLORADO**
  - Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

- **OREGON**
  - Moore’s Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

- **TEXAS**
  - Association Films, Inc., 1108 Jackson Street, Dallas 2.

- **UTAH**
  - Deseret Book Company, Box 958, Salt Lake City 10.

**LIST SERVICES HERE**

Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue.

**Age of Architecture**

(Continued from page 39)

any thinking today. We would be copying them. But now, something has to be done with these new materials.”

Victor Gruen overlooks the city of Fort Worth from a high vantage point and talks about “the melee of machines and flesh” brought about by traffic congestion. He reveals his plan for redesigning downtown Fort Worth with all vehicular traffic confined to the rim of the district and moving sidewalks and escalators transporting citizens to the downtown area.

From the deck of an aircraft carrier, Buckminster talks about his aluminum geodesic dome as a helicopter lifts it from the deck. Fuller stresses the need for considering weights of buildings when designing them, just as in ship and aircraft construction.

Problems of slum clearance, urban and suburban developments, business construction, traffic, etc. are all touched upon in the film. Henry R. Luce, editor in chief of Time Inc., refers to the present challenge facing us, namely, the shaping of civilization. In conclusion, he states, “We will meet that broader challenge. We will succeed in creating the first modern, technological, humane, prosperous, and reverent civilization. This creative response to challenge will be most vividly expressed in and by architecture.”

The New Age of Architecture was first shown on the occasion of the recent 100th anniversary of the American Institute of Architects. Of especial interest to architects, students of architecture, city planners, and business groups, the film is also available on free loan to the general public through the American Institute of Architects, 1735 New York Avenue, Washington 6, D.C. It has been cleared for use by tv stations.

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THE AMERICAN BUSINESS SYSTEM

Competitive Free Enterprise at Work; Capital as a Creative Force; the Role of Credit and Investment


Big Enterprise and the Competitive System, 40 min., color, Encyclopaedia Britannica. Charts the development of big business, its relation to large-scale production, its role in the economy. Source: EBF—purchase, $295; rental, $13.

The Big Train, 30 min., color, New York Central System. As explained in the film by New York Central's president, Alfred E. Perelman, this picture is intended to emphasize that the government should give the railroads a better chance to compete with other forms of transportation. Though many railroads are in financial jeopardy, the film argues, the railroads are vital and must survive. Method improvements are seen as part of their fight to survive. Research, pushbutton operations, automatic teletype, IBM equipment, electronic traffic control, and the night ride of an Early Bird freight train illustrate today's forward-looking railroad. Source: Modern. (Available in Central's Multimedia Library.)

Credit—Man's Confidence In Man, 33 min., b/w, Dun & Bradstreet, Inc. The story of the role of the individual and company credit in our nation's economy. Opening with a small boy who buys a penny fish hook on credit, the chain of transactions resulting from this purchase shows how movement of goods from raw material to consumer is accomplished by credit transactions. History of credit and credit reporting, plus how credit of individual or company is recorded for information and convenience of those doing business with them is shown. Source: Modern.

Crisis in Lindenville, 27 min., b/w, National Association of Manufacturers. Stockholders of Handcraft Tools, Inc., a small-town manufacturing firm, want to sell out to a large machinery manufacturer. Handcraft's president, Fred Hickman, thinks the small company owes loyalty to Lindenville, a town which has been the company's friend for 50 years. Hickman also faces tough competition from a new tool manufacturer. The film shows how he solves his firm's financial problems and develops better products and greater security for his employees. A documentary of the problems of management. Source: NAM.

Crossroads, U.S.A., 25 min., b/w, American Petroleum Institute. Suspenseful story of five people drawn together by fate on a dark, stormy night. Seeking shelter in a crossroads gas station, they find themselves taking part in shaping the destiny of a bitter youth tempted by easy money. Flashbacks recall important events in their own lives which reveal the wonderful opportunity for self-renewal in our land of freedom. Source: Modern.

Destination-Earth, 13½ min., color, American Petroleum Institute. Animated cartoon depicting a controlled enterprise system on another planet ruled by Ogg the Exalted, a non-free enterprise. He is reformed when Ogg-man Col. Cosmic returns from his earth visit and spreads the news about advantages of free industrial competition and new vigor. A true documentary on how community action can create civic development; the how's and why's of economic change in the South, and the American free enterprise system in action. Source: Modern.

Everybody Knows, 15 min., color, U.S. Chm. Comm. Analyzing the recession paradox of higher prices and widespread unemployment, this film says that wages and prices must be gaged to productivity; even higher wages without increased productivity and sales begets higher prices; the inflation of prices without product improvement causes buyer resistance and business failure. These points are made in the experience of Bill Richards, who tries to learn why he lost his job, why the factory closed. Source: Chamber of Commerce—available on 3-day rental, $5.00; full week, $10.00.

It's Everybody's Business, 22 min., color, U.S. Chamber of Commerce and E. I. du Pont de Nemours & Co., Inc. Animated cartoon illustrating how free-doms guaranteed by our constitution have enabled American business and labor to outproduce the world. Helps correct general misunderstandings about business by explaining how profits and individual investments help create jobs; how competition keeps prices down and value high; how advertising creates demand and continued supply; how government should function in free economy to everyone's best interest. Source: Chamber of Commerce—purchase, $120.00; rental, $15.00 per month or less.

It's Your Decision, 42 min., b/w, American Economic Foundation. High earnings and sufficient depreciation allowances are shown to be necessary for the expansion and replacement of the tools of production. Source: AMA—rental, $35.

Legend of Dan and Gus, 26 min., color, Columbia Gas System. The responsibilities of management are outlined in a comparison of the problems of a manufacturing firm and a government-regulated utility. Source: Modern—available in seven eastern states and Washington, D.C.

The Littlest Giant, 14 min., color, National Consumer Finance Assn. Animation explains how the American consumer is the real giant in our economy. The way our credit and loan system

A PREFACE FOR THE FILM USER

* Titles on these pages are arranged by subject interests. Include both 16mm sound motion pictures and 35mm sound slidefilms. These types of projection equipment are prerequisite to their company use.

Most titles listed are available on a free loan basis (requiring only payment of shipping charge) but some may be rented, at stipulated terms, or purchased outright. Preview arrangements may be made on purchase prints, according to policies established by the individual sources.

Principal sources of films are provided on final pages of this listing; it is advisable to allow plenty of time in advance of showing date, especially when requesting free loan films.

Arrangements for an effective film screening should include a well-ventilated room; comfortable seating; and efficient projection operation.

R
FILMS FOR MANAGEMENT:

THE AMERICAN BUSINESS SYSTEM

works to make purchasing cash available to him is illustrated, plus the history of the consumer credit and loan system. Also explains the Small Loan Law. Source: Modern.

The Man in the Doorway, 31 min., color, American Tyannamid Co. A ghost, a prosperous farmer and a scientist appearing in symbolic sets explain the importance of conservation — as our resources diminish and our needs increase. The dynamics of science in conservation is emphasized. Science, particularly chemistry, is improving resource usage and is developing products which supplement natural resources. Sources: Modern for group showings, Sterling for tv.

People, Products and Progress, 1975, 28 min., color, U.S. Chamber of Commerce. A slide-motion picture depicting the world of tomorrow for industry, transportation, business, and the householder. Artwork shows the new devices which will speed work, create greater leisure and better living for all. A testimonial to the imagination and productive power that come from America's free enterprise system. Source: Chamber of Commerce — purchase, $125.00; rental, $15.00 per week or fraction thereof.

The Right to Compete, 13:2 min., color, Association of American railroads. Animation shows how railroads, industrialists, merchants and businessmen have helped make our country strong, free and secure by producing better products under the stimulus of competition. This theme is related in the film to the present conditions of transportation and the railroads’ fight for the “right to compete.” Source: Assn. Films, Sterling.

Share in America, 24 min., color, Sunray Mid-Continent Oil Co.hamatizing the theme, “people’s capitalism,” this film depicts the role of service station operators in the nation’s economy and shows that a company’s stockholders may be ordinary workers who save and invest their money by buying corporation shares. The industrial “boss” is seen as a man who works hard, raises a family, pays taxes, goes to church and is respected by his neighbors. Narrator Walter Cronkite answers criticisms of capitalism made by a young critic. The film shows how shareholder investments finance the company’s future. Source: D-X Sunray.

Small Business U.S.A.—The Story of Main Street, 30 min., b/w, Dun & Bradstreet, Inc. For the guidance of small business management, this is a tour of small businesses as viewed by an accountant. The accountant, George A. Hester, asks: “Is there a formula for success in business?” Assisted by a lawyer, banker, Dun & Bradstreet credit reporter and several business men, Hester visually forms his answer. In visits with small business men, the accountant discovers how problems are met—successfully and unsuccessfully. The film shows situations in a drug store, a ladies’ wear store, a machine shop, a hardware store, a grocery store. Source: Ideal — rental fee, $2.75.

The Story of Creative Capital, 14 min., color, U.S. Chamber of Commerce and E. I. du Pont Nemours & Co., Inc. Using a whimsical story, the film illustrates, explains and interprets the function, origin and significance of capital investments in our economy. All the Elf brews a magic sleeping potion for those who want to get away from the hectic modern world. Rick Van Winkle wants some because he feels he doesn’t fit in this world of “high finance.” Elf’s illustration and explanation of the individual’s insecurities is an important and major force of our economy brings out the points of the capital investment story. Semi-animation is used. Source: Chamber of Commerce — purchase, $100.00; rental, $15.00 a month.

Yardsticks for Tomorrow, 27 min., b/w, Sears Roebuck Foundation. Five “yardsticks” with which a company may measure its present and future achievements in a free competitive economy. Source: Modern.


COMMUNICATIONS IN BUSINESS

Improving Conferences and Meetings: Development of Executive Leadership: Principles of Communication

All I Need is a Conference, 28 min., b/w, General Electric Co. How to conduct a conference, taking into consideration the individual’s personal and business problems which he brings along with him to the conference table. In a semi-humorous vein, the story shows how one conference leader leads but doesn’t dictate, and gets these individuals to work together as a group to solve the problem brought up. Source: Strauss — purchase, $165.00 with two session Trainer’s Guide and Primer on Meeting Leadership.

The Communications Casebook, 10 min., each, b/w, Henry Strauss & Co., Inc. Four short films deal with specific aspects of the problem of communication between executives and supervisors and their employees. Titles: The Case of the Tuned-Out Mind, The Case of the Wrong Wave-Length, The Case of the Chain Reaction, The Case of the Silent Yell. Leader’s Guides for four sessions included with purchase of set. Source: Strauss — purchase, $75.00.

How Not To Conduct a Meeting, 10 min., b/w, General Motors Corp., Lenord Q. Stoppagel, well-known radio and movie comic, burlesques common errors and omissions so frequently encountered in poorly planned meetings. Typical faults included are poor acoustics, poor ventilation, interruptions, inadequate planning. Informal luncheon gatherings and other similar meetings are the type discussed. Source: GM.

Fifty Heads Are Better Than One, 30 min., color, sd slidefilm, McCormick & Co., Inc. The sponsor’s multiple management system is explained, following which there is a question-answer period. Source: McCormick.

Mr. Finley’s Feelings, 10 min., color, Metropolitan Life Insurance Company. A cartoon cue for an exploration of methods for dealing with “stress” situations of personal relationships. Source: Metropolitan.

Person to Person Communication, 14 min., color, b/w, McMurry-Gold Productions. Good listening habits are exemplified in a series of humorous everyday situations for employee conversations and the misunderstanding caused by not listening is noted. Source: McMurry — purchase, color, $200, b/w, $160.

McKesson Management Development Program, 15 min., color sd slidefilm, McKesson & Robbins, Inc. A visualization of M & R’s program of organization, planning, performance review, inventory and personal development; supplemented by brochures on self-development. Source: McKesson.

Our Invisible Committees, 23 min., b/w, National Training Laboratories. How social pressures affecting the members of a meeting operate against the cooperation and decision objectives of a meeting. Source: NTI — purchase, $85.

Production 5118, 30 min., color, Champion Paper and Fibre Co. Using the technique of a “story within a story,” this film discusses a basic human relations problem — communications. Players sometimes portray people in the story, sometimes themselves. A valuable lesson emerges from this treatment: only in an understanding and sharing of ideas can they be transmitted fully and clearly to business associates and friends, and thus voluntary cooperation be achieved in work. Source: Modern.

The “Snowball” Conference, 12 min., color, Allan H. Mogensen. A portrait of the redundant executive. He wastes conference time by poor planning. His conference rumbles downhill gathering new members as it goes down. Wherever he goes, the film shows the correct way to call a conference. Source: Mogensen — purchase, $85.00.

Training Is Good Business, 20 min., b/w, Goodyear Tire and Rubber Company. Intended to motivate business men toward a program of systematic training of their employees for greater efficiency and production. Source: Modern.

The True Security, a film training kit with supplementary reading material, Mutual Benefit Life Insurance Co. An eight meeting session kit of motivational and training aids, this unit includes the following subject titles: The Time Is Now, Teamwork, Planning, Financial Planning, Integrity, Craftsmanship, Leadership, Communications, Strengthening Management Skills, Developing Subordinates, Source: Mutual.

B U S I N E S S S C R E E N M A G A Z I N E
WOODWARD Way, 30 min., color, Woodward Governor Co. Pictures the sponsor's concept of industrial family living, which is intended to let employees share in management of the plant and to afford agreeable working conditions. Source: Woodward.

The "Yes-Man" Conference, 12 min., color, Allan H. Mogensen. A caustic spoof of the "tell 'em" boss who monopolizes his staff meetings. Only his yes-men participate...he figures they are the only bright ones on his team. Later, the boss realizes that he's not getting the full benefit of the organization's brain power. He starts using the staff's talents. Source: Mogensen—purchase, $85.00.

You Decide, 27 min., color, The Ohio Oil Company. Employing television quiz show format, this documentary shows the kinds of questions faced from day to day by the employee-management aspect of management. A public relations effort, this picture could be useful to other organizations in familiarizing their employees and communities with company problems. The film indicates that the successful operation of a company is not the automatic result of a changeless formula. Pat answers are not supplied but the importance of managerial decisions is underscored. Source: Modern.

FILMS ON EMPLOYEE RELATIONS
Labor-Management Problems and Attaining Cooperation
Arbitration, 30 min., b w, American Management Association. An actual arbitration session between SKF Industries and the United Steelworkers of America, Local 2898. Source: AMA—purchase, $185.00; rental, 30¢.

1101 Sutton Road, 30 min., color, Champion Paper & Fibre Co. This challenging 1958 film deals frankly with its theme: "to get more of what you want, you must produce more of what other people want." Through its principal characters, viewers are shown how attitudes, cooperation and understanding can improve the industrial climate. Source: Modern (released Aug. 15).

Examining the Will to Work, sound slidfilm, 14 min., color, Henry Strauss & Co., Inc. Cartoon images and narration translate some more recent findings of management specialists on how to help people climb to higher levels of job performance and satisfaction. Approaching the problem from the supervisor's viewpoint, the film covers many factors of human-relations skills of leadership—"job climate," such as how men feel about their jobs, how they feel about the group they work with, how they feel about their immediate supervisor. Trainer's Guide accompanies film. Source: Strauss—purchase, $75.00.

More Than Telling, 23 min., b w, New York Telephone Co. The problems of communication between employees and supervisors is dealt with in this production. A typical supervisor is shown in a series of dramatic vignettes, dealing with employees' "need to know." How their morale and effectiveness is affected when this need is not satisfied and its communication to the public outside, is strongly stressed. Although for telephone employees, film can be used in most all organizations. Source: Bell.


Working Together, 23 min., color, b w, Encyclopedia Britannica Films, Inc. Mutual understanding is attainable and worth the effort as seen in a case history of labor-management relations in an industrial concern (film originally produced for The Twentieth Century Fund). Source: EBF—purchase, $100; rental, $4.50.

You Are There at the Bargaining Table, 50 min., b w, American Management Association. From a

FILMS FOR MANAGEMENT
You...at the Bargaining Table: closed-circuit telecast, this is an unheralded session of new-contract negotiations between Rogers Corp. officials and representatives of the International Brotherhood of Paper Makers (AFL); film works with conference kit. Source: AMA—purchase, $185.

PUBLIC RELATIONS FOR INDUSTRY
How PR Works in Principle and Practice for Business
Company Manners, 20 min., color, Union Pacific Railroad. "Good communications with the public is everybody's business." How this Union Pacific motto is fulfilled by all levels of workers is shown in an exposition of the railroad's Press, Radio and Television department. The pattern of Union Pacific's PR staff activities is inter-related with good service throughout the railroad which provides public relations in depth. The conductor, the reservations clerk, the freight sales man, office workers, section hands help make friends of the public. Source: Union Pacific.

Disaster File—Hurricane Audrey, 15 min., color, National Board of Fire Underwriters. Show how the NFBU responded to the storm of damage claims which came in the wake of Hurricane Audrey, this film provides an example of large-scale emergency business operation. Hurricane Audrey devastated coastal Louisiana. Civil Defense forces, the Red Cross and the Salvation Army rushed to the rescue. In a few days, 360 adjustors were at work in the area. In 29 days, $90% of the storm-born claims had been processed and $25,000,000 had been paid to policy holders. These fast payments meant reconstruction could begin immediately. Source: Bureau C.

For Immediate Action, 18 min., color, Bell System. Designed to impress users of PBX systems with the importance of answering their phones promptly, placing calls personally by number and staying on the line. A newly appointed executive in a company finds his new office's PBX service below the standard of his former branch. He finds how service slows when people fail to answer their extensions promptly; that it is common practice to place calls by name and address rather than number; that many employees ask their secretaries or the PBX attendant to call numbers and ring them back when the call goes through. When an important customer cancels all business because of these poor phone habits, the executive dictates a memo to the company president urging immediate action policy of prompt answering, placing calls personally by number, and staying on the line. Leader's Guide and folders for audience distribution available. Source: Bell.


Management Looks at Externals, 30 min., b w, Remington Rand Div., Sperry Rand Corp. Vice-presidents of six companies discuss the value to their firms of external publications. Source: Remington.

Public Relations for Business and Professional People, 11 min., color, sd slidefilm. Pat Dowling Pictures. Mapping public relations fundamentals for small companies and professionals, this film defines communication...
FILMS FOR MANAGEMENT


Thanks for Listening. 30 min., b w, The Bell System. The principal character gets off to a confusing and frustrating start due to his poor telephone manners. In the sequence following his phone talk to him, suggesting he put himself in the place of others in his organization to handle some of the calls they receive. He subsequently assumes the roles of many stock clerks to boss. As he begins to see the importance of proper phone usage, his phone suggests he handle several different difficult calls which might be handled in several kinds of businesses. He becomes a doctor, hotel room clerk, railroad information clerk and department store attendant. He corrects his ways and begins his day in a more pleasant and efficient manner. Source: Bell.

The Voice of Your Business. 11 min., color, The Bell System. Animated cartoon presents telephone courtesy practices in a humorous but effective way for executives and employees of business organizations. Depicted are many of the bad telephone habits which cause ill-will and lose orders. Source: Bell.

MARKETING, THE OUTLOOK AHEAD

Urban and Rural Developments Promise a Bright Future for Business; Marketing in This “Air Age” Economy

The Right Promise of the American Farm Market. 12 min., color, Fortune Magazine. Animated cartoon gives close-up views of figures which show that the majority of farm sales and farm purchases are from less than half the farmers in America. These farmers are also business men, experts in use of credit, chemistry and internal combustion engines, and willing to make capital commitments relative to their own resources that could stagger General Motors is shown. These farmers are dealt with in terms of demand for food, processed farming, improved techniques, resources, and methods and research. Glowing picture of future for these farmers is presented. Source: Fortune—three-year lease, $275.00 (limited number of preview and one-time screening prints available).

Challenge to America. 28 min., b w, Assn. of National Advertisers and American Assn. of Advertising Agencies. Looks at next 3 years and defines the route to “richer life as ‘integrated and creative marketing.” With such marketing, companies can help raise the average income of American families to an all-time high. Stress is on effective marketing as the answer to fears of reproduction, unemployment and discontent. Source: ANA and AAAA—purchase, $75.00.

The Changing American Market. 20 min., color, Fortune Magazine. Semi-animation presents a detailed survey of recent marketing trends, details the revolution in incomes which reshape the market, highlights mass migration to suburbs as new marketing area, and examines each major market for goods and services. The relative advantages of the major ways Americans spend their money. Source: Fortune—purchase, $300.00 (limited number of preview and one-time screening prints available).

AMERICA AND THE WORLD MARKET

A Changing Liberia, 22 ½ min., color, Firestone Tire and Rubber Company. Shows the modern emergence of Liberia, founded in 1847 by freed American slaves. Liberia is seen as an independent nation, where material and cultural living standards are rising rapidly. The wealth and security provided by the rubber industry is shown as a component of Liberia’s political independence, economic improvement and cultural development. How old and new ways blend and how the new Liberian worker and his family adjust to the modern economy’s environment is depicted. Rubber represents 75% of the country’s export but the film notes the other natural resources growing to Liberia’s export economy. Source: Assn. Films.

Lifelines U.S.A., 26 min., color, Committee of American Steamship Lines. Highlights role of international commerce in the nation’s economy and in world relations is accented in this documentary of U.S. merchant ships and the areas they serve. Carrying cargoes between ports of call, merchant seamen and ship owners form long lines in the lifelines of international enterprise. Together with farmers, factory owners, businessmen and others who provide facilities for world trade, the merchant shippers, interviewed in the film, help maintain and expand economies and strengthen ties among nations. Source: Assn. Films.

The Living Circle, 13 ½ min., color, United Fruit Company. Live photography and animation tell this story of North and Central America’s economic interdependence. Mayan art is used to suggest that the decline of the Mayan civilization possibly was due to isolation from the rest of the world. Presented is a circle in which: the flow of coffee, bananas, abaca, cacao and palm oil northward earns money for Latin America; the export of sisal; the flow of U.S. private capital into Latin America helps the tropical land to prosper and modernize; the U.S. is the hands of Latin America produce and the im...
The Living Circle: continued
The port of manufactured goods build a better life for Latin Americans. Source: Assn. Films.

Partners in Progress, 19 min., color, Sears, Roebuck & Company.

FILMS ON ADVERTISING & SELLING
(Also see Business Seven Lists of Sales Training Films)

Bradshaw’s Billions, 26 min., color, Eastman Kodak Company. Starring George O’Hanlon, alias “Joe McDookey, as ‘George Bradshaw,’ this educational fantasy presents the story of various printing processes and their application in advertising campaigns. The whole concept of graphic arts, not exclusively the how link between local and national advertising works and also merits of illustration, is presented, with stress on photography’s role in process, layout, etc. Source: Kodak.

The Direct Mail Story, 16 min., color, Reuben H. Donnelley Corp. Animated cartoon explains mail advertising is created and campaigns planned by following local mailings. Shows how direct by nationally compiled consumer lists can be refined for such a campaign in the mythical “Z” Corp. Source: Donnelley or Direct Mail Ad.

The Magic Key, 20 min., color, Raphael G. Wolff Studios, Inc. Shows the development of advertising, elements of mail, music, etc. then illustrates the relationship of American industries growing to advertising. It delves deeply into specifics of the media which focus the wares and ideas of manufacturers into the connoisseur and salesman.

INDUSTRIAL PRODUCTION & CONTROL
Films on Automation, Purchasing, Inflation & Control


Industrial Purchasing, 21 min., color, b.w., Encyclopaedia Britannica Films, Inc. A review of the function of a purchasing director which depicts the necessity for teamwork between purchasing and other departments. Source: EBF — purchase, color, $200, b.w. $100; rental, $7, $4.50.

Inflation In Business, 36 min., color, Arthur Andersen & Co. Deals with problems concerning

FILMS FOR MANAGEMENT

Inflation in Business: continued allowance for depreciation — as affected by advertising theory and income tax law; inflation’s effect on a company’s profit. Source: Andersen.

Numerical Control, Industry’s Advanced Production Method, 21 min., color, Boeing Airplane Co. Planned for technical and laymen audiences, this film explains the numerical control method of automatically machining complex parts, using punched or magnetic tape for electronic direction of all cutting operations. The processing of a typical part is detailed: original engineering drawings, how cutters paths are plotted, calculation of their three-dimensional descriptions, translating the descriptions into tape commands via electronic computers, and the actual machining operations. Source: Boeing.

REPORTS ON INDUSTRIAL RESEARCH

The Constant Quest, 28 min., color, Gulf Oil Corporation. Industrial research is exemplified in this study of the scope of operations at Gulf Oil Corporation’s research center at Harmaenville, Pennsylvania. Depicted is the constant quest by more than 1,500 employees who do research in many areas of the oil industry. This research ranges from new insecticides to nuclear science, it develops an airborne magnetometer for oil exploration, a “profile printer” which cuts oil hunting costs, “In-situ combustion,” which uses fire to recover oil. Source: Gulf Oil.

Man On the Land, 16 min., color, American Petroleum Institute. Animated cartoon tells story of

SOURCES OF FREE LOAN FILMS

Andersen — Arthur Andersen & Co., 67 Broad St., New York City.
Bell — The Bell System: AT & T Co., 195 Broadway, New York 7, and local Bell Telephone Co. general managers and pr depts.
Boeing — Boeing Airplane Co., Box 1179, Post Office Box 3707, Seattle 24, Wash.
Bureau C — Bureau of Communication Research, 26 W. 55th St., New York City.

D-X Sunday — D-X Sunray Oil Co., Company Advertising Dept., Box 381, Tulsa, Okla.
Gulf Oil — Gulf Oil Corp., Room 1306, Gulf Bldg., Pittsburgh 19, Pa. (Cont’d on next page)
Exhibits at Brussels:

(Continued from page 39)

But subjects which feature more or less static material such as a loop on education and one on architecture are not appealing in spite of interesting effects gained by editing.

Problem of Small Screens

Other subjects which feature landscapes and beautiful pictorial compositions are not as effective here as when projected on a standard large screen. The relatively small screen required for continuous near screen projection is not an effective means of exhibition for this subject matter. Generally, the long panoramic shots are inappropriate, and conversely there cannot be too many closeups.

Originally the “loop films” were projected in clumsy, cone-shaped boxes mounted on a metal pillar and so located that the center of the screen was 6½ feet from the floor. Each installation was a separate unit and was located alone or in small groups throughout the pavilion with some consideration for light conditions. Accordingly, at least half of the screens were bleached out by exterior light falling upon them most of the day. Furthermore, the sharp low corners of these contraptions were so located that a number of visitors suffered head cuts from inadvertently backing into them.

Installations Are Improved

The installations are now changed and improved. The new units are so designed that their screens are at eye level. And deep light battles prevent an excessive fall of extraneous light on the viewing screen. Further, partitions have been constructed so that groups of these units can play together in a semi-enclosed area. Their effectiveness is magnified considerably.

But greater improvements could have been made, had there been time and funds for experimentation. One has only to visit the British Pavilion where the designers planned in advance for the inclusion of a similar exhibit to see what can be done. Our films are better; yet they are not as effective as a bank of 23 British “loop films” dramatically presented in a specially prepared area.

A third film exhibit of major importance is the documentary film program which has a broad and impressive representation in the U.S. theatre adjacent to the pavilion. Here film programs are scheduled for late morning, afternoon and evening showing whenever the requirements of the “live” Performing Arts programs give free time.

Over sixty subjects including hour-long TV kinescopes were shipped to Brussels for inclusion in this program. The films were originally divided into seven categories and eleven programs—each approximately 1½ hours in length.

The categories included: “People and Places”, “Sports and Pastime”, “Science and Industry”, “The Arts”, “American”, “The Documentary Classics” and “Medicine”. A committee was appointed to select the individual titles and develop programs. Besides the writer, committee members were: Arthur Knight, film critic and author; George Stoney, president of Potomac Films, Inc.; Richard Griffiths, the Museum of Modern Art; and William Pain, Life Magazine.

The Barrier of Languages

The selection of subjects was made difficult by the necessity of choosing films which were meaningful without full comprehension of the spoken word: The films are projected only in English. But brief resumes of each subject, recorded in French and Flemish, are played to the audience before each film.

Unfortunately, this language barrier precluded consideration of many superb and desirable subjects—for example, some of the fine films on human relations produced by Henry Strauss and Affiliated Film Producers. It also made it impossible to submit kinescopes of some of our outstanding live TV dramatic shows for which there have been many requests.

But in practice, the programs selected and developed before the Fair opened have been only partially successful. Every subject has been played at least once before a good house and has been evaluated. On the basis of this, Mr. Andre Gregory, assistant to Jean Dalrymple, is developing new programs which are increasingly successful. It is expected that the film program will attract an average of three thousand visitors a day into the theatre.

Due to the transitory nature of the audience, long and slow-moving subjects do not display holding power. Neither, apparently, do lengthy “nuts and bolts” films no matter how artfully done. But such totally dissimilar films as Esso’s Energetically Yours, the classic Window Cleaner, In the Beginning, Echo of An Era and Helen Keller In Her Story have become staples of the documentary program.
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The Mighty Mites of Electronics"

With the speed of missiles, sales personnel throughout America get the vital facts about transistors. Those "mighty mites of electronics" which miniaturize the complex circuits of giant missiles, reduce the size of portable radios to a mere handful of dependable communication. With sight, sound and animation, this brief film makes the miracle of the transistor quite understandable. To the men and women all along the GE radio receiver selling lines, it dramatizes important selling information about the products.

The JAM HANDY
Organization
Visualizes Facts That Help Sell

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Pittsburgh
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BIGGEST AUDIENCE IN HISTORY AWAITS NEW SPONSORED FILMS

No. 6 • Volume 19
PRICE FIFTY CENTS
Chairman of the Bored. He frowns on frills like stock options, electric typewriters and a company personality. To outsiders, in fact, his company seems to wear a perpetual frown.

In the world of business, companies have personalities just like people. It’s been proved that a prospect who likes your company is more likely to buy from you. And liking begins with knowing. That’s one reason why go-ahead companies like Champion Paper, Bethlehem Steel, Alcoa and others make interesting 16mm movies and have MODERN circulate them to other companies.

MODERN promotes and distributes public relations films to 22,000 plants and offices. Management shows these films to employees to boost morale, to orient them in business fundamentals, to teach new skills, and to acquaint personnel with new ideas that lead to a happier, better adjusted life as a worker, consumer and family provider. The Champion film, PRODUCTION 5118, tells the importance of expressing our thoughts and ideas clearly to others. MODERN’s 28 offices often get calls from businessmen for simply “that Champion film.” Films are shown at management seminars, in sales meetings and training programs, and as “relaxers” during lunch and recreation hours.

The business audience is select, yet only one of many MODERN can provide. You can reach millions of people in business, government, professional and special groups, schools, churches, over television and in the nation’s 17,800 theaters. Trust your films to MODERN and they will be seen by the audiences you select.
The Shortest Distance Between
2 Points Is a STRAIGHT LINE

There are many ways to bring new sales ideas and product information to the person behind the counter. Some are round-about and ineffective, losing force and sales appeal at each step. But one sure way is film... straight line-direct and economical... a film that delivers the full force of the idea—that enthusiastically explains the product. This is the most effective tool a sales manager can have.

Caravel has been making straight line films for over a quarter century—films created by expert craftsmen to the needs of individual clients in dozens of industries. We invite you to view one or more of these films—either in your office or ours—and find out for yourself how they were made to deliver the full force of management planning to the salesman and the customer.

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Calvert Distillers Company
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... and many others

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Golden Opportunities

The cover theme of this issue expresses our firm conviction that this year of domestic and world turmoil is also a time of "Golden Opportunities" in many lines of endeavor. For those concerned with the advancement of the arts and science of idea communication, it is indeed a most challenging period.

The Congress has expressed its concern about lagging educational progress in the sciences, languages and vocational programs in the National Defense Education Act of 1958, Title VI of this Act, providing for research and experimentation in more effective utilization of television, radio, motion pictures and related media for educational purposes" is fortified by an $18 million appropriation.

There are other vast implications in this Act for all concerned with audio and visual media (see page 31) and this is most certainly a time for sober judgment, honest appraisal and utmost cooperation.

Within this immediate field of business and industrial films "and related media" such experimentation and research must be guided in very way possible. Americans with skill and experience in every phase of audio-visual communication must serve if called upon; advise, counsel and assist without regard to personal gain.

We do not overlook direct challenges to progress in sponsored films all around us. For example, the millionfold audiences in theaters, television and 16mm groups who are now accessible to sponsors of worthy new films from industry, government and trade groups.

These "Golden Opportunities" also include specific media and methods such as screen advertising (page 32) and the effective, economical sound slidefilm.

...
CASE HISTORY OF A SUCCESSFUL PUBLIC SERVICE FILM

* "HORIZONS OF HOPE" a live action-animation film in Technicolor

Written and Produced for the ALFRED P. SLOAN FOUNDATION, INC.
and the SLOAN-KETTERING INSTITUTE

JANUARY 1955 THROUGH SEPTEMBER 1956:

3,516 NON-THEATRICAL SHOWINGS — AUDIENCE: 176,926
319 TELEVISION SHOWINGS — ESTIMATED AUDIENCE: 19,772,012

HONOR MEDAL
GOLDEN REEL AWARD
MERIT AWARD
SECOND AWARD
FREEDOMS FOUNDATION
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1955
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Nautilus Polar Journey Shown in New U.S. Information Film
The Nautilus Crosses the Top of the World, a new 16mm sound motion picture release from United World Films, Inc., tells the epic story of this epic feat of last August.

The 9-minute U.S. Information Service film depicts the launching of the world’s first atomic-powered submarine and her christening by Mrs. Eisenhower.

Cameras aboard the Nautilus have recorded the entire four-day voyage of 1,830 miles submerged, from Bering Strait to the Greenland sea, with actual sounds within the submarine, including Commander William R. Anderson’s announcement to the crew at the moment the ship crossed the North Pole beneath the ice cap.

Information regarding non-theatrical use of the film may be obtained from United World Films, Inc., Government Dept., 1445 Park Avenue, New York 29, N.Y.

* * *

Motion Picture Jobs Open With Federal Government
The United States Civil Service Commission is seeking applicants for motion picture specialist positions paying salaries from $4,980 to $9,890 a year, in various Federal agencies in the Washington, D.C. area. Most of the jobs are for duty with the Department of Agriculture and the Department of the Navy. A few positions may also be filled in foreign countries.

Positions to be filled include producer-director, script writer and editor, and film editor. Only experienced applicants will be considered.

Full information concerning requirements is given in civil service examination announcement No. 157B, obtainable from post offices or from the U.S. Civil Service Commission, Washington 25, D.C. Applications must be filed with the Executive Secretary, Board of U.S. Civil Service Examiners, Department of Agriculture, Washington 25.

There’s a GOOD reason!

TV TITLES BY KTS

Air Power...Stage Seven...Our Hero...Fireside Theatre...Mama...The Hunter Man Against Crime...San Francisco Beat...Crouch Adams...The Goldbergs...A Spy Hopalong Cassidy...Fellow That Man Stars Theatre...Willy...Hour of Mystery and many others not yet released.

KNIGHT TITLE SERVICE
115 W. 23rd St. New York, N.Y.
Wilding Specializes in Communicating Ideas Through Visual Tools that Teach, Startle, Challenge, Persuade and Tell.

Communications For Business

...SOMETIMES TAKES US UNDERWATER!

Much of the new HIRAM WALKER picture was shot far beneath the surface of the ocean presenting problems not encountered in shooting on dry land. But topside or under water—the picture was the number one objective to the Wilding crew—who donned diving gear as easily as they put on clothes. Strong currents, sharks and barracuda notwithstanding, they captured exciting scenes for the film SECRET CARGO.
DuKane sound slidefilm projectors
get your message effectively
to any size audience

SHORT & SWEET
THE FLIP-TOP stars at desk-side sales
presentations. Dramatically tells a hard-sell
story without mess or set-up time, without room
darkening. Record and film simply slide into slots.
Polarcoat rear-projection screen for startling clarity
in color or black-and-white. Top voice fidelity.

FULLY AUTOMATIC
THE MICROMATIC is the industry’s
standard for quality and performance. Film advances automatically—always
on cue—triggered by standard 30-50 impulse. DuKane “Redi-Wind” eliminates
film rewinding forever! Shadow-box screen
built into compact, attractive carrying case, plus plenty of
power for big-screen projection.

AUDITORIUM SIZE POWER
THE AUDITORIUM COMBINATION brings
you fully automatic sound slidefilm projection.
The high powered projector with 1200-watt
capacity combined with the high powered
auditorium sound unit produces large, brilliant
pictures and fills any auditorium with sound.
Entire combination packs into two compact,
attractive carrying cases.

There’s a DuKane sound slidefilm projector especially made
to bring your message to any audience, from one to thousands! DuKane’s top quality and rugged dependability give you
sparkling pictures and bell-clear sound, now and for many years
of hard use. Simple to operate, even by inexperienced personnel.
For a demonstration in your own office, send in the coupon.

Names That Made News In The Month

Schafer and Robins Named
Senior VP’s at Jam Handy

Appointments of Everett Schafer and Russell B. Robins as senior vice-presidents of The Jam Handy Organizations are announced by Jamison Handy, president.

Schafer, now senior vice-president in charge of planning and programming services, has been vice-president in charge of service
development. He has been with Jam Handy for 29 years. Robins is resigning as vice-president and director of Young Spring and Wire Corporation to
rejoin Jam Handy, in charge of market development and merchandising services. Until he joined

Young several years ago, Robins
had been in charge of Jam Handy
sales stimulation programs and in-
stitutional activities for the food and farm implement industries.

He is immediate past president and a director of the Detroit Sales Executives Club.

New Sutherland Subsidiary
To Make Educational Films

John Sutherland, president of John Sutherland Productions, Inc., has announced the appointment of Dr. Raymond Denno as vice-president and general manager of Sutherland Educational Films, Inc., a wholly-owned subsidiary.

Now a producer of nationally
distributed industrial films, Suther-
land is expanding operations to
include the production and dis-
tribution of educational motion pic-
tures under the direction of Dr. Denno. A graduate of University of California, Santa Barbara, Dr. Denno has received advanced de-
gresses for his work in education at
University of Southern California and U.C.L.A.

For the past 12 years he has
served as director of audio-visual
services for San Diego County Schools. He has had 25 years ser-
vice as a teacher and school ad-
ministrator, and has been a fre-
quently contributor to a-v publi-
cations and an officer of state and
national education organiza-
tions.

DuKane Corporation, Dept. "S", 52 E. 40th St., Chicago, Illinois
I am interested in learning more about DuKane sound slidefilm
projectors, particularly
☐ the Flitop;
☐ the Micromatic;
☐ the Auditorium Combination.

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DUKANE products are sold and serviced by a nation-wide network of audio-visual experts.
NO ROOM FOR DOUBT...

Charles Ross
HAS ALL YOUR EASTERN PRODUCTION NEEDS

lights  grips  props

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reflectors  dollies  mike  booms
location  umbrellas  water  coolers

boxes  hydraulic  stands
scrims  nets  parallels
directors  chairs  drops

DC GENERATOR TRUCKS TOO...
1600 amperes, 1000 amps, 700 amps, 300 amps, 200 amps.
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333 West 52nd Street, New York City, Circle 6-5470
Picture of the U.S.A.

A Portrait of America from Pan-American World Airways

ONE OF THIS country's greatest problems in the field of world affairs is to get other nations to see as we see ourselves.

Many highly-qualified observers of the world scene as it affects the United States—among them Vice-President Richard Nixon—believe that many of the troubles we face in our foreign relations stem from a distorted image of our country among the world's peoples.

Theatrical films, which for dramatic reasons often play up heavily some of the less attractive aspects of American life, have had a mixed impact on foreign audiences. Raised by some for their "outstanding candor," such films have been condemned by others as "a prime source of misunderstanding" of what the real America is like.

Real Good-Will Builders

In a more quiet way, the non-theatrical sponsored motion picture as shown itself capable of doing a job of building good-will about which there is little or no controversy. An impressive example of this type of film is *U.S.A.*, produced for Pan American World Airways by Henry Strauss & Company.

As reported by Pan-Am officials around the world, *U.S.A.* has stimulated such reactions as:

"Your dignified, restrained, high-level presentation of the United States is of tremendous interest to people in Latin America."

"Reaction to U.S. film in France, United Kingdom, Spain, Portugal truly outstanding. Many have voluntarily stated greatest ever."

"Film considered by audience best example of national and industry promotion ever viewed. Effect all we could desire."

In light of the fact that the film's primary purpose was commercial, such comments are all the more gratifying. When it was made, *U.S.A.*'s main aim was to highlight features of this country that would interest people in paying us a flying visit via Pan American.

Study in Film Ingenuity

How the film met this purpose, and also created an informational and inspirational tool which the U.S. Information Service considered worth translating into 29 languages for showing in 300 overseas locations, is an interesting study of film-making ingenuity by Strauss and Frank Howe, Pan Am's director of sales and service training.

First of all, the film had to cover, in reasonable length and at reasonable cost, the story of 165 million people and 3 million square miles of earth, and 300 years of history. It had to do this in a way that would appeal with equal force to audiences of widely different backgrounds and interests.

It had to pay its own way as a sales promotion device, while retaining a high degree of artistic and cultural validity. To work out these apparent contradictions in a film that would have unity of feeling, freshness and powerful impact, a basic framework was developed.

Forces That Shape Our Land

*U.S.A.* would concentrate visually on those aspects of America which would have strong tourist appeal, but it would explain them in terms of the historical and cultural forces that shaped the land and its people. It would help its audience to know America as one person gets to know another—from the texture of his voice, the characteristic expression of his face, the present in which he lives and the past that has made him what he is.

Translating this ambitious idea into 45 minutes of screen time wasn't an easy task. A quarter-million feet of color film was screened; over 200 different productions from dozens of industrial, government and private files. Camera crews went on location to supply special material not obtainable from library sources. Tying all of this together, special artwork vignettes were assembled or drawn, recreating the flavor of pilgrim New England, the pioneer West, and other major historical areas. The revealing voice of folk music was chosen to counterpoint and supplement the narration.

A Picture of Wide Latitude

The result is a motion picture that ranges America from border to border and from era to era. History and geography become a backdrop for the story of America's people—what they are, what they do, what they believe; how they work, and pray, and play.

The quiet serenity of a university town; the brush excitement of a vacation resort; the surging of mills and mines; the richness of farms and forests—all these are skilfully woven together into a panorama of many lands made one.

At the end, as the narrator says: "When you begin to see the many-sidedness of the land and the people, their fulfillments and their needs, their present and their history—you feel you are beginning to know them."

Honored in U.S., Abroad

Recipient of a Freedoms Foundation medal, and honored at such domestic and international exhibitions as the Edinburgh Film Festival, the Columbus Film Festival and the Milan Samples Fair, *U.S.A.* joins the noteworthy series of unusual travel films produced by Strauss for Pan American, a series which includes Japan, Spain, and a forthcoming release on Tahiti.

Since *U.S.A.* was primarily designed for overseas showing, only a very limited number of prints are available for adult domestic use. Anyone interested should contact: Supervisor-Films, Pan American World Airways, 28-19 Bridge Plaza North, Long Island City 1, New York.

**Aircraft Equipment Maker**

**Airs TV Spots on Air Travel**

A manufacturer of aviation products has taken to the "air" for the first time to promote travel by air. United Aircraft Corporation recently spotted a 20-second tv commercial, produced by Transfilm, in major travel markets. The tv spots were part of a special summer campaign just completed.

United Aircraft does not deal directly with the public, but is a major supplier of aircraft engines, propellers and aviation accessories to commercial airlines.
“Versatility”

In Color or Black and White Film Processing

WINDJAMMER

First Cinemiracle Production: Eastman Color Negative Processing and Prints by Tri Art.

MAGNETIC OR OPTICAL SOUND PRINTS by DU-ART

... made from your magnetic striped material to bring you lower production and laboratory costs with superior sound quality.

* Send For Technical Bulletin 6

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Experienced film users know they're putting their company, their product, their services on the line when they put them on film.

The impressions which their films make are lasting and all-important impressions in the minds of their customers, prospects and employees. That's why major industrial film users come to KLING.

KLING Creativity ... KLING Quality ... KLING Service ... can make your next film a film which does its job impressively.

**Winners of National Visual Presentation Awards To Be Announced at New York Luncheon October 7**

Entries in the Sixth Annual Awards Competition of the National Visual Presentation Association are now being judged preparatory to announcement of the winners at the Sales Executives Club Luncheon at the Roosevelt Hotel in New York on October 7.

Judging, under the general chairmanship of Richard Daniele, of Manhattan Color Lab, is being conducted under new and unique rules this year, which are designed to insure utmost fairness and to eliminate the haphazard methods which are sometimes encountered in film award competitions.

The NVPA has sought to provide enough categories and classifications of visuals so that the problem of entirely dissimilar subjects made for widely divergent purposes competing against each other can be avoided. Awards are being made in six categories:

- Public Relations and Educational
- Employee Relations
- Employee Training
- Sales Promotion
- Sales Training
- Point of Sale

In each of three classifications of use:

- Motion Pictures
- Films, Transparencies and Slides (excluding motion pictures)
- Others (Flip Charts, Flannel Boards, Mock-Ups, etc.)

What makes the method of judging unique is a system under which points are awarded for each of four criteria:

- Script (originality, continuity)
- Technique (casting, visualization, sound)
- Quality (lab technique, sound, color)
- Overall Opinion

NVPA's new judging system was established after much discussion, evaluation and pre-testing by Chairman Dick Daniele's committee. Technical chairmen for the six categories are:

- Susan Wayne, Seymour Zweibel Productions
- Murray Fairbairn, Academy Productions
- J. H. Ricau, Life Magazine Filmsstrips
- Richard Jayson, Color Films, Inc.
- David Piel, David Piel, Inc.

And, the panel of judges in each category are composed of outstanding users of visuals. Each judge has pledged to be on hand to view every single entry in his category. Judges will not, of course, sit on categories in which they have entries.

A record number of entries were received this year. With first and second place awards in each of three classifications and six categories, 36 awards in all will be made at the Annual Day of Visual Presentation on October 7.

**N.Y. Producers Sign Contract With Screen Directors Guild**

The Screen Directors International Guild and the Film Producers Association of New York announced on September 4 that agreement had been reached between the two organizations on the terms of a contract covering screen directors employed by members of the association.

This contract recognizes the Guild as the bargaining unit for directors, and establishes minimum wages and working conditions. The contract applies equally to Canadian members of the Guild.

**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
“New DuPont ‘Superior’ 2 . . .
the finest film I’ve ever used”

This was the reaction of Don Malkames, A.S.C., Director of Photography for the television series, “Rendezvous,” being produced by Kenco Productions, New York, for CBS.

After using the completely new DuPont “Superior” 2 Type 936 Motion Picture Film for thirteen half-hour shows, Mr. Malkames joined the laboratory technicians in praising the film. Their conclusions were:

Finest grain structure they had ever seen;
Extreme flexibility and latitude;
Captures rich blacks yet picks up excellent detail in spilled light areas with no additional fill lighting;
Excellent tonal gradation;
Requires one-third less processing time.

Don states: “This new DuPont film does more to make my job easier than any other film I know. It takes a lot of the headaches out of lighting and actually produces better pictures than you have any right to expect. Without doubt, 936 is the finest negative stock I’ve ever used.”

For additional technical information on DuPont Type 936 Motion Picture Film, send the coupon below:

Du Pont Photo Products Department
2432-A Nemours Building
Wilmington 98, Delaware

Please send me technical data on the new “Superior” 2 Type 936 film.

Name: ____________________________
Address: __________________________
City: __________________ State: ______

Better Things for Better Living . . . through Chemistry
Films for Industry To Be a Major Topic at SMPTE 84th Semi-Annual Meeting in Detroit Oct. 20-24

"Films and Television in Industry and Education" will be the theme of the 84th semi-annual convention of the Society of Motion Picture and Television Engineers, October 20-24 in the Sheraton-Cadillac Hotel, Detroit, Michigan.

Program chairman for the convention is C. E. Heppberger, National Carbon Company; associate chairman is Harold W. Kinzie, Wilding Picture Productions, Inc.

Fourteen different units have been designated under the broad general theme of the convention. Topics and topic chairmen in charge of collecting and processing technical papers for the event are:

List of Topics, Chairmen


Session on Lab Practice

The session on Laboratory Practice will open the SMPTE technical discussions on the morning of October 20. Emphasis in this session will be on equipment and film processing problems.

Following the get-together noon luncheon will be the symposium on 16mm Color Intermediate Negative Positive Release Printing, in which seven panel members will participate in informal discussion and consider questions from the audience. The evening program will comprise documentary and educational film production subjects of popular interest.

All-Day Meeting on Films

Both morning and afternoon sessions on October 21 will be on the general topic of Films for Industry and Education. A panel discussion of all papers presented under this topic will conclude these sessions. Presentation of SMPTE Awards will be made at the evening session.

Morning session October 22 will consider Television Equipment and Practices; equipment improvement and application problems will be emphasized. The afternoon session topic will be Kinescope Recording Problems and Equipment, and will cover kine evaluation, contrast reduction, new recorders and production aspects. Annual cock-

CONTINUED ON PAGE 16

LOOK to the book...for every film requirement

It's FREE...on request

Reams of copy could not convey the full Calvin story to our clients and prospective customers! However, this four-color, 12-page brochure presents Pictorially the scope of our motion picture operation. We would like to send you a copy today for your reference library, so that you might become better acquainted with our ability to serve you.

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At CFI, hand labeling head leaders on release prints is obsolete. Identification data, inscribed in the negative leader, is reproduced in the head leader of each release print. When reinforced with white opaque cellophane tape, the result is a more durable leader, which is easy to read and 100% accurate.

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521 W. 57th Street, New York 19, New York

*Patent Pending
The billion dollar question: how can you increase sales?

THE INEXPENSIVE ANSWER

Through a sales and product training program that will teach salesman how to:

1. present a favorable company image
2. put into action principles of good salesmanship
3. tell a convincing product story
4. get the order by asking for it

Fred Niles Productions custom-tailors successful sales and product training programs to fit your budget and your needs.

For further information without obligation, call
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22 W. HUBBARD ST. CHICAGO 10, ILL. SU 7-0760

Industry Producers Group Hears Navy's Film Program
The Navy's motion picture program was outlined for members of the Industry Producers Association, Los Angeles, at their September meeting.

Speakers were Lieut. Commander Fred Hewitt, Officer-in-Charge, U.S. Navy Motion Picture Office, Hollywood, and Lieut. Commander Robert R. Wagner, Photographic Officer, U.S. Navy Air Missile Test Center, Point Mugu. The first speaker discussed the over-all Navy motion picture program, and the second described filming activities at Point Mugu and told of the forthcoming Pacific Missile Range.

Members of the IFPA were guests of Harold Scheib, president of Cinema Research Corporation, at a buffet supper preceding the meeting, and were taken on a tour of the company's facilities.

New Low Air Freight Rates Announced for Film, TV Tape
New low air freight rates for film and television tape have been put into effect by Emery Air Freight Corporation between Chicago, New York, and Los Angeles and 43 key cities in the U.S.

The new rates, lowest in company history, will save from 10 cents to more than $40, depending on weight and distance, on shipments to more than 214 TV stations, Emery said. The revised schedule also sets a new low minimum of $3.40.

Emery, largest domestic freight forwarder in the United States, also operates to Europe and the Middle East and across the Pacific to Hawaii and Australia. The company's service includes pick-up of cargo at the point of origin, supervised dispatch of the shipment by the first and fastest carrier, and delivery to the ultimate destination.

Film on Automotive Safety is Popular
Your Safety First, 13½ minute color film sponsored by the Automobile Manufacturers Association, has been seen by almost 26 million people since its introduction 15 months ago. The film has had 7,467 group showings and 314 telecasts; the number of live viewers totaled 523,925.

A heavy carrier, with a unique and revolutionary service, saves executive man hours every day by describing its operation and its benefits to shippers through a new film. The script was written by...
Artists of the arc-light come to us with a multitude of problems—some “never before attempted.” We give freely of our time and experience.

But lighting is only one phase of film-making. Topflight cameramen, producers, directors, editors and recording engineers come in with their own unique problems—some “never before attempted.”

Because no one man alive knows everything there is to know about making motion pictures, we employ outstanding specialists in each category. Collectively we add up to more know-how than any organization east of Hollywood.

So look upon CECO not only as headquarters for renting, selling and servicing the world’s finest professional equipment. Look upon us as friendly people you can come to for creative help. If you are eager to rise above cliché picture-making, scrape off the old techniques and let us help you apply a few coats of bright imagination. Come in—anytime.
"LET THERE BE LIGHT!"

When the Gods of Film Creation say—"Let there be light!"—CECO often has a hand in it. Not only do we have the largest assortment of lighting equipment to be found this side of the Rockies, we have a staff that will put together any combination for any effect, whether it's for studio or location lighting as in photography, CECO always gives the right hand to Creative Talent. If we can't throw light on the subject, nobody can. So try us—anytime.

ADDITIONAL PRODUCTS
Camera Equipment Company offers the world's largest and most comprehensive assortment of professional cameras, accessories, lighting, editing, processing, and animation equipment. The quality product isn't made at all if we don't carry. See our splicers—exposure meters—projectors—screens—marking pens—editor's gloves—editor's bags—racks, barrels, and tables—stop watches.

Oxberry Animation Stand
Designed to accommodate all standard 16mm and 35mm cameras and stop-motion motors, it features electric zoom, underlining, top lighting, and a compound with west, north-south and rotating movements. Zooms from 3 to 12 field with 25mm and larger with adaptor 15mm lens. The top 21" x 27" and 39" high. Made of welded steel, it utilizes 3 point floor suspension.

Model "Standard"

Through a sales and product training program that will teach salesmen how to:
1. present a favorable company image
2. put into action principles of good salesmanship
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35mm CECO Professional Film Viewer with Double System Magnetic Sound Reader

Easy threading, portable. Views film on large 6" x 4½" brilliantly illuminated screen. Also available with single system optical sound reader, or as a viewer only. Counter (illustrated) is optional, and can be easily attached. Available in 16mm models.

Arri 35 Sound Blimp Model 400

For 200 ft. or 400 ft. magazines. Camera on its synchronous motor base is cushion-mounted on rubber blocks. The important reflex viewing feature of the ARRIFLEX 35 is retained. Follow-focus is incorporated. No gears are required around the lens mount. A fingertip dial permits the shutter to be turned over manually. Illustrated on CECO Balanced TV Head.

AKG Polydirectional Condenser Microphone Model C-12

Especially designed for TV, Recording and Sound Film Studios. Features switch box for remote control of directional characteristics, providing omni-directional, cardioid, figure 8 and 6 intermediary patterns. Adjustable mike conforms with studio reverberation. Other AKG Microphones available.

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Accepts 2000-5000 Watt globe. Features easy-to-remove condenser, rudder-type focusing handle with fingertip control, and quick-acting door catch. Elevates from 43" to 100" (2 lifts). Lightweight but extremely rugged. MR arcs and other incandescent models to suit your every lighting need.

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"How to assist customing correct working prom- niling an improved torking With Skydrol", cl-color motion picture hemical Company.

and general acceptance dicate fluids, "SKYDROF" and "SKYDROL 900" have been one of the major ion safety during recent synthetic fluids contain em markedly superior to ey do require different storage and application. e procedures in simple s and technicians is the "orking With Skydrol", being presented to each as an aid in simplifying from airline operators, s and abroad, has been te result that Monsanto n customer goodwill. Parallel situation in your rested in the techniques king With Skydrol so it letterhead for a free

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If CECO
doesn't have it . . .
IT ISN'T MADE!

CECO Synchronous Stop
Motion Motor For
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Three speeds, \( \frac{1}{4} - \frac{1}{2} - 1 \text{ second} \) or \( \frac{1}{2} - \frac{1}{4} - 1 \text{ second} \). 110-volt AC operation. Easily mounted on camera, needs no special tools. Equipped with frame counter. Available for 35mm Standard Bell & Howell cameras. Stop Motion Motors available for 35mm Standard Bell & Howell, 16mm Arriflex, and 16mm Cine Kodak Special.

Tewe Directors Viewfinders
Available in three models (I to r: small, Model B, Model C) for 35mm motion picture camera fields. Models B and C also for motion picture TV cutoff and Image Orth aperture. Model C has an adjustable built-in mask for various 35mm motion picture aspect ratios. Comes with leather case. Small model for 16mm and 35mm. 16mm Model A also available.

Weinberg-Watson Modified Version of Kodak Analyst 16mm Projector

Gives flicker-free projection at speeds from 6 to 20 frames per second. Single frame operation forward and reverse without damaging film. Quick transition from continuous to single frame.

Krylon Dulling Spray and Craftint Spray Paint

Krylon Dulling Spray
Eliminates glare from reflecting surfaces. Dries in seconds. Harmless to high polish finishes. Easily removed.

Craftint Spray Paint
For fast effective touch-ups on backdrops or scenery. Available in dark, medium and light grey, black and white.

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the billion dollar campaign

in conjunction with

the development of the TV-5 synchronous magnetic tape.

Lewin has been a SMPTE member for more than 25 years. He has been a Fellow since 1954, and ago. The film has had 7,467 group showings and 314 telecasts; the number of live viewers totaled 523,925.
California Oil Explains Its New Brand Name to Dealers

Sponsor: California Oil Company
Title: Operation Big Change, 30 min., b/w & color, produced by Walter Engel Productions.
California Oil Company, a subsidiary of Standard Oil Company of California, has been marketing "Calso" gasoline in the Northeast for a number of years. Recently, to more fully coordinate its marketing activities, the company has switched its brand name to "Chevron," a widely-known name in the West where 10,000 service stations display the emblem. California Oil is using this film, Operation Big Change, to show the 2000 Eastern Calso dealers why the change is being made, and the advantages it will have for them.

Because of a last minute decision by the company to make the film, Walter Engel Productions drew the unenviable task of completing the whole film from contract to delivery in three days. Nevertheless, the picture shows practically no signs of hasty production methods. Talks by Calso officials explaining the change come oil believes, as do scenes taken at advertising conferences at Batten, Barton, Durstine & Osborn. Westbrook Van Voorhis narrates portions of the film.

Above: Alfred Wall, president of California Oil, explains reasons for "Big Change."

Technical Film Tells Story of Glass in Engineering

Sponsor: Corning Glass Works
Title: The Nature of Glass, 37 min., color, produced by Paul Hance Productions, Inc.
Designed for technical audiences, this film tells the story of glass as an engineering material. It describes the unique basic structure of glass and illustrates major types of glasses and their characteristics. Production and finishing processes are shown, along with some of the manifold uses of glass as an engineering material.

In a laboratory experiment, the picture shows a slender bar of specially treated glass bend—but not break—under the weight of 200 pounds of steel. The viewer sees the making of a glass delay line for an early warning radar system and watches the deadly efficiency of a glass-nosed missile that senses the heat of a bomber's motors to track it down and destroy it.

Prints are available on free loan to industrial and technical groups and schools of college level and above from Association Films, Inc.

Visualizing the Problems of Getting Oil From the Sea

Sponsor: Reynolds Metals Company
Title: A Mile to El Dorado, 27 min., color, produced by MFO Productions, Inc.
This film takes its title from the fabled city of gold sought for centuries by Spanish explorers. The mile to the modern "El Dorado" is a mile straight down—through the waters of Lake Maracaibo in Venezuela to one of the world's richest oil deposits.

The film depicts the beauty of the Venezuelan countryside and shows how oil production has helped to modernize the nation. It also shows the special problems presented by offshore operations in the lake, and how modern technology is solving them. Aluminum-jacket offshore drilling platforms and aluminum underwater flow lines are among the new developments covered.

A Mile to El Dorado is available to interested groups through all offices of Association Films, Inc.

Below: vice-presidents J. M. Stuart (Reynolds) and Larry Madison, MFO, at preview.

The Case in Point:

Product Education

The Problem: How to assist customers in establishing correct working procedures for handling an improved chemical product.

The Film: "Working With Skydrol", a 15-minute sound-color motion picture for Monsanto Chemical Company.

The introduction and general acceptance of the fire-resistant hydraulic fluids, "SKYDROE" for piston-engine aircraft, and "SKYDROL 500" for jet-engine aircraft, have been one of the major contributions toward aviation safety during recent years.

While these synthetic fluids contain properties which make them markedly superior to petroleum-base fluids, they do require different procedures in handling, storage and application.

To explain these procedures in simple terms to airline mechanics and technicians is the purpose of the film "Working With Skydrol". Copies of the film are being presented to each airline using the product, as an aid in simplifying their training problem.

Response to date from airline operators, both in the United States and abroad, has been most enthusiastic, with the result that Monsanto has gained considerably in customer goodwill.

If you have a parallel situation in your business, you will be interested in the techniques which have made "Working With Skydrol" so successful. Write on your letterhead for a free screening print.

Cate and McGlone
1521 cross roads of the world
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SKYDROL: Monsanto T M Reg US Pat Off.
RIGHT off the REEL

On Two Significant New Films and an Audience Report from Dow on a Three-Year Film Success

☆ Edgar M. Queeney, Board Chairman of the Monsanto Chemical Company, has long been an enthusiastic advocate of his company’s extensive and useful film program. Mr. Queeney knows films and their power to serve many purposes as few men do. He not only understands commercial utilization, but most singularly, production methods—probably better than many professional film-makers do.

As an avocation, Edgar Queeney has carried his cameras to remote locations around the earth, picturing—with rare insight—nature and the primitive life he found. His films, which he photographs, directs and edits by himself, with an assistant, have won the admiration of hundreds of perception critics and the respect of the motion picture production fraternity everywhere.

Made for Ducks Unlimited

During the past year, Mr. Queeney has spent all his spare time producing a new film for Ducks Unlimited, an organization which does immense good for conservation throughout North America. Called The Big Country, the 45-minute color film is a pictorial record of the Alaska sockeye Salmon as it comes in from the sea to spawn in the far upland streams where it was born.

Underwater photography, which culminates the film, is particularly noteworthy, showing the spawning process in great detail. But the film also depicts—and most reverently—the physical magnificence of our new state. Time is spent on the salmon rivers to record the fishing activities of the world’s largest carnivore—the Alaskan brown bear.

A Superb Motion Picture

The Big Country is a superb motion picture in every detail—photography, narration and an original score by Gene Forrell. Production costs alone—undertaken by Mr. Queeney as a contribution to Ducks Unlimited—have been estimated in the trade to be in the neighborhood of $100,000. It is hoped that this fine film may be seen by as wide an audience as possible.

“Soft As A Cloud” and Its 23 Million Viewers

☆ An educational motion picture on the benefits of softened water in the home has won an estimated 23 million viewers in the three years since it was made.

Reporting distribution figures for its 24-minute color film, Soft As A Cloud, The Dow Chemical Company said it has been shown to more than 15,000 individual group meetings and on 378 television broadcasts. Dow is a leading producer of ion exchange resins for water softening systems.

Dow first undertook a national education program on the need for improving the quality of water used in the home in 1953. Since that time, more than a million pieces of literature have been provided to teachers, home economists, and other influence leaders throughout the country.

As a part of this program, Soft As A Cloud was sponsored by Dow in 1955 and placed in distribution through Modern Talking Picture Service, Inc. The film tells how:

“The gentle rain falls softly on the land—and soft it is when first it falls. But when we use it in our home—to drink, to cook, to clean, to wash—minerals from the earth have made it hard. What is it? What can we do about it?”

In almost three years of continuous distribution, 15,576 meetings of all kinds with an audience total of 931,490 saw the motion picture. On 362 tv stations, presenting 378 telecasts, an audience estimated at more than 22,000,000 also saw the film.

The film has been used in high schools and colleges, in county home demonstration meetings, in service clubs and women’s club meetings, by the water softening industry and by many business and private groups.

Reports and audience comments have supported Dow’s confidence in Soft As A Cloud.

“I consider this one of the best teaching tools,” said an assistant professor of the textiles department at Ohio University.

“We all enjoyed this informative film,” reported a safety director at Schofield, Wisconsin. “It’s surprising how little we know about the water we use.”

“Mid-East Profile”—a Timely, Informative Film

☆ Today much of the world’s attention is focused on the Middle East, where new ideas and ways from the modern world converge to threaten old patterns of life for every nation in North Africa, Southeast Asia and West Africa.

Long dormant, this ancient land has been propelled into the midst of twentieth century civilization. Turbulent political problems and alignments followed the discovery of vast oil resources. The oil order is struggling with pressures from Western democracy, and from Russian Communism. A new nation, Israel, has established roots in the midst of unwilling neighbors, and bitter antagonisms threaten the peace.

The ultimate resolution of these manifold problems is destined to play a significant role in the future of all human history.

Significant in This Era

These conditions lend particular timeliness and significance to Mid-East Profile, 28½-minute 16mm sound film produced for the Commission on Missionary Education by Film Productions International under the supervision of the Broadcasting and Film Commission of the National Council of Churches of Christ in the U.S.A.

Cooperatively sponsored by 11 member communions of the National Council of Churches, the film is related to the current international foreign mission study theme, “The Middle East.”

Filmed in the Middle East in color, Mid-East Profile explores the powerful and conflicting forces at work there, and presents the opportunities open to Christian missions to help form a revitalized society.

To understand the Middle East, the Christian must understand Islam, for 95% of the area is Muslim. The film examines the principles of Islam in detail, and explains in what ways it differs from Christian principles and practice.

U.N. President Interviewed

A high point of Mid-East Profile is an interview with Dr. Charles Malik, Lebanese educator and diplomat and Greek Orthodox Christian, who argues the point that the Protestant and Eastern Orthodox churches can and must make a unified approach to the Middle East.

The film depicts some of the work now being carried on in the Middle East by Christian missionary groups in the directions of more widespread education, medical and hospital care for those who cannot pay, educational programs for women, improved crop quality through agricultural training, religious education by Arab pastors and teachers trained in the Near East School of Theology—and printing presses supported by Christian missions, which do much to extend general enlightenment far beyond the Christian community.

Lloyd Young was executive producer of the film; W. Burton Martin was church consultant; Alexander Ferguson was production supervisor. Jules Padilla and Robert Smith were photographers; H. Kenn Carmichael, author; Douglas Cox, director; Dale Munier, editor; and Jenmson Varum, sound.

Dealers Have Rental Prints

Prints of Mid-East Profile are available on a rental basis from denominational film libraries and local audio-visual dealers specializing in religious films. Daily rental rate is $12.00 for color prints; black-and-white prints are available at $8.00 daily rental.

Film Lists Available

Two current useful lists, “A Sales Manager’s Film Guide” and “A Guide to Management Films” are available at only 25¢ each from BUSINESS SCREEN’s Reader Service Bureau, 7064 Sheridan Rd., Chicago 26, III. Order today.
Owen Murphy
PRODUCTIONS, INC.

One of America’s Great Industrial Film Companies

723 SEVENTH AVENUE • NEW YORK 19, N.Y. PLAZA 7-8144
Anti-Trust Division Asked to Investigate

N.Y. Producers See Possible Monopoly in Nets’ Control of TV Film and Videotape Commercials

☆ The Film Producers Association of New York has initiated legal exploration by the Anti-Trust Division of the Department of Justice of possible monopolistic practices by the television networks with respect to production of film and videotape programs and commercials.

FPA president Nathan Zucker, legal counsel Herbert Burstein, and public relations counsel Wallace A. Ross met recently with representatives of the Justice Department in Washington. They told Robert A. Bicks and Maurice Silverman of the Anti-Trust Division that the 35 producers of film commercials, programs and documentary films belonging to FPA were apprehensive that the vertical integration of network control over broadcast time, outlets, programs, equipment and now advertising messages made on videotape is a threat to independent competition.

Prevention is FPA’s Aim

The “loss leader” principle of selling is a possible result of such monopoly, according to FPA—that is, “throwing in” videotape facilities for commercials as an incentive to sell programs or broadcast time.

CBS-TV and NBC-TV already are offering videotape facilities to advertising agencies for the purpose of producing commercials, president Zucker pointed out. He emphasized that what FPA had in mind is not prosecution, but prevention. Recognizing that the networks had a legal right to produce commercials and programs on tape Mr. Burstein pointed out that it was the possible illegal use of that right that concerns the independent producers.

Producers asked for rapid action of the Division so that patterns of doing business between networks and advertising agencies would not be frozen or so firmly established as to cause irreparable harm to independent producers before the situation was corrected.

Early Conference Requested

FPA representatives suggested a conference between the interested parties and other groups involved, such as labor unions.

It was noted that two FPA members already have installed videotape, and others had it on order, and that a videotape center to serve independent producers was in the offing.

700 Films Entered in Venice Advertising Film Festival

☆ A record total of 700 theatrescreen and television commercials have been entered in this year’s International Advertising Film Festival, reports Gordon Winkler, information director of the Theatre-screen Advertising Bureau. TSAB is the American member of the International Screen Advertising Services, sponsor of the festival.

The competition, in which film experts from 11 nations judge the best advertising commercials, was held in conjunction with the Venice Film Festival, September 19-25.

Harry Wayne McEwan, vice-president in charge of TV commercial operations at Leo Burnett Company, Inc., Chicago, represented TSAB and served as a judge.

☆☆☆

Melvin Shaw Sets Up West Coast Workshop Office

☆ Melvin Shaw, screen writer, who transferred his creative activities to the west coast earlier in the year, has now set up permanent office facilities in Hollywood. His address is 216 Hollywood Professional Building, 7046 Hollywood Boulevard. Telephone is Hollywood 9-0042.

Because We’re NOT The Biggest . . .

. . . the boss—that’s Milton Stark—gives his undivided attention to every detail in producing motion pictures.

He’s ready to do a job in your city or anywhere in the world. He has recently completed a commission which took him to Europe.

As “architect and master builder,” he’ll furnish the ideas as well as the production.

Correspondence invited.

STARK FILMS

Since 1920

Producers of Motion Pictures that sell

Howard & Center Streets

Baltimore 1, Maryland
Two Improved Models of Versatile Projectors

In addition to its dramatic new Teclite 16 mm projector, Technical Service, Inc. announces improved models in its unique line of Duolite and MovieMatic projectors. Both are lightweight models designed for easy portability. Each can be used, without shielding or shading, in fully lighted rooms for audiences of one to twelve people. For larger audiences, of up to 100 they can be used in conventional darkened areas.

SEND FOR FREE LITERATURE

Get full details on how TSI Teclite will improve the projection of your 16 mm sound motion pictures — and give you years of trouble-free service. Or — ask us for the name of a nearby dealer who will give you a demonstration. Write today to Technical Service, Inc., Dept. T-1, 30865 Five Mile Road, Livonia, Michigan.

NEW
RUGGED DEPENDABILITY FOR DAY IN — DAY OUT SERVICE . . . YET IT WEIGHS ONLY 30 POUNDS!

NEW EASE OF OPERATION
Setting up is quicker because of new roller film guards, push-button threading check and outside framing knob. Its fingertip controls are centralized. Two speeds and reverse. Loop-setter, self compensating take-up, Teclite is a dream to operate!

NEW
BRILLIANT PICTURE QUALITY
Clear, sharp quiet projection through positive yet gentle film control. Straight line optical system and highly efficient cooling of lamps up to 1200 watts give you perfect projection.

NEW
FULL RANGE HI-FI SOUND
Completely new 15-watt AC-DC amplifier and big 8" speaker (detachable if desired) give you true-life sound in small rooms or large auditoriums.

MovieMatic Model Uses Repeater Film Magazine

The TSI MovieMatic D-4 is ready to go at a moments notice. Repeater magazine is automatically ready for the next showing. Has all the features of the DU6 mentioned above, plus the repeater magazine, yet comes in a compact unit weighing only 27½ pounds.

Projects on Self-Contained or Conventional Screen

This lightweight Duolite DU6 projector is designed specifically for use as a sales or training tool. With it you can easily take your sales message direct to your customer. Films may be shown on desk top in fully lighted room on built-in, self-contained screen. For conventional viewing by larger audiences any standard screen may be used.

Literature Available

For more complete information on these and other models in the TSI line of projectors, write Technical Service, Inc., 30865 Five Mile Road, Livonia, Michigan.
PICTURE PARADE

Schering's Veterinary Pix Wins Medical Film Award

Schering Corporation, Bloomfield, N. J., pharmaceutical manufacturer, was awarded a first prize in the "professional teaching" category for its educational motion picture, "METI" Steroids in Veterinary Medicine, at the 1958 national meeting of the Biological Photographic Association recently in Washington, D.C.

The prize-winning Schering film, a 30-minute sound-color production, describes the many valuable and effective uses of the "METI" steroids in veterinary medicine.

The Biological Photographic Association is a national professional society dedicated to the advancement of quality and techniques in the fields of medical and scientific photography.

Florida U. TV Specialist is Cited for Farm Film Work

William G. Mitchell, farm tv specialist at the University of Florida, Gainesville, received a national award for his tv film work during the annual meeting of the American Association of Agricultural College Editors at the University of Wisconsin, Madison.

The award, made by the Farm Film Foundation, carries a grant of $500 for research and study in film production.

Mitchell was cited for films he had produced on quality egg production, soil testing and Christmas safety.

Besides farm films, Mitchell has produced a weekly tv program for three years, and this fall will conduct a 30-minute program over the new University of Florida tv station.

Animation, Inc. TV Spot Wins

☆ A Speedway Gasoline tv commercial produced by Animation, Inc., Hollywood, Calif., for the W. B. Doner Agency won top honors in a recent competition sponsored by the Advertising Association of the West. In the 1957 A.A.W. competition, Animation, Inc. took top honors in three film classifications as well as the Sweepstakes trophy.

Big Shipbuilder Recruiting Engineers with a New Film

☆ Newport News Shipbuilding and Dry Dock Company is pursuing the widest possible distribution of its new motion picture, Always Good Ships, among audiences of college engineering students. The 20-minute color film has as its principal aim the encouraging of engineers to make shipbuilding and the company their career.

Produced by Fordel Films, Inc., from the script by Oeveste Granducci, Inc., the film also will be shown to engineering societies and other technical groups, and to interested audiences of non-technical people.

Requests for screenings should be made to Newport News Shipbuilding and Dry Dock Company, Newport News, Virginia.

Niles "Cross-Country" Series Back After Summer "Vacation"

☆ After a three-month summer hiatus, Cross-Country, the tv-film program produced by Fred A. Niles Productions for rural America, resumed regular telecasts the week of September 8. The show was telecast on 40 tv stations in dense rural areas during the noon hour from late January to mid-May. Two large regional sponsors were the Charles Pfizer Company and the F. E. Myers Company. Other sponsors participated locally.

SPEED PANCHRO SERIES 11

A new range of lenses designed to meet present day requirements in the field of motion picture photography.

1. Design employs latest rare earth glasses.
2. Seven basic designs applied to twelve focal lengths.
3. Series designed to cover 0.723" x 0.980" (18.37 x 24.89 mm) frame size.
4. High standard color correction.
5. Improved definition.
6. Uniform image illumination.

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1410 N. VAN NESS AVENUE HOLLYWOOD 28 CALIFORNIA
How Mitchell Cameras Supply Varied Data in Rockets and Missiles Development

- Exact Pin Registration During Film Exposure
- Event Time to 1 Millisecond

Extensive testing instruments incorporating Mitchell 16mm, 35mm and 70mm cameras provide key data at the U.S. Naval Ordnance Test Station at China Lake, Calif., one of the primary weapon development centers of the Navy's Bureau of Ordnance.

Fifty Mitchell 35mm cameras are used on radars, tracking camera mounts and fixed tripods to record missile and rocket development. Camera motors allow synchronous as well as in-phase operation of several cameras covering a test... important in film assessing. Eight 16mm Mitchell cameras are used for pictorial coverage of tests.

One metric photographic group shoots as much as 20,000 feet of 35mm film in one day. Other Mitchell cameras record underwater, engineering and aviation tests at this ordnance center.

For information on Mitchell cameras, write describing your requirements.

85% Of Professional Motion Pictures Shown Throughout The World Are Filmed With Mitchell Cameras
Most Popular U.S. Films at Brussels

Audience Interest Remains High

According to Andre Gregory, assistant to Jean Dalrymple, and in charge of the continuing documentary film program in the American Pavilion at the Brussels World’s Fair, film showings will average seven hours during August, September and October. This will represent the bulk of the programs to be presented during this period; films will be shown during the evening hours as well as in the morning and afternoon as has previously been the case.

Mr. Gregory reports that the average attendance in the American theatre for films has been about a thousand—(contrasting to the less than a hundred at the regular film showings in the Argentine, British and Canadian theatres). Most popular films shown have been American Engineer, Comey Island, Earth Is Born and Window Cleaner. Other particularly well-received pictures have been: Children’s Theatre, The City, Day of the Fight, Echo of an Era, Museum of Art and Out of the North.

In addition to the regular documentary film showings in the Pavilion, Mrs. Catherine Howard, Deputy Commissioner, has started a program of professional medical films for professional audiences, which are causing much favorable comment.

America’s “Home Town” Symphonies Filmed for World

• The first of a series of feature-length documentary motion pictures which will help to explain some of the major facets of America’s cultural life to the people of the free world has just been completed for the United States Information Agency by Trident Films, Inc.

Titled Symphony Across the Land, the 35mm color film includes sequences featuring the symphony orchestras of Atlanta, Ga.; Knoxville, Tenn.; Wichita, Kan.; Oklahoma City, Okla.; and Denver, Colo.

Intended solely for overseas distribution, the film’s world premiere will be in the U.S. Theatre at the Brussels World’s Fair.

Each Sequence Is a Story

While all of the orchestra sequences in Symphony Across the Land are related, each has its own individuality and its own story. For example, the Atlanta Symphony is shown performing for polio patients at the Warm Springs Foundation. Within this sequence there are two subjective dream montages.

The sequence filmed in Knoxville includes a composer-conductor story, featuring composer David Van Vactor working over the new score with the conductor at his home and at a rehearsal with the orchestra.

In Wichita, two orchestras are featured — the Youth Orchestra and the semi-professional Adult Orchestra. Here the film delves into personalities, as viewers learn to know who the individuals are who comprise the orchestra —

La Belle Industries, Inc.
Dept. B
CONOMOWOC, WISCONSIN
FOR LIGHTED ROOM PROJECTION

Of vital importance to all users of audio-visual aids is this new and different kind of "lenticular" screen surface—the result of more than 7 years research and development work by leading optical engineers and physicists. Actual tests have definitely proven that this surface is extremely effective for projecting in undarkened or even lighted rooms where no extreme or unusual ambient light conditions prevail.

TESTS PROVE

Special electronic testing equipment is used to check the efficiency of all reflective surfaces by Radiant's engineering staff. This equipment measures accurately light gain (brightness), percentage of fall-off, quality of reflection, and other factors vital to good projection results. The new Radiant "lenticular" screen has been subjected to these exacting tests with the following findings:

1. Radiant "lenticular" Screens showed a very high brightness gain with a minimum of fall-off at sides.
2. Radiant "lenticular" Screens provide increased brightness to an area 45° to each side of axis, thus offering a 90° good viewing area.
3. Radiant "lenticular" screen surface reflects colors with increased vividness and greater contrast.

RADIANT

P.O. BOX 5640, CHICAGO 80, ILLINOIS

A subsidiary of The United States Hoffman Machinery Corporation
ET MORE FOR YOUR PROJECTOR DOLLAR

VICTOR 1600 ARC

The high cost of 16mm arc projectors is forcing you to "make do" with an auditorium-type incandescent—you to yourself to consider the Victor 1600 Arc. It offers a full 1600 lumens of light on the screen at 30' with Mark II Shutter—more than three times that by incandescent—yet it's still easier on your budget than other 16mm arcs. It incorporates all advanced projector features and a powerful 25-watt amplifier. The 1600 Arc runs for a full hour on one set of bulbs, does not require a special projection booth, and is the only arc projector made with 3-case portability.

SPECIFICATIONS:
- Selenium Rectifier has top-mounted controls, swing-out legs, built-in tilt lock, is blower cooled. Also serves as base for projector.
- Speaker case houses 12" bass reflex speaker and is carrying case for 25-watt amplifier-projector unit. Lamphouse has built-in ammeter with motor rheostat, automatic carbon feed, external arc position marker.
- Compare the Victor 1600 Arc side by side with any other 16mm arc and see for yourself how much more you get for your projector dollar.

VICTOR MODELS FOR SMALLER AUDIENCES OFFER QUALITY FEATURES FOUND ON THE 1600 ARC

VICTOR ASSEMBLY 10

SEND FOR FREE LITERATURE ON VICTOR 1600 ARC AND OTHER VICTOR A-V PRODUCTS

Films at Brussels:
(continued from page 24)

New York, Maryland, and South Carolina, have been a regular part of the United States film program at the Brussels World's Fair, according to John Bransby Productions, which produced the motion pictures for Esso. Each of the 16mm color films runs 30 minutes.

South Carolina, however, was not new to foreign audiences. It was one of the films selected for Overseas viewing in 1949 by the State Department to help tell the American story abroad.

Alexander Film Helped Make Denver Symphony Sequences

Alexander Film Company cooperated with Trident Films, Inc., in the filming of the eight-minute sound-color sequence of the Denver Symphony Orchestra for the United States Information Agency's documentary, Symphony Across the Land, premiered at the Brussels World's Fair.

The sequence was filmed at the famed Red Rocks Amphitheatre just outside Denver. Following its run at Brussels, Symphony will tour 27 counties under USIA auspices.

Magnasync Executives Check Multi-Vox Units at Geneva


Magnasync furnished the four-track-on-16mm equipment which was used in the "Multi-Vox" theatres set up in Geneva for the U.S. Atomic Energy Commission by Lytle Engineering Co. (See Business Screen, Issue No. 5, 1958, Page 29).

The Multi-Vox machines store four different foreign languages for interlock playback with films which dramatize the progress being made by the U.S.A. in harnessing the atom for peaceful uses. With the sound playing back through earphones, the listener can select his native tongue as he watches the picture.

During their nine-country European tour, White and Stutz will consult with leading motion picture and television authorities regarding their video tape recording process.
New Air Force Films Explain Contract Work, "Team" Value

The U.S. Department of the Air Force has made available for public educational use two 16mm sound motion pictures that will be distributed through United World Films, Inc.

* * *

How to Live With an Air Force Contract (19 min., color) is aimed at promoting a clearer understanding of governmental contract procedures among civilian business men who are making their first ventures into this field. The film explains the A.M.C. Field Procurement and Promotion mission when a small manufacturer is awarded his first contract; and how production specialists visit the plant to help iron out problems and enable the contract to be completed on schedule.

A second motion picture, designed for the U.S. Air Force personnel training program, is believed to have value in all educational areas where the vital importance of teamwork needs to be stressed.

No Man Alone (21 min., b & w) uses scenes of famous football games and interviews with star players to present the thesis that sportsmanship and teamwork develop the moral fibre required for a useful and well-adjusted life.

Inquiries concerning previewing and use of these films should be addressed to United World Films, Inc., Government Dept., 1445 Park Ave., New York 29.

* * *

Films are Part of St. Louis TV Station's "Sales" Series

A special series of television programs on sales training, entitled Sales Magic, is being planned for showing this fall over station KETC-TV, St. Louis educational TV station. Frank Block Associates, St. Louis advertising and public relations firm, is cooperating in producing the series.

Showings will be from 8:30 to 9:00 p.m. on Wednesdays, beginning October 1. Film portions of Sales Magic are being supplied by Swank Motion Pictures, Inc., St. Louis.

Earlier TV series on which the agency and the station cooperated were titled Creative Marketing and Brainstorming.

* * *

Lux-Brill in New Location

Lux-Brill Productions, Inc., has moved its offices and sound stages to new quarters at 319 East 44th Street, New York.
SAG Board Approves Direct Representation for Branches

Branches of the Screen Actors Guild in cities throughout the country will have direct representation on the SAG's national board of directors, if members approve a recommendation made by the national directors at their conference in Hollywood in mid-September.

SAG's membership will be asked to approve the directors' recommendation for enlarging the national board in a mail referendum.

While SAG branches in cities such as New York, Chicago and San Francisco each elect their own councils, and vote in the election of national officers and members of the board that meets in Hollywood, they have not previously elected national board members to directly represent their particular branch.

Following discussions between Guild officers and the various branches, the SAG board has adopted the principle that each major branch shall have direct representation on the national board, and that board members from branch cities shall attend board meetings in Hollywood.

About 70 percent of the Guild's 12,500 active members reside in the Los Angeles area; 23 percent are in New York, and the balance in other cities.

A. J. Platt Now Managing RCA Audio-Visual & Sound Sales

A. John Platt is now manager of audio-visual and sound sales for Radio Corporation of America, with headquarters in New York City. In his new position he has charge of the sale of a-v products—excluding 16mm motion picture projectors and tape recorders.

A native of Pittsburgh, Platt joined RCA in 1941 as a sales representative there, and later served in the Cleveland office. Before his most recent appointment, he was manager of theatre equipment field sales for RCA.

He is an advisory member of the standards committee of the Division of Audio-Visual Instruction, National Education Association, and of the Society of Motion Picture and Television Engineers.

Byron Opens Florida Office

Dudley Spruill, general manager of Byron, Incorporated, has announced the opening of a branch office of the company in Orlando, Florida, at 1224-26 Colonial Dr.

"Sincerity" and "Selling Scherzo" are two music selections from our library of high fidelity magnetic recordings, for subtly enhancing your presentation. Sound is just one of the services we supply—in depth.
Calvin Goes ARRIFLEX

The CALVIN Company, Kansas City, is one of the most unique and respected firms in American cinematography.

It is the only fully integrated 16mm motion picture facility in the U.S.A. performing internally every phase of film production: original scripting, filming on its own sound stages or on location, music and sound-recording, animation and titling, processing and printing—including Kodachrome—all under the roof of CALVIN's 7-story building.

The annual motion picture workshop run by CALVIN, attracts hundreds of cinematographers from all over the U.S.A.

Truly, the CALVIN Company is an outstanding firm in the motion picture field.

It is significant that CALVIN has selected ARRIFLEX cameras to modernize its equipment.

You, too, can save money by switching to ARRIFLEX, the most versatile professional 16mm camera.

To: KLING PHOTO CORP.
257 Fourth Ave., New York 10, N. Y.

I would like free literature:
Arriflex 16 [ ] Arriflex 35 [ ] Lease Plan [ ]
Demonstration without obligation (of course). [ ]

Name: ___________________________ Title: ___________________________
Company: ___________________________
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City: ___________________________ State: ___________________________

FIND OUT ALL DETAILS by filling out and mailing this coupon.
ARRIFLEX EQUIPMENT is available on convenient long-term lease plan with purchase option.

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Photo shows six Arriflex 16 cameras and blimp assembled in one of Calvin's sound stages.
Six powerful reasons why new RCA "Life-Tested"* Projectors out-value 'em all!

Design advances like these make headline news! RCA "Life-Tested" 16mm Projectors with these important new features are upsetting all the old ideas about leadership in 16mm equipment. Here's the inside story on how they're doing it.

Maximum Light—First projectors specially designed for more powerful 1200-watt lamps.

Built-in Lubrication—Sintered metal parts are oil-impregnated, making lubrication unnecessary.

Film Protection—Newly designed nylon sprocket shoes and synthetic-sapphire pressure shoe protect film at all critical points.

Easiest, Fastest Threading—Takes less than 30 seconds, along exclusive Thread Easy film path.

Wear-Resistant Case—Surf green fabric case takes more scuffing and abrasion, is twice as resistant to ordinary wear.

Famed RCA Sound Quality—Intermatched projector, amplifier and loudspeaker reproduce sound with life-like realism.

Seeing and hearing a new RCA "Life-Tested" 16mm Projector is an exciting experience. And, it's easily arranged with your RCA Audio-Visual Dealer, listed in your Classified Directory under "Motion Picture Equipment and Supplies."

*Rigorous endurance standards have been set for RCA "LIFE-TESTED" Projectors. Individual components as well as finished projectors are subjected to continuous testing to evaluate the durability and efficiency of all operating parts. "LIFE-TESTED" at RCA means better, more reliable performance from RCA projectors.

RADIO CORPORATION of AMERICA

AUDIO-VISUAL PRODUCTS
C. AMERICAN

In Canada RCA VICTOR COMPANY LIMITED, Montreal
GOLDEN OPPORTUNITY FOR PROGRESS IN AUDIO-VISUAL COMMUNICATION

A Major Effort in U.S. Education

U.S. Office of Education to Administer National Defense Education Act

Providing Millions for Media Research; Matching Funds for Acquisitions

American education and industry have common cause as the nation strives for improvement in the curriculum on all levels, for an increase in both the quantity and quality of teaching and to aid worthy students with scholarship and fellowship programs.

Science, mathematics and modern foreign languages as well as important areas of vocational education are the beneficiaries of the National Defense Education Act of 1958, enacted by the 85th Congress. But industry and the nation as a whole are also important beneficiaries of an improved education system. And from industry, vital help and counsel should be forthcoming to assist in certain areas of research, curriculum development and other sections of the Act.

Audio and Visual Media Designated

Audio and visual media of communication figure importantly in the new Federal program. They are specifically named for research effort under Title VII and encouragement for state and Federal matching funds to enable the schools to acquire and use these modern instructional tools is amply provided in other sections. Administration of the Education Act is vested in the U.S. Office of Education and its Commissioner of Education. An Advisory Committee on the New Educational Media, provided for in the legislation, will bring representatives of science, education and industry together for useful counsel and approval of research and material procurement.

At presstime, Business Screen talked to Dr. Roy Hall, Assistant to the United States Commissioner of Education (and the man in this Agency most directly concerned with administration of the Act). Dr. Hall confirmed the interim appointment of Clarence Walter Stone, Ph.D., of the University of Illinois as a consultant on mass media. Dr. Stone's job will involve the dissemination of research material, coordination of data on impending research projects and general information.

Director of Research to Be Named

The appointment of a director of a branch to supervise and coordinate actual research in communications was not yet confirmed. Neither were members of the Advisory Committee on New Educational Media confirmed since these appointments were yet to be checked in matters of security, etc.

An invitational conference of persons interested in audio-visual and other aspects of the National Defense Education Act is being called for approximately October 20-21 in Washington, D.C. Dr. Anna L. Hyer, Executive Secretary for the Department of Audio-Visual Instruction, National Education Association, is in charge of these arrangements.

Encourage Submission of Projects

With the expectation that the Advisory Committee will be named and confirmed in early October, Dr. Hall suggested to Business Screen that his office is encouraging the submission of "ideas for research projects, which can be reviewed and placed before the Committee when it convenes within the next month or two."

These research ideas are by no means limited to the aspects of Title VII of the Act, but embrace requirements under other sections, such as Title VI (Language Development) and Title VIII (Area Vocational Education Programs). A most careful reading of the entire act is advised for all persons with special skills and experience in education, training and the related media.

Research in audio-visual media will also affect the kind of films which can help improve the quality of teaching and to inspire an interest in the teaching profession. Better application of all available media is to be directed to this goal as well as to actual classroom instruction.

State Audio-Visual Plans Are Key

Beyond the immediate task of implementing research, the role of individual states in developing audio-visual activities (for which they must also provide matching funds to secure Federal aid) was deemed most critical. In late September, members of the Council of Chief State School A-V Officers met with officials of the U.S. Office of Education to begin preparation of plans for state action.

Summary and Analysis of Title VII of the National Defense Education Act Providing for Research and Experimentation in Audio-Visual Media

TITL VII

Research and Experimentation in More Effective Utilization of Television, Radio, Motion Pictures, and Related Media for Educational Purposes

1. Question. What is the purpose of this program?
   Answer. To encourage the use of the above media of communication for educational purposes by enabling the Commission, through grants-in-aid and contracts, to conduct, assist and foster research and experimentation in this area.

2. Question. What is the total amount of money authorized for this program?
   Answer. Three million dollars are authorized for fiscal 1959 and $5 million for each of the 3 succeeding fiscal years.

3. Question. How does the Commissioner encourage research and experimentation under this program?
   Answer. The Commissioner is authorized to:
   (a) Make grants-in-aid, approved by the newly established Advisory Committee on New Educational Media, to public or nonprofit private agencies, organizations, and individuals;
   (b) Enter into contracts, approved by the newly established Advisory Committee on New Educational Media, with public or private agencies, organizations, groups, and individuals; and
   (c) Promote the coordination of this program with any other similar programs.

4. Question. In general, what type of research and experimentation projects will be considered appropriate for this program?
   Answer. Projects for utilizing and adapting motion pictures, video tapes and other audio-visual aids, film strips, slides and other visual aids, recordings (including magnetic tapes) and other audio-visual program scripts for such purposes; for training teachers to use such media with maximum effectiveness; and for presenting academic subject matter through such media. The projects shall be such as may prove to be of value to State or local educational agencies in the operation of their public elementary or secondary schools and to institutions of higher education.

5. Question. How do State and local educational agencies or institutions of higher learning find out about the results of these projects?
   Answer. The Commission will disseminate the information obtained by publishing reports of studies and surveys, preparing and publishing catalogs, reviews, bibliographies, abstracts and analyses, and by providing advice, counsel, technical assistance, and demonstrations.

6. Question. What is the purpose and function of the Advisory Committee on New Educational Media?
   Answer. The Committee shall make recommendations to the Commissioner on program aspects and matters of basic policy and review applications for grants-in-aid and contracts.
SCREEN ADVERTISING

Throughout U. S. and Abroad. Millions in Movie Audiences Respond to Brief, Effective Playlets

If you're one of those persons whose movie-going experience has been limited to downtown first-run houses in metropolitan centers like New York City or Chicago — or if you've never been to a drive-in theatre . . . it may surprise you to learn that television screens aren't the only places where filmed "commercials" are regular fare.

Today 93.7% of the country's 17,000 theatres show filmed advertising messages as a regular part of their daily programs — and unlike most TV commercials, all of these advertisements are in dramatic full color and a hundred times TV-size.

Usually from three to five filmed selling messages, from 40 to 90 seconds, make up the advertising program. Each commercial is shown for one week, at each performance, and theatres are paid a rental fee based on the average weekly audience and other values. Based on the length of the commercial, the cost will average from $4.10 to $6.28—per thousand viewers.

The average commercial may have from five to eight scenes, depending on its length; these scenes can be live-action, animated, or a combination of both.

50th Year for Medium

Theatre screen advertising isn't new. It got its start in the industry's pioneer phase almost 50 years ago, with home-made messages painted or lettered on glass slides. Small-town theatre audiences have been familiar with it for years, for its backbone has been the thousands of small merchants who have used it regularly to tell the story of their own products and services.

What is new is that in the last two or three years, more and more national advertisers have become aware of this long-established medium and its sales potentialities.

Among the reasons given for the growing advertising popularity of the medium is that screen commercials reach a "captive" audience. There are no distractions, and the impact of the selling message is experienced by every viewer.

A widely-successful screen advertising program of recent years was Texaco's "Four Seasons" campaign, linking the familiar oil change and "seasonized" gasolines to superbly beautiful screen renditions of the seasons. According to the Texas Company's ebullient sales promotion manager, Jack Gregory, these subjects scored heavily on the sales front with numerous reported incidents of "fill'er up with Texaco" by drivers who turned into the familiar sign of the Red Star on their way home from drive-ins and neighborhood "hard-tops."

Direct Tie-in to Sales

It is one of the screen advertising medium's most vaunted assets that the customer will react to its sales message within minutes of the showing. Witness the successful Armour & Company frankfurter appeals tied in directly with drive-in food facilities; witness the candy and beverage appeals used within theatres to whom these items are vital to the profit-and-loss statement; witness the shopping habits of movie-goers affected by service station ads, restaurants, etc.

There isn't another medium more directly related to a customer on the move, able and made willing to be motivated into buying action within a very short space of time after receiving the message.

In a more recent instance, a company selling brake-repair equipment and service offered a warning that, if an auto brake pedal had to be depressed more than half way before it took hold, the brakes needed repairing. Almost immediately, brake lights throughout the drive-in theatre lit up.

The actual viewers can be counted by the number of admission tickets sold. The advertiser buys circulation that approximates the readership of his commercial. This means that there is little or no waste circulation. This is especially important to national advertisers in a time when they must make every advertising dollar count.

Color and Motion Sell

A new and powerful element in favor of screen advertising as a selling force is the stimulus of color. Color creates drama; it can inspire enthusiasm and action in theatre audiences; it helps to sell brand recognition, brand loyalty. Motion picture audiences respond to color — proof is the fact that most entertainment films today are made in color. Combined only in screen advertising, the twin fundamentals of color and motion add realism, attention, beauty, motivation and identity to the sales message. This array of sales stimuli, its proponents say, is unmatched in any other form of national advertising.

Another point that screen advertisers count in its favor is the medium offers selectivity beyond that of many other types of advertising. An advertiser may concentrate not only on one locality, but on selected neighborhoods in that locality. This is especially important where dealer coverage is concerned, and it gives advertisers an opportunity to cover special national groups and other pin-pointed areas where these messages will be most effective.

Films are usually booked into theatres on an every week, every other week, or once a month schedule, and for terms of thirteen, twenty-six or fifty-two weeks.

Manufacturer-Dealer Aid

A "national manufacturer-dealer campaign" can be arranged in a number of different ways. The manufacturer always pays the total cost of production and prints; he may split the local screening cost with a local distributor or dealer.
or the local dealer may assume all the screening costs.

A growing practice today is for the national advertiser to underwrite the production of a series of selling messages on his product. These commercials are about 26 seconds long, allowing the local dealer a tie-in message at the end. The film company's field force sells the film series to dealers, and the dealers are billed for the advertisements. Dealers frequently spend from $5.00 to $15.00 for every dollar the manufacturer has invested in the screen campaign.

The Carnation Company, as one example, includes theatre-screen advertising in its national advertising budget. On its Carnation brand evaporated milk and Friskies dog food, the company places screen ads through its agency on the same basis as all other forms of national advertising.

For strictly "local" advertising, producers maintain a library of commercials covering virtually any type of retail operation. The dealer selects the ad series he wants, and the producer adds a trailer identifying him with the sales message.

Merchandising Is New

A new merchandising service recently made available to all theatre screen advertisers allows the handing out of a product sample or literature in all locations where the ads are shown.

During the weeks that the sales message is being screened, patrons are given samples, coupons, inquiry postcards or other product information as they enter or leave the theatre. The screen commercials refer to the product being handed out or sampled. Coupons or return postcards can be keyed, if desired, to show the theatre they were obtained in.

Such distribution can be as selective as desired—to adults only, to men or women only, or to children only. Cost is essentially the same as that for showing the commercial.

The principal companies engaged in the production and distribution of screen advertising are the Alexander Film Company, Colorado Springs, Colorado; A. V. Caugher Service, Inc., Independence, Missouri; Motion Picture Advertising Service, Inc., New Orleans, Louisiana; Reid H. Ray Film Industries, St. Paul, Minnesota; and United Film Service, Inc., Kansas City, Missouri.

The number of all persons who attend movie theatres regularly (once a month or more) has been increasing in the last three years. Sindlinger & Company, business analysts, estimates that today 40% of the United States' population, 12 years of age and older, are regular movie-goers. Only 25% of the adult population go to the movies less than once a year.

Audience Is Increasing

Between 1947, when television began its climb, and 1952, the number of regular movie-goers dropped from 68% to 38%. Then attendance leveled off, and since 1955 it has been on the increase.

The principal difference is that now more different people attend the movies; not so many go two or three times a week, as in television days.

Because of this, the cumulative audience that will see theatre ads during a thirteen-week run, for instance, may total from 60% to 70% of an area's population.

Studies have also shown that theatre audiences remember the ads they have seen. In a survey made by Sindlinger & Company, 72% of the people who had seen screen advertising within the past week could remember it, and 64% could correctly name one or more ads or products.

Seating capacity of American motion picture theatres has more than doubled since the end of World War II, and the audience potential for screen advertising has almost tripled.

During the summer of 1946, if everyone in the United States had decided to go to the movies at the same time, only about 12 million would have been able to sit down in the country's 18,000 conventional theatres and 548 drive-ins. This year, there are seats for 27 million persons, more than twice as many, in 13,000 four-wall houses and 4,500 drive-ins.

This gain in seating capacity is largely the result of the great increase in the number of drive-in houses is considerably larger than it was a decade ago.

In the drive-ins of 1947, the average seating capacity was about 250 automobiles. The average drive-in today has accommodations for about 850 cars.

Ten years ago the average four-wall movie house had seats for 623 persons. Today the average seating capacity of these theatres is 828 persons.

On the basis of four seats per automobile, there were approximately 300,000 seats in drive-ins in 1947. Total capacity now is about 15,000,000.

Ten years ago, only about 40% of the 300,000 drive-in seats, or about 120,000 were in theatres where screen commercials were shown, and approximately 70% of the 11,600,000 conventional theatre seats, or about 8,100,000, were in theatres showing advertising.

159 Million a Month

Today, 98% of the seats in drive-ins, or about 14,000,000 are in drive-ins available for advertising; and approximately 80% of conventional four-wall theatre seats, numbering some 9,750,000, are in houses showing advertising films.

During 1958, it is estimated, an average of 159,000,000 persons a month will attend theatres in which screen advertisements are being shown. In 1957, attendance at the theatres showing screen ads averaged 145,000,000 a month.

In drive-ins alone, it is estimated that the average weekly audience (CONTINUED ON NEXT PAGE)
Olaf, Iowa, a screen advertiser for 15 years, credits the medium with helping to build its business to a volume of more than $2 million gallons of gasoline and fuel oil a year. This firm uses four theatres on a 26-weeks-a-year schedule, and no other local advertising except the ads its national refinery places in the newspapers in its area.

Not all local users of screen advertising, of course, can point to experiences as lengthy or outstanding as these, but the fact remains that local merchants in virtually all lines of business have been using the screen medium successfully for many years.

National User Increasing

A comparatively recent trend has been the increasing use of theatre screens by national advertisers to get their sales messages across. The number of national advertisers using this medium has risen from fewer than 100 companies in 1955 to about 175 this year. Since the beginning of 1958, a number of national advertisers new to this medium, as well as others who have been using it for years, have announced new screen campaigns.

For instance, Studebaker-Packard flashed its 1958 models on screens across the country. Philco Corporation promoted its latest appliances in a series of 13 “hard sell” films, tied-in with a trailer which offered a free premium if viewers came into their local dealers’ store for a demonstration. Rheem Manufacturing Company has a new line of theatre commercials on its room heater’s. Ford and Chevrolet have been pioneers among automobile manufacturers in theatre screen advertising. Chevrolet’s 1958 series includes 27 one-minute films, 14 showing this year’s models in action, seven featuring Chevrolet trucks, and six plugging “OK” used car purchases from Chevrolet dealers. The company, through its agency, booked 3,500 theatres for its 1958 campaign, most of them drive-ins.

Prospects in Drive-Ins

Drive-in audiences, Chevrolet believes, represent particularly fertile prospect groups, since most of those attending are watching the screen ads from older cars.

All General Motors divisions except Cadillac are regular users of the theatre screen medium. Olds-mobile uses a distribution pattern similar to Chevrolet, with the agency specifying theatre locations and billing local dealers out of their cooperative advertising funds. Buick, Pontiac and GMC Truck pay all production costs, and turn their films over to the film distributing group, which sells them to local dealers. Pontiac has a new color film this year, GMC Truck, 11.

All divisions of the Ford Motor Company also are long-time screen advertising users. The Lincoln Division recently completed two new color commercials, making a total of four films now available for theatre screening.

The Mopar Division of Chrysler Corporation recently completed seven 26-second full color commercials, available for sponsorship by local dealerships, designed to build traffic and sell service for Mopar dealers.

Youngstown Kitchens has five new color films on the newest models in its line. Skelgas Laboratories has a new theatre film series featuring ranges, washers, dryers and heating systems in home uses. American Institute of Laundering has eight new films, emphasizing the quality methods used in laundering establishments. These are

(Continued on page 64)
About a year ago, the Firestone Tire & Rubber Company brought out a film called *The Word Is Spreading* to accomplish some hard selling tasks for tubeless truck tires. Firestone felt that the best way to convince truck owners that tubeless tires were outperforming tubed types was to send a film crew right out on the highways and talk to truckers using them.

*The Word Is Spreading* did a great job. It was a straightforward frill-less picture, but truckowners believed it, and it sold tires.

If this system worked so well, the company thought, why not use the same technique for Firestone's 1958 annual spring dealer meetings? Why not give up the 76-trumpet opening music, fancy sets and bags of tricks, and hit the road again?

**Firestone Believes in Films**

Firestone has always been a confirmed user of films for many purposes. It finds the very flexibility of the medium to be a chief advantage. And the dealer meeting film could be a case in point. Recession was in the air, customers were staying away, but some dealers were successfully fighting back. Some Firestone dealers were merchandising harder than ever and sailing through the business ebb profitably. They would be the stars of the film—such store owners as Les Wilkinson, of Jackson, Miss.; Gordon Helmick, of Los Angeles; Al Miller of Columbus, S.C.; Heinie Hoffman, of Oshkosh, Wis.; and Caton Merchant, of Manassas, Va.

Some film directors do great work on a big set with all the familiar elements under control and the facile actors to say the right words on the first take. A few—and Owen Murphy is one of them—can pull up to a corner store, poke a camera at an unprepossessing, ordinary guy, and make him come alive.

And, this is what happened to five Firestone dealers last winter.

Below: Owen Murphy, Gordon Helmick and Helmick's store manager discuss script for a coming scene in '58 dealer film.

Top, above: dealer Heinie Hoffman of Oshkosh, Wis. sells television set. Center: Hoffman clerk in action on a tire sale which (bottom) is consumated by Mr. Hoffman.

new customers—there was Gordon Helmick to prove it. There was Heinie Hoffman in his own living room planning ads that really paid off—and there were the actual buying customers next day to prove it.

**'58 Meeting Rates Best**

The 1958 dealer meetings have been completed, and reports from hundreds of dealers indicate that they were about the best Firestone has ever had. The five special merchandising themes shown in action in the film have been accepted and used more widely than any others introduced in previous years. And Firestone stores' business is good.

**Living Examples of Sales Success**

**Showing actual dealers was Firestone's way of proving to its retail organization that good merchandising still brings results.**

Film crew records dealer Les Wilkinson making an appliance sale in his Firestone store in Jackson, Mississippi.

After shooting an opening and closing of E. B. Hathaway, Firestone's vice president in charge of sales, comfortably, on a good sound stage, the Owen Murphy production crew left New York on January 24, set to produce a 7½ minute color film, with live sound throughout, shooting from California to Virginia, Wisconsin to Mississippi, without an actor in sight. All this, and deliver it for the first Firestone meeting on March 19.

**Showing That Ideas Work**

Each spring Firestone and its dealer groups develop several hot merchandising themes to promote. The 1958 dealer meeting film was designed to show that the ideas were not ivory tower pipe dreams but sound and workable. Oshkosh showed how advertising could pay off; Columbia reaped rewards from spotting bad tires on parked cars; Los Angeles made big profits by telephone solicitation; Manassas featured a tire safety center that brought in new customers in droves.

All these things Firestone dealers could believe, for these were men they knew. If telephone solicitation was really a good way to find scheduled meetings all over the country took place in rapid succession beginning on March 19. Emery made door-to-door delivery of each print for the various meetings with overnight service. Not a print was lost or delayed. Emery also reported back to the Murphy office in New York within a half hour after delivery saying when delivery was made and the name of the man in each place who received it.

**Speedy Air Shipments Help Keep Schedule**

*When tight schedules bring pressures on meeting delivery dates, film shipment methods become increasingly important. Owen Murphy Productions, which believed that its responsibility for this film was not over until the picture was on the screen, found that Emery Air Freight performed wonders in getting prints to Firestone sales meetings on time. The production was completed on March 17, and 50

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Of Salt and MORTON

Major Producer of This Basic Commodity Brings First Big Picture to Screen in "White Wonder"

SPONSOR: Morton Salt Company.

TITLE: White Wonder, 28 1/2 min., 35mm Eastmancolor, produced by Wilding Picture Productions, Inc.

The ancients so revered salt that they spoke of it as "the fifth element"—ranking it equal in importance to the four elements: earth, air, fire and water.

Today, salt is so recognized and essential a part of our everyday lives that it has even become commonplace in much of our daily conversation. For instance, we speak of a really fine person as having "the salt of the earth"; we may of the indolent, shiftless individual, "he isn't worth his salt." Truly, salt serves mankind in a multitude of ways—yet many people know little of the immense task involved in making it available to us for our various uses.

White Wonder is the first "big" feature film on the subject of salt, filmed in 35mm Eastmancolor, it tells the story of salt, fundamental necessity of our existence... how it is made available to us from wells, mines, solar ponds... and how it serves mankind in hundreds of ways.

Tells Little-Known Story

In his filmed introduction, Daniel Peterkin Jr., president of Morton Salt, describes White Wonder as "the little known story of salt and its uses... its services to mankind... its role in our dynamic economy."

"Fortunately," Mr. Peterkin continues, "America need not be concerned about its salt resources, for nature made salt abundant. But finding salt in the right quantity and quality, and in the right places... producing it in a hundred kinds and grades for every special need... and getting it to market... this is the big and vital job that has to be done before salt becomes available for your use.

"The movie which follows shows how Morton salt enters into almost every phase of human life.

Film Title: A huge underground mine at Grand Saline, Texas, was used as a location for filming White Wonder.

A Study in Film Techniques

FILMING THE GIANT, far-flung organization that is the Morton Salt Company involved problems of scheduling, transportation of production and lighting equipment, and the providing of power facilities that went far beyond the "set-up and shoot" arrangement which may seem to some to be the only factors necessary in effective motion-picture making.

To get the story that is visualized in Eastmancolor in White Wonder, representatives of Morton Salt, its public relations agency (Robert Wood & Associates) and Wilding Picture Productions, Inc. spent five months of coordinated effort before the finished "product" was ready for public viewing.

Time-Table for Shooting

After the script was formulated and approved, there came the time-tabling of dates and locations for the actual filming.

Scenes were to be made at Morton facilities in Saltair, Utah; Grand Saline, Texas; Port Huron, Michigan; and at the Morton Research Laboratory in Woodstock, Illinois, in addition to stage shots in Wilding's Chicago studios. Camera crews had to be assigned for each location.

This was in early Fall, so all scheduling on field trips had to be qualified by "weather permitting." Fortunately, the weather did permit, and scheduling came off as planned.

First plant visited was Saltair, where solar evaporation ponds came under the camera's eye. Here, the crew was one director and one cameraman—and lighting was no problem.

Plenty of Light—and None

The sun's rays gave more than enough light; the reflection of the blue sky on the white salt, with rugged mountain ranges in the background, provided an interesting vista in which to frame salt, men and machinery.

At the Grand Saline mine, however, the problem was exactly the opposite—there was no natural light whatsoever.

To this location, Wilding sent a crew of nine men—a director, cameraman and assistant, and six electricians. Electrical equipment weighing two tons was sent to Texas in one of the studio's tractor trailers.

A Problem in Logistics

All of this equipment had to be hauled down the shaft into the mine. Incandescent bulbs, 2,400 feet of electric cable, and a 35mm camera, no small item in itself.
were lowered and carried by jeep to a central spot in the mine.

From this center, the equipment again was "jeeped" to various positions marked for filming. Once it was set in place, electricians went to work with extensions, hookups and placement of flood lamps.

Two Hours Between Scenes

Small areas of the mine and haulageways were flooded with 600 amps of light ... using lamps of 500, 5,000 and 10,000 watts, placed strategically, to get the intensity of lighting needed for color photography. All of the equipment had to be re-positioned between scenes; sometimes it took as long as two hours to move it.

For the final scene at Grand Saline, the blasting of a face in the mine, camera and lighting equipment had to be anchored to the mine floor.

At Port Huron, where scenes of the plant, the process and the can making and packaging line were filmed, still another lighting problem had to be solved.

Again, one of Wilding's big trailers, loaded with electrical equipment, went to the filming site. Before the production crew arrived, Morton's master mechanic at Port Huron had requisitioned three 25 KVA transformers from Detroit, to provide 110-volt electricity. As the cameramen moved about the plant, the transformers were hooked into a 440-volt bus-bar at each location.

To round out the movie-making schedule, a trip was made to the Morton Research Laboratory in Woodstock, Illinois. Here cameras captured the work of laboratory technicians in their research experiments on salt. Another subject was the pilot plant for the electrolysis of brine, where salt is broken down into its two elements (sodium and chlorine) from which another 21 chemicals can be derived.

Final Filming in Chicago

Final filming was done in Wilding's Chicago studios. Here many props were needed for staging. Clothing, textile bleaches and dyes, dyes, tints, dyes, leather, plastics, newspapers, matches, ceramic glazes, tobacco, and photo supplies — these were but a few of the props needed to introduce into the film the uses of salt for industrial purposes.

Camera contrast: brilliant sunlight floods Morton's Saline plant ...

A valuable research worker at Hughes Aircraft is Melvin Dalton (in wheelchair). A polio victim, he spends nights in a respirator.

How to Recruit New Industry

☆ Competition between communities for new and virile industries has never been keener than it is today.

Why is new industry so important to a community's economic well-being? According to a recent report by the Chamber of Commerce of the United States, one new factory employing 100 workers can mean 296 more people in the community, 112 more households, $590,000 more personal income per year, $270,000 more bank deposits, 107 more passenger cars, four more retail establishments — and $360,000 more retail sales per year.

Program Must Be Planned

Time was when local chambers of commerce and other organizations with community-building interests went after new industries on a somewhat hit-or-miss basis. This era has passed. The communities — and states — which knock off the prize industrial plums today are those which follow a planned program of industrial development.

Designed specifically to aid local developers is a new 26-minute sound-color documentary motion picture, Gold Mine on Main Street, produced by International Sound Films, Inc., specialists in industrial and area development motion pictures.

Gold Mine was premiered during the 1958 annual meeting of the American Industrial Development Council. During the first two months after release, prints had been shipped to every state, plus Hawaii and Canada, and to many public utilities, railroads and industrial development corporations throughout the country, according to George M. Kirkland, president of International Sound Films. This indicates, Mr. Kirkland feels, that the film answers an important need in the industrial development field.

Films emphasizing the industrial... (continued on next page)

More than 400 persons saw "Gold Mine" film at recent premiere.

A Chance for the Handicapped

SPONSOR: Hughes Aircraft Co., for The President's Committee for Employment of the Handicapped

TITLE: Employees Only, 20 min., color, produced by La Brea Productions, Inc.

☆ This public service film is going to receive as wide distribution as almost any special purpose film ever made, and deservedly so. Its point is that handicapped workers make as good or better employees as the unhandicapped, when placed in jobs that take their disabilities into account.

The picture shows how many different jobs the paraplegic, the blind, and even the spastic workers can do. And these employees have better attendance records and are better insurance risks than nor-
Main Street Gold:
(CONT'D FROM PRECEDING PAGE)

...advantages and resources of ports, cities, counties and states are by no means a new development. Cities and regions in states from Alabama to Wisconsin have for some years had motion pictures in circulation stressing their own individual advantages as sites for new industries.

Many Communities Use Films
Standard Oil Co. of California, for example, has sponsored films in Los Angeles, Oakland, and San Francisco; Richfield Oil Corp., on topics such as California and Its Natural Resources, California's buried Treasure (oil and gas resources), Idaho and Its Natural Resources, and similar films on Idaho and Utah; chambers of commerce in the Indiana communities of Crawfordsville, Evansville, Fort Wayne, St. Ignatius and South Bend; Ishikawa have film portraits of their communities' advantages; and industrial concerns, chambers of commerce and area development groups in many locales have motion pictures that tell their own individual stories.

Gold Mine, however, is possibly the first motion picture that sells the overall theme of industrial development and is applicable for use by any group—city, area, state-wide—which wants to spark a industrial development program.

The film opens with a series of shots comparing a healthy community with a sick one. A series of cartoons show the importance of new industries to a typical community—in terms of jobs, income, savings, increased retail trade. The intense competition for new industry is illustrated by flashes of brochures and advertisements from various sections.

Next the picture outlines the basic factors which influence industry in selecting a plant site. Color sequences describe the importance of such things as markets, labor, materials, transportation, water, utilities and financing.

Special emphasis is placed on community development, covering planning and zoning, specific sites, and in general asking the question, "Is it a good place to live?"

Then the film gets down to cases on the actual mechanics of local industrial development. To succeed, the film points out, this must be a community-wide activity, planned and budgeted on a long-range basis. Next the camera moves into the selling and promotional phase of development, showing various types of advertising and mail campaigns.

Scenes for Gold Mine were made in many different cities and communities in a number of different states; but the film has been edited so that, as far as possible, the subject communities could be anywhere in the country. Literally scores of firms cooperated in making the film possible.

The people who appear in the film are not professional actors. Parts are played by business men and developers, photographed in pursuit of their duties. The opening and closing statements, for example, are narrated by an executive of Lockheed Aircraft.

Gold Mine on Main Street has been cleared for television use as a public service feature. Its length (26 min.) allows it to be used in a half-hour program.

How to Obtain the Film
The film is available on a purchase basis only, from International Sound Films, Inc., 26 E. Andrews Drive, N.E., Atlanta 5, Georgia, and its affiliate, Industrial Sound Films, Inc., Conway Building, North Atlanta 19, Georgia.

Purchase rates are: one to five prints, $250.00 each; six to 10 prints, $225.00 each; 11 prints and over, $200.00 each.

** Slidefilm Explains Proposed Illinois Judicial Amendment
☆ Equal Justice for All, a sound slidefilm in color, has been completed by Sarra Inc. for the Committee for Modern Courts. The film explains and discusses the Blue Ballot Judicial Amendment, on which Illinois citizens will vote in November.

Featuring the voice of the award-winning tv commentator, Clifton Utley, Equal Justice for All will be shown to political, civic, fraternal and other groups throughout the state. The scenario was written by Helen A. Kupka, and production was directed by Jordan Bernstein.

Traffic officers of National Biscuit Company see film story of New York Central's Flexi-Van rail-highway freight service. At far right (standing), E. J. Paronett, Flexi-Van sales-service executive for the railroad.

Short Sales Film Helps N. Y. Central Show
Freighting With Flexi-Van

Sales Increase Follows Use of Repeater Projector
A technique new to the railroad industry—direct selling by film—is being used by the New York Central Railroad to secure business for its revolutionary new Flexi-Van rail-highway freight service.

An eight-minute sound film, in color, Freight By Flexi-Van, is shown to the prospective customer at his convenience right at his desk by means of the Sound Masters' 23-pound portable repeater projector. A number of the suitcase projectors are being used as calling cards by members of the Central's freight sales and service department.

"Since the Flexi-Van operation is so amazingly simple, we have found that it has to be seen to be believed," R. L. Milbourne, Director of Flexi-Van Sales, Freight Sales and Service, declared. "The new film and the projector and our representative's commentary do far more than any brochure or illustrated material alone could accomplish."

Shows Flexi-Van Technique
The Central's Flexi-Van makes use of a new technique that permits fully-loaded highway trailers to glide off their wheels on to special flat cars in only four minutes. Only one man, usually the driver, is required for the operation which needs no special loading or unloading terminals.

The new film highlights the simplicity and flexibility of the operation and points up the convenience of door-to-door deliveries combined with low-cost rail transportation.

Film Helps Make Sales
A number of the Central's customers who have seen the new film and projector have "complimented us on this unique visual sales presentation," Mr. Milbourne noted. "Our response has been amazing, since our Flexi-Van volume has increased by one-third in each month since we launched it in April."

If an additional showing of the film is required, the repeater projector can re-run the film with only a few seconds preparation.

Projects a 15-Inch Picture
The projector unit is equipped with a 15-inch rear projection self-contained screen, a removable magazine and only two control knobs. It uses standard coated 16mm film and can be set up within 60 seconds without the need of darkening the room in which the film is to be shown.

No. 10,610 for S/M
☆ Freight by Flexi-Van, Sound Masters' new film for the New York Central, carries a job number of 10,610.

Since 1937, when the production company was organized, Sound Masters has now completed 10,822 films, including 5,912 TV spots, 44 spots and 16 longer films are currently in production.
An Animated Color Cartoon Gives Workers

A New Look at Social Security

Film Explains Recent Changes in Old Age Benefits

☆ Sam'l L. Pilgrim, principal character in the Social Security Administration’s new motion picture, Sam'l and Social Security, is a newcomer to the world of animated color cartoons, but some of the problems he faces are troubles with which we are all familiar.

Up through the ages Sam'l, a colorful little character in more ways than one, has had an eventful and exciting career. On occasion he has had difficulties with everything from dinosaurs to unemployment, disability, and old age.

Tells How Program Works

In his saga there are drama, humor and pathos — and a good deal of solid information about Federal old-age and survivors insurance; how it works, and what it means to every American family.

The pixie services of Sam'l L. Pilgrim enable the Social Security Administration to give this information and explain its importance in a way that entertains while it informs:

Below: Sam'l and his employer both contribute to retirement . . .

Above: Sam'l Pilgrim’s ancestors had no cushion for old age . . .

Instructs. Sam'l is each of us, whether our age is nine or 90. Each time he makes progress toward solving his problems, he helps to solve some problems for us all.

Agency’s First Color Film

Sam'l is the Social Security Administration’s first new motion picture in three years, and marks the agency’s very first use of color. The film, available in either 16mm or 35mm, runs for 14 minutes and has been cleared for TV and theatre use as well as for showings to civic, social and school groups.

The agency estimates that during the first year of its existence, Sam'l will be seen by an audience of about 2,000,000 people in about 10,000 screenings, about half of which will be in commercial theatres. Arrangements for showings may be made through any social security district office or through the Social Security Administration, Equitable Building, Baltimore 2, Maryland.

DuPont Shows Fabric’s Features


Title: Right in the Rinse, 5 min., color, produced by Sweetman Productions.

☆ The product featured in this motion picture is “Zelcon,” a new fabric conditioner made by du Pont, which conditions fabrics in the rinse water, making towels softer and more absorbent . . . eliminates static in man-made fibers . . . makes clothes easier to iron.

The film has a dual purpose: first, it is being shown by du Pont representatives to manufacturers of household cleaning products; and second, it is to be released by Modern Talking Picture Service as a segment in their 15-minute Home Digest for television.

Scenes show the product in use in the home, proving by interesting close-ups and laboratory tests how “Zelcon” makes towels and diapers softer and more absorbent . . . eliminates static in nylon slips and dresses, and ironing easier for all types of fabrics.

* * *

Airline Films Listed

☆ A supplement listing 45 motion pictures recently produced by member airlines has been issued by the Public Relations Office, International Air Transport Assn., 1060 University St., Montreal 3, Canada. It’s free.

A “live panel” presentation makes the case for beverage alcohol . . .

PR Film for Beverage Alcohol

Doctor’s Viewpoints Shown in a New Color Film

Sponsor: Institute of Public Information.

Title: To Your Very Good Health, 29 min., color, produced by Campus Film Productions, Inc.

☆ The Institute of Public Information (which numbers among its present clients Seagram’s, Calvert, Four Roses, and other distillers) believes that the liquor industry has neglected an important and rightful phase of its public relations activities: that liquor, in moderation, might actually be good for you. Leaning over backward to be circumspect, the liquor industry usually has spoken out only defensively of its role in modern life.

Yet, the industry’s public relations problems are vexing and serious—headlines in newspapers all too often connect beverage alcohol with the whole gamut of human frailties. But, over sixty million Americans do drink, and over 97% of them handle it quite well.

Man’s interest in alcohol is as old as history, but his knowledge of alcoholic beverages—what they are, their proper use, and their effects—is so scant that superstition, supposition and prejudice have taken the place of fact. To counter fiction with fact, and fancy with truth is the purpose of the new film, To Your Very Good Health.

Dr. John Staige Davis delivered a paper at the New York Academy of Medicine two years ago, which was subsequently published in the Virginia Medical Monthly, in which he pointed out that the attention of many doctors — along with the public—has been so focused on the problems of alcoholism that there has been tendency to overlook the therapeutic values of beverage alcohol. Dr. Davis’ paper, with a bibliography of 51 references to medical sources on the subject, scotched a great many widely believed fables about beverage alcohol—that it shortens life, causes cirrhosis of the liver, is harmful to kidneys, etc.

Using Dr. Davis’ research as a background, screenwriter Alexander Klein; medical consultant Dr. Merrill Moore, of Boston; and Campus Film Productions have turned out a film composed of a live “panel,” charts, and technical animations sequences which tell factually the story of beverage alcohol, pointing out particularly its value in countering stress and its definite usefulness in heart conditions. The film also discusses conditions in which people should not drink, and gives pertinent information and advice on alcoholism.

While To Your Very Good Health is being aimed at a wide general audience (50 prints circulating through Ideal Pictures, and 88 through the Institute’s clients’ sales companies), there is nothing implied in any way to encourage anyone to drink. The picture only seeks to promote better understanding of alcohol and to show it is not the devil as sometimes painted.

The sponsoring Institute of Public Information makes no commercial plugs for its clients products—largely light blended whiskies—but it does say that present scientific evidence indicates that excessive congeners (fusel oil, acids, aldehydes, etc.) present in heavier bodied straight whiskies are potentially toxic if taken in quantity.

Question and answer folders on beverage alcohol are distributed free to interested audiences in connection with showings of the film.
Lipton's Film Tie-in With Sailing Classic

"History of the America's Cup"

The America's Cup—and of the man who "won by losing," Sir Thomas Lipton. The boy, called Tommy in the film, thereafter recaptures his interest and faith in sailing competition.

**Eastern Clubs Featured in Scenes**

Location shots were made at the New York Yacht Club in New York City and the American Yacht Club in Rye, N. Y. The New York Yacht Club houses the largest collection of memorabilia connected with many years of competition for the America's Cup, including the Cup itself and perfect scale models of the challenging and defending yachts. At the American Yacht Club, actual sailing scenes were photographed during the past summer.

The film script was written by Fred Freed from original research by Jerome E. Brooks. Thomas Whitesell is the producer, and Shepard Traube the director.

The History of the America's Cup will be shown on TV, in theaters and to interested clubs and organizations throughout the United States. Distribution will be handled by Association Films, Inc. via nationwide offices.

**Audience Results Like These Launch a "Cup" Film's Career**

The History of the America's Cup already has had an unusual "career" as a sponsored film:

- it was ordered for a premiere showing on the first day's operation of a TV station located on the Isle of Wight, where the first America's Cup Race was held in 1851.
- it was "sneak previewed" at the Grand Central Newsreel Theatre, complete with trailer announcement and audience reaction cards. Viewers liked it well enough for the theatre to book the film for an additional four-day run on the eve of the race.
- it has been shown all summer long to Naval cadets in training at Old Mystic Seaport, Connecticut.
- it was shown in three theatres on Martha's Vineyard as a special featurette, as a result of a yacht club commodore's request for a place to show the film to fellow yachtsmen and vacationers.
- it was scheduled by ABC-TV for a network play on some 20 to 30 stations in early September.
- it was previewed initially in June to 500 special guests, sports writers and yachting enthusiasts in New York's Waldorf-Astoria Hotel, and introduced by actor Hume Cronyn.

**How Promotion Builds New Film Audiences**

by Robert Finehout
Director, Advertising and Promotion
Association Films, Inc.

About three months ago we saw The History of The America's Cup for the first time, in a small mid-town Manhattan screening room. As the lights came up after the showing, all in the audience knew they had seen a winner. Big, handsome, colorful, exciting—blending the historical with the nautical, the dramatic with the documentary, this one had audience-appeal written all over it.

The film would be in heavy demand, anytime. But this year, perhaps more than any other time, it offered a special challenge: 1958 would mark the resumption of the sporting classic, the America's Cup yacht race. The release of the film was timed to coincide with this great event, recognized by many sports writers as the sporting event of the year—or 21 years if you're a yachtsman who has waited since 1937 for this water-bound "world series" to be resumed.

**Aim Picture at Selected Audiences**

A film that can boast so many ingredients—adventure, thrills, timelessness, and above all, newsworthiness, deserves, even demands, extra-special handling. Our problem was how to reach maximum audiences at the time when interest in the Cup races was reaching a crescendo, but when many normal sponsored-film outlets (schools, clubs, etc.) were inactive.

In consultation with representatives of the sponsor, Thomas J. Lipton, Inc., we decided to concentrate on television, yacht clubs, and selected motion picture theatres. A pattern of TV release was formulated, akin to the selected pre-release engagement plans used successfully with such theatrical attractions as The Bridge on the River Kwai and The Ten Commandments. In other words, we worked out a "roadshow-on-tv" pattern, with priority given to the major stations in the top markets in the country. This was the "premise phase" of the program.

**Premiere Showings on 51 Stations**

Major network and independent stations in the 70 largest markets were offered the film for televising during the period July 15 to August 31. Fifty-one stations booked the film for showing during this premiere period, in such major audience markets as New York City, Chicago, Los Angeles, Boston, Detroit and Washington, D.C. This six-week period had special significance: interest in the race was heightened each day as four American yachts competed against each other for the honor of defending the "ould mug" against the British contender, Sceptre. The tryouts were covered by all major news services, the networks, and national magazines.
Open House for W. T. Grant

W. T. Grant Company's 28-year-old store on Getty Square in Yonkers, New York, has been completely rebuilt and modernized this summer into one of the most attractive units in the 725-store chain. To celebrate the new Grant's, and to serve as an experiment in community relations, the store held an open house on September 10 with the public invited to come have refreshments in the new recreation room, meet the manager and his staff, and see a sound slidefilm about the company and its history.

On hand for the occasion to gauge public reaction were Jack Edgerton, Grant's national public relations manager, and Seymour Zweibel, whose production firm has made some sixty films for the merchandising chain in the past five years.

A capacity audience of about 50 Yonkers shoppers attended each of the four showings at the store during morning and afternoon sessions. The ladies seemed to have a fine time enjoying coffee and cake, chatting with Manager Jerry Ackerman, and the film was received with much pleasure. Two representatives of local women's clubs asked to borrow the film to show to their members.

While the screening was an experiment, and the film was not specifically designed for the public, reaction was good enough that the company may extend the program to other stores in the chain.

You Are Cordially Invited . . .

to attend a showing of an interesting film telling the story of the company which stands behind your new Yonkers' Grant store.

WEDNESDAY, SEPTEMBER 10
Morning Showing — 10:30 A.M.
Afternoon Showing — 3:00 P.M.

Free refreshments - Free Souvenirs
Ask any salesperson to direct you to the store's new Recreation Room.

W. T. GRANT CO.
GETTY SQUARE

EXCLUSIVE BUSINESS SCREEN PHOTOS

Above: greeting one of the guests for the film showing is Yonkers store manager, J. L. Ackerman. Capacity audiences attended each screening. The program may be extended to other stores in the W. T. Grant chain.

Grant's new slidefilm history impressed this Yonkers clubwoman so much that she asked to borrow it for showing to her group.

Above: careful attention to projection details before the public showings helped achieve good performances. Here manager Ackerman is checking the projector with an assistant.

Above: Grant's national public relations manager, Jack Edgerton (left) takes film producer Seymour Zweibel on tour of new facilities.

Right: store manager Jerry Ackerman (at left) discusses film showing details with Grant's manager, Jack Edgerton.

At left: advertisements like this in local newspapers heralded the "open house" showings of the company's slidefilm as a featured event.
Hear Sound Tracks in Three Languages

Pictured above is one of typical film audiences viewing medical pictures during 12th World Medical Association Congress at Copenhagen in August.

At right: a close-up of translators' booth which provided English, Spanish and French interpretations.

A Giant Step toward greater worldwide acceptance and use of the film medium as a means of extending medical knowledge was taken on August 16-19 at Copenhagen, Denmark. On these days, an International Medical Film Exhibition, arranged by Ralph Creer, Director of Motion Pictures and Medical Television of the American Medical Association, was held for delegates to the Twelfth General Assembly of the World Medical Association.

Co-sponsor with the AMA and the World Medical Association was Johnson and Johnson International. Based on his experience as organizing director of the first U.S. International Medical Film Exhibition held in New York last year, Mr. Creer selected a series of outstanding medical motion pictures produced by physicians and surgeons from all parts of the world.

These highly selected motion pictures, comprising the latest in medical knowledge and techniques from many countries, were shown in Denmark's Parliament House. Denmark's Prime Minister, Hans Christian Hansen, welcomed delegates to the Exhibition and was an honored guest at the screenings.

A.M.A. Officials at Exhibit

Right: Attending the International Medical Film Exhibition were (l. to r.) Dr. Louis Orr, Orlando, Fla., President-Elect of the American Medical Assn.; Dr. Gunnar Guderson, LaCrosse, Wis., President of the A.M.A. and Dr. F. J. L. Blasingame, Executive Vice-President of the Association.

Below: World Medical Association officials applaud Danish Prime Minister's address of welcome to Copenhagen. At extreme right is Dr. Louis H. Bauer, Secretary-General of W.M.A.

Below: Prime Minister Hansen (2nd from right) commends Ralph P. Creer, AMA (2nd from left) on exhibition. At far left is Johnson & Johnson medical director, Dr. John Henderson.

Below: Eminent Japanese doctors also commend Mr. Creer. At left is Dr. Tomio Ogata of Tokyo; center is Dr. Hiroshi Ishii. Both are officials of the Japanese Medical Association.
Stauffer Closes "7 Out of 10" Using Slidefilm on Home Calls

by J. Talcott, Sales Manager
Stauffer Home Plan Division, Stauffer Reducing, Inc.

What Do We Think of Audiovisual Methods in Selling?

With a remarkable closing average of seven out of ten home demonstrations in which we utilize a sound slidefilm, I'd say that the Stauffer Home Plan Division of Stauffer Reducing, Inc. is completely sold on this modern approach.

Highly recommending to our sales people that they use the combination of a color slidefilm and recording on every call, we can safely attribute a good part of their high closing average to their application of this sight/sound tool.

Personal Examples Cited

Taking a leaf or two out of my own personal experience, let me cite some examples that seem to substantiate our faith in this medium:

I faithfully showed the film on every call and every demonstration, except one. It is worth noting that I didn't make the sale on that appointment!

Show All Walks of Life

On another occasion, the wife was quite interested but the husband was lukewarm, as is often the case, at the time I entered the home. His interest increased in our product immediately after showing the film and there was no difficulty in closing the sale.

I used this equipment in demonstrations to people from all walks of life—from members of minority groups living in house trailers to wealthy persons in exclusive neighborhoods... and the result was always the same—we delivered our story via film and record in 15 minutes. This presentation would have taken an hour or more by old-fashioned oral methods!

Has Over 1,000 Projectors

We have well over a thousand sound slidefilm projectors out in the field, utilizing the highly-portable and dependable Colburn Picture Phone. Because of their greater capacity we use 33 1/3 rpm recordings. Both record and film feature a famous user of the Stauffer Home Reducing Plan, Harry Von Zell of radio and television fame.

Let me emphasize that this program is designed for personalized demonstrations—face to face—in the home. We utilize the Picture Phone's built-in screen, separated from the projector by a distance of only a few feet when the equipment is set up for home showings.

Personalized use of our sound slidefilm has made it the effective tool that it is... we even encourage members of the family to advance the pictures during the showing, helping to create undivided attention on their part.

The Salesman's Good Friend

Good selling is one important key to America's future... and we'll agree that the sound slidefilm is the salesman's staunch friend and ally in helping many products and services to the American family... right in the home!

Power of the Press

Title: Problems and Opportunities, 15 min. ssf, produced by Gotham Film Productions (subsidiary of Seymour Zweibel Productions).

Problems described in this filmstrip are those of the seller faced with buyer resistance—purchasing agents with hands tied from above by the "profit squeeze." Opportunities lie in the pages of the business magazine favored by "men who can give the green light to buying"—Dun's Review & Modern Industry.

DR & MI has been using the filmstrip for the past year to tell the story of its editorial strength as vividly as possible in 15 minutes. While not designed primarily as a direct selling tool, the filmstrip has achieved remarkable success in producing new business for the magazine.

"Our salesmen are enthusiastic. Many of them attribute new business directly to the filmstrip," Alex J. Dughi, Advertising Sales Manager, has said. "In the past year I would say that the filmstrip has been shown to between four and five thousand top advertising people, in groups ranging from as high as one hundred to individuals in their offices. Our salesmen have shown this filmstrip at every possible opportunity, including one instance where it was screened against the ceiling in the office of a key prospect."

Here's opening title frame of Stauffer's sound slidefilm... Founder B. H. Stauffer is presented in opening frames...
**Motivating the Salesman**

**SPONSOR:** Receiving Tube Department, Electronic Components Division, General Electric Company.

**TITLE:** General Electric Distributor Sales Development Program, produced by Transfilm, Inc.

**How It Worked:** General Electric's Receiving Tube Department was determined to increase the sales of tubes and parts by making its dealers better businessmen. The Tube Department wanted to train and motivate approximately 7,000 distributor salesmen. The problem was to provide a suitable program for this large number of widely scattered distributors. It was deemed impractical to try to contact the distributors with GE factory training representatives. The solution was to package the material in such a way that a highly trained lecturer was not necessary. The program put in use includes a 10-minute animated film, six sound slidefilms, three recordings, multiple choice questionnaires and a leader's guide. The training course was designed for six meetings which can be conducted in the field by electronic parts distributors themselves. To stimulate maximum audience participation, the program forecasts the future of electronics and gives case study instruction on several phases of selling.

**Results:** Reported George Crossland, manager of distributor development and trade relations—

"The program we have developed with Transfilm has been highly successful. Through it, it is difficult, if not impossible, to measure precisely the degree of its success in sales or new business, reports of its enthusiastic acceptance have inspired us to plan an enlargement of the program to include additional levels of distribution." (The Harvard University Graduate School of Business Administration found this GE program so effective, they requested it for use in their own sales management courses.)

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**Product Introduction**

**SPONSOR:** General Foods Corporation.

**TITLE:** Instant Swans Down Cake Mix, produced by Transfilm, Inc.

**Problem:** Many products designed for big sales are too small as product units to be effectively presented or demonstrated to a large group.

**Solution:** A simple, highly portable sound slidefilm which vividly presented the mix was used—the steps in preparing the cake—and showed the delicious looking cakes the mix could make. As a living finale, a Swans Down cake, prepared in advance, was served to the luncheoners from the press.

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**Safe-Guards for Labor Funds**

Scandals involving alleged misuses of labor union funds have been much in the news in recent months, as a result of investigations of certain unions' management activities by Congressional sub-committees.

Most unions, however, are well run financially. In fact, many of them have set up procedures in handling funds that are consider-ably tighter than those recommended by Congress after its recent findings.

For example, the Textile Workers Union of America recently recommended to its member locals and joint boards that a committee consisting of at least three rank-and-file members be elected annually to make an audit of each local's financial records.

To help put this program into effect, a 66-frame sound slidefilm in color was produced for the union by the William P. Gottlieb Co. Titled Guarding Our Funds, the film is aimed at training ordinary union members in auditing the funds of locals and joint boards, and at emphasizing the importance of the auditing function.

The union plans to show the slidefilm at locals' meetings to motivate the election of an auditing committee, and at the beginning and end of training courses in auditing procedures. A training manual has been prepared to complement the slidefilm.

First showing of Guarding Our Funds was at the recent convention of the Textile Workers Union of America in Miami Beach, Fla.

From "Guarding Our Funds"

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**Slidefilm Aids Personnel Work**

A sound slidefilm originally produced to help men's wear retailers solve apparel sales problems is finding new use as a personnel training aid.

The slidefilm is A Plainclothes Story, produced by the Chicago Tribune and in cooperation with the Chicago chapter of the American Institute of Men's and Boy's Wear for use by apparel retailers in counselling their customers on better dress habits.

However, Paul C. Dikeman, personnel training manager for the S. S. Kresge Company, reports that the film is now an integral part of the annual training seminars the personnel department conducts for Kresge men undergoing management training.

Kresge conducts week-long seminars every year in its four major sales districts, covering all facets of store operation and including lectures and discussions by company executives and store managers. This year, for the first time, the seminars included a session on the importance of good grooming.

Training materials, supplied by the Institute of Men's and Boy's Wear, included a print of A Plainclothes Story. The film demonstrates how men of various heights and builds can select different items of wearing apparel to make them appear to be of the right advantage.

Following this year's meetings, trainees were asked to comment on the value of the film. Their reactions were so favorable, Dikeman said, that Kresge has decided to make it a regular part of all future training seminars.
“Labor Law”

Sponsor: Employers Labor Relations Information Committee. Title: You and Labor Law, produced by Transfilm, Inc.

Problem: Atomic emotions are involved in the relationship of management and labor. The national labor law which governs this relationship is a monument of oft-contested compromises. How to explain this complex law in simplified terms and in a way which would not infuriate management, labor or the public? The Employers Relations Information Committee wanted to make a dispassionate but interesting explanation of this vital subject.

Solution: A two-part sound slidefilm in color, You and Labor Law, was produced which outlined the history of the law and illustrated its important facets. Only by turning off the steam and taking a calm look at the history of labor law can we understand our present law—says the slidefilm’s cartoon imagery. Industry has been purchasing the film for use with management and labor audiences.

A SOUND SLIDEFILM SELLS BOTH THE MEDIUM AND THE SALES Mate AT THE TOUCH OF A BUTTON

Visualizing the Slidefilm Story

A PICTORIAL REVIEW OF THE SALES Mate SLIDEFILM

All too infrequent are examples of audio-visual equipment makers and film producers using the audio-visual media to sell themselves.

No shoemaker’s child is the Salesmate, a portable all-transistorized sound slidefilm projector. The Charles Beseler Company, its maker, has had Selling Films, Inc. produce an effective sound slidefilm to demonstrate both the medium and the new equipment. Handsome as the smart attache case in which Salesmate is contained, the slidefilm is shown to all equipment and film prospects on the machine itself... selling both the medium and the Salesmate along the way.

Weighing only 19 pounds and 14” high, the highly portable equipment can and does go nearly everywhere. Currently it is helping Nelson Rockefeller sell the citizens of New York a new Republican governor.

I bring the visible image of vivid, sharp pictures, the excitement of compelling sound.

I can also go to retail stores and impress sales points on key personnel...

What kind of pictures can be put on my screen? Any kind. For example, this automobile...

Few families have seen this kind of compelling sales presentation... right at home.

Setting me up for action is simplicity itself. Just open my screen, like this...

I am the most effective way ever devised to help reach and sell more customers...

Any questions? The man who brought me here has the answers. I’ll turn myself off.
What's New in Sponsored Pictures

Current Motion Pictures & Slidefilms for Business

Purpose: The sound of the saw lends authentic realism to new Redwood film.

Manufacturers How to Make Their Own Boxes

How the manufacturer who buys set-up boxes can save time, space, and usually money too by producing his own rigid boxes from flat blanks is told in Profit Packaging With Boxmaker, an 18-minute sales and demonstration sound-color film presented by the Industrial Sales Division of United Shoe Machinery Corporation.

Purpose of the film is to show how the Boxmaker, a semi-auto-

matic machine for forming rigid boxes, can be used to improve almost any manufacturer's packaging operation.

The film shows a typical businessman who faces a challenging set of packaging problems in respect to box strength, storage space, availability and costs—and how the packaging machinery helps him to meet his objectives.

Scenes taken in factories using the Boxmaker show the variety of applications of this equipment. Representatives of folding box producers who are local sources or the die-cut blanks have a prominent role in the film.

The film was produced for United's Industrial Sales Division by Bay State Film Productions, Inc. It may be purchased at cost by folding box companies as a sales tool. Bookings for trade groups and others are being handled by the Advertising Department of United Shoe Machinery Corporation, 140 Federal Street, Boston 7, Massachusetts.

* * * You and the Silicones” Is a New Dow Corning Color Film

Dow Corning Corporation of Midland, Michigan has released You and The Silicones, a 16mm sound-color motion picture with a running time of 31 minutes.

You and The Silicones covers the newest industry-wide applications of silicone materials. Included are such diverse uses as silicones in cosmetics and a new silicone rubber stock that self- Vulcanizes at room temperature.

Designed for showings to top management and technical audi-
with the Kodak Pageant Projector, AV-085

What's it all mean? That the Pageant AV-085 is the projector that's always ready to go on with the show. Cost? Just $439!*


*Price is list, subject to change without notice.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.
Color Expert Merle Dundon Receives Kalmus Gold Medal

Dr. Merle L. Dundon, assistant manager, Film Emulsion and Plate Manufacturing Div., Eastman Kodak Company, has been selected for the Herbert T. Kalmus Gold Medal Award by the Society of Motion Picture and Television Engineers.

Dr. Dundon will be presented with the award at the SMPTE's 46th semi-annual convention October 20-24 at the Sheraton-Cadillac Hotel in Detroit.

In giving the award to Dr. Dundon, SMPTE cites his outstanding contributions to the development of color film products for the motion picture and television industries.

Quarter Century in Research

For more than 25 years, Dr. Dundon has been closely associated with development work related to such color products as Lodochrome films, Monopack, Eastman Color Negative and Eastman Color Films. He has made valuable contributions to the development and improvement of Eastman Color Inter-negative Film and in the development and production of Color Intermediate Film.

Dr. Dundon received his B.S. degree from Mt. Union College in 1917, and his M.S. and Ph.D. degrees from Ohio State in 1920 and 1922, respectively. He joined the research laboratories at Eastman Kodak Co. in 1923, specializing in photographic chemistry and processing of photographic film. In 1929 he was transferred to the Film Emulsion Department at Kodak Park, where he is presently working. Having been since 1950 assistant manager of the Film Emulsion and Plate Manufacturing Division.

He has received many honors. He has been awarded a National Research Council Fellowship in 1922 and 1923, the Bronze Medal of the Societe Francaise de Photographie in 1924 and a Doctor of Science degree from Mt. Union College in 1943.

Dr. Dundon is a member of Sigma Xi (honorary science), Phi Lambda Upsilon (honorary chemical), Gamma Alpha (graduate scientific), American Association for the Advancement of Science, American Chemical Society, Society of Photographic Scientists and Engineers, and a fellow in the Photographic Society of America.

Jaffarian Firm Doubles Size Of Its Facilities in Seattle

Jaffarian firm doubles size of its facilities in Seattle.

This modern structure houses Seattle's Audio-Visual Center.

AFL-CIO Prepares Series of Films for Showing on TV Time

The AFL-CIO has announced that it will sponsor a weekly 15-minute film series for showings on television public service time. Title of the series will be Americans at Work.

William F. Schnitzler, AFL-CIO secretary-treasurer, said the film series "will show the contributions of people to American industry and America's well-being." The films, he said, will be educational in nature.

The film project will be an activity of the organization's public relations department. Production will be handled by Norwood Studios, Inc., Washington, D. C. The series is expected to be ready for showing about November 1.

Milton Murray has been named director for the AFL-CIO to work with Norwood Studios on the film production. George Craig has been appointed field director to work with stations carrying the series.

New Color Sound Filmstrip Describes Boring Head Design

A new sound-color filmstrip on the design, construction and application of high-precision boring heads has been released by Briney Mfg. Co., Pontiac, Mich.

The filmstrip, with a running time of 11 minutes, is suitable for showing to technical groups interested in new tooling methods and applications. It can also be adapted to training machine operators in the proper use and maintenance of these tools.

Arrangements for showings may be made direct with Briney Mfg. Co., 1165 Seba Rd., Pontiac, Mich., or through any of the company's field representatives.

Scratches on Film Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the soundtrack, they produce offensive crackling.

Fortunately scratches can almost always be removed — without loss of light, density, color quality, or sharpness. Write for brochure.
Success assured... with Ansco

It's an awfully good feeling to inspect your footage and see clean, rich reds, fully saturated yellows and rich blues in every frame. And, as most smart cine men know, the new Ansco emulsions provide this ultimate in color quality.

Take Anscochrome Professional Camera Film Type 242 for example. Here is a film that is specifically designed to produce low contrast master reels of superb quality. Relatively fine grain and beautifully soft in rendition, Type 242 can be easily intercut with the exciting new Super Anscochrome emulsions.

Use Anscochrome Professional Camera Film Type 242 for all productions where the finest in versatility is needed. Use Super Anscochrome in available light situations (daylight or tungsten) where speeds of 100 are desirable.

YOUR SUCCESS WILL BE ASSURED. Ansco, Binghamton, N.Y. A Division of General Aniline & Film Corporation.

Ansco
Professional Motion Picture
Space-Age Conference Report

Photo-Instrument Engineers Prepare for Increasingly Important Part in Expanding Air, Missile Programs

A look into the fascinating future of America's space-age program and the increasingly important part that photo-instrumentation will have in this program lent special significance to the third annual National Photo-Instrumentation Symposium and Exhibit of the Society of Photographic Instrumentation Engineers, held July 29 to 31 in the Statler-Hilton Hotel, Los Angeles.

This year, for the first time, classified sessions were included as part of the SPIE technical program. Security clearance was required in advance for all persons attending these sessions.

"Secret" ARDC Briefing
First such session, classified as "secret," was an "ARDC Command Presentation," an official Air Research and Development Command briefing, intended to provide management and technical personnel with a comprehensive view of the Air Force development program, its progress and a look at the future.

This presentation was made by Col. Tosti, special assistant to Lt. Gen. Samuel E. Anderson, Commander, Air Research and Development Command. Col. Tosti has been associated with many development programs in jet propulsion and guided missiles.

Films Point Up Report
In his briefing, a two-and-a-half hour presentation which interfaced sound motion picture footage, silent motion picture footage, and slides, Col. Tosti first outlined the broad objectives of the Air Force atmospheric and space program and explored various possibilities along which future military requirements might evolve.

Current weapons systems were then related to the basic program. Details of these programs were described, and films and slides showing the status of these projects were presented.

Preview of Missile Program
The second "secret" session comprised a field trip to the Naval Air Missile Test Center, Point Mugu, California, where engineers were briefed on programs currently in progress, and later toured the center's instrumentation and range facilities.

Two sessions classified as "confidential" also were part of the Symposium program. These were workshop sessions, one covering "Optical Instrumentation Utilized at N.O.T.S. Inyokern Range," and the other "Track Instrumentation."

Film Techniques Shown
The first of these sessions was a presentation by N.O.T.S. personnel of the optical instrumentation and techniques developed for obtaining data on free-flight missiles tested on its various ranges. The "Track Instrumentation" session, led by Paul Lawrence of the Air Force Flight Test Center, Edwards, California, investigated the forthcoming measurement problems in track testing that can be attacked through applications of photo-instrumentation.

A talk on "The Space Age" was a highlight of the all industry banquet which closed the official Symposium program. Speaker was Dr. J. H. Stewart, division chief, Design and Power Plants Department, Jet Propulsion Laboratory.


Canada's Contribution to Atomic Energy Conference

The Big Z, film story of the development of the world's greatest uranium mining area, was one of Canada's film contributions to the second International Conference on the Peaceful Uses of Atomic Energy in Geneva September 1 to 13.

Completed early this year by the Ontario Department of Mines in cooperation with some of the mining companies active in the area, The Big Z was almost two years in the making.

The full color film tells in graphic detail the story of the events that transformed the Elliot Lake area in Ontario from primitive bushland to the busiest mining area in Canada in less than five years. Twelve great uranium mines are now in production in the area. The film was produced by Jack Chisholm Films of Toronto.

For the showing of The Big Z during the Geneva conference, the sound track was transcribed in four languages — English, French, Spanish and Russian. The international audience was able to hear the narration simultaneously through the use of earphones which let persons select the language of their choice.

Prints Available in U.S.

Ever since it has been available to Canadian audiences, all prints have been booked as much as two months in advance. The film is loaned by the Department of Mines without charge to schools, clubs, mining and investment groups and other organizations. Extra prints have been made available for overseas use through Ontario House in London and through the National Film Board. The Film Board also has copies of the film in United States offices to handle U.S. requests.
FILMAGNETIC

AN Optional FEATURE
AVAILABLE FOR FACTORY INSTALLATION
ON ALL NEW OR EXISTING AURICON OPTICAL SOUND-ON-FILM CAMERAS

Presenting AURICON FILMAGNETIC

Auricon proudly presents "Filmagnetic" High-Fidelity sound-on-film Recording, for lip-synchronized Talking Pictures and Music of Quality, on 16 mm black and white or color film pre-striped for magnetic sound before it is exposed to light. "Filmagnetic" sound and optical picture are recorded Single-System on the same film at the same time! The "Filmagnetic" Unit, installed at the Factory in any Auricon Camera, can be temporarily removed without the use of tools, thus providing a choice of High-Fidelity Optical or Magnetic sound-tracks. Your pre-striped film with magnetic sound lip-synchronized to your picture, passes through the normal picture-development and is played back on any 16 mm Magnetic Sound Projector, including the Ampro, B&H, RCA, and others.

"Filmagnetic" Outfit complete...$870.00
PLEASE MAIL COUPON BELOW FOR FREE INFORMATION...

"Filmagnetic" Twin-Head Camera Recording Unit, with Record and Instant-Monitor Magnetic Heads, which automatically open for easy threading...complete with Model MA-10 Amplifier, $870.00 installed on any new Auricon Camera at the Factory. Small extra installation charge on existing Auricon Cameras.

"Filmagnetic" 3 Input Amplifier, Model MA-10, with High-Fidelity Microphone, complete Cables and Batteries, in a Cowhide-Leather Carrying Case. Super-portable, weighs only 7 pounds, carries easily with shoulder-strap during operation!

GUARANTEE
All Auricon Equipment is sold with a 30 day money-back guarantee. You must be satisfied!

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Please send me free information on "Filmagnetic" equipment for Auricon Cameras.
Without obligation, please send me cost of installing "Filmagnetic" on my Auricon Model...Camera.

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16 MM SOUND-ON-FILM SINCE 1931
Andrew Gold Joins Transfilm
As a Producer-Director

Andrew L. Gold has joined Transfilm Incorporated as a producer-director. It was announced by Michael A. Palma, the company's executive vice-president. Gold, who was eastern production chief of Warner Brothers when he left that company in 1956, was more recently chief of production and staff director for Vidicam Pictures Corp.

A veteran of more than 20 years in motion pictures, Gold was with Warner's from 1947 to 1956. During World War II he was a major and chief of training for all U.S. Army Signal Corps Photographic Schools.

Gold has produced, directed or photographed more than 100 theatrical, business and government films as well as several hundred tv commercials. The World of Kids, which he directed and photographed for Warner's, won an Academy Award in 1951. He is a member of the Screen Directors International Guild and a class "A" cameraman with IATSE Local #644.

Gilbert Williams Now a Staff Director at Robert Lawrence

Gilbert Williams has joined Robert Lawrence Productions as a staff director.

For the past seven years, Williams has been directing at Van Prang Productions, being credited with over a thousand commercials.

Williams has had wide experience with automotive films, having worked at all major test tracks. One of his commercials for Edsel won a New York Art Directors Award in 1957. Another, for Chevrolet, won the Detroit Advertising Club's Gold Medal Award.

Mel Bourne, former set designer for Maurice Evans and the Theatre Guild, has joined Robert Lawrence Productions, Inc., as staff scenic set designer.

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Demonstration Reel available on request

**BUSINESS SCREEN EXECUTIVE**

News of Staff Appointments Among Manufacturers, Producers

Roy Lampe to Direct Sales For Q.E.D. Industrial Dept.

Appointment of Roy Lampe as sales manager of the recently expanded Industrial Sales Department of Q.E.D. Productions, Inc., New York City, has been announced by Robert Baron, president.

In addition to handling sales of all Q.E.D. services, including industrial, promotional and sales training films and tv commercials, Lampe also will direct the company's sales promotion activities.

Before coming to Q.E.D., Lampe was account supervisor for Harold Schor Associates, industrial pr organization.

Porthenon Forms Techfilms Unit for Special Projects

Porthenon Pictures-Hollywood has announced the establishment of a new production unit.

Under the name of Techfilms, the new unit is producing classified film reports, facilities films and other technical motion pictures for missile and aircraft contractors. The first two productions have been completed for Sundstrand Turbo; contributory footage has been completed for General Dynamics-Convair.

Associate producers in charge are Herbert Thurman and David Bowen, under executive producer Charles (Cap) Palmer.

Evans Named General Manager
Of Southwest Film Industries

John E. Evans, former St. Louis advertising executive, has been appointed general manager of Southwest Film Industries, Inc., it was announced by Joel Benedict, president of the Tempe, Arizona company.

As producer-director for D'Arcy Advertising, St. Louis, Evans scripted the first hour-and-a-half tv spectacular designed for children's audiences two years ago, and carried over a 75-station ABC network. He also was writer-producer for a series of weekly tv musical shows featuring nationally known performers.

Before joining D'Arcy, Evans was a tv producer-director at KETC, St. Louis. At Southwest Film Industries, he will supervise the company's expanding commercial films production. Southwest recently completed a year's series of tv commercials for the Valley National Bank, Phoenix.

**Association Films Adds Two Men to Headquarters Staff**

Robert W. Bucher and Robert D. Mitchell have joined the headquarters staff of Association Films, Inc. Bucher, formerly a division staff member in sales with Mobil Overseas Oil Company, will have sales responsibilities. Mitchell, formerly manager of employee relations of the Orione Company, will have administrative and personnel responsibilities.

Vin Agar New Western Div.
Mgr. of Natural Lighting Corp.

Vin Agar has been appointed western division manager of the Natural Lighting Corporation, of Glendale, California, manufacturers of "ColorTran" and "Grovelite" professional studio lighting equipment.

Agar has had 25 years' experience in the photographic and graphic arts industry. His most recent position was as head of the Graphic Arts Department at the University of California's Radiation Laboratory in Livermore and Berkeley, where he was in charge of all reproduction, still and motion picture photography.

Previously he had been vice president of sales at Watland Incorporated, Chicago, Ill. His experience also includes direction of reproduction and photographic services at Argonne National Laboratories. During World War II he was medical photographic officer at the Armed Forces Institute of Pathology in Washington, D.C.
Hilliard Appointed Laboratory Consultant for Geo. W. Colburn

Allen Hilliard has been appointed to the newly created executive post of laboratory consultant by Geo. W. Colburn Laboratory, Chicago, Ill.

In addition to customer and public relations work, Hilliard will edit and coordinate all technical literature published by the motion picture laboratory.

Hilliard joined the Colburn organization in 1955 as a film editor and writer. He previously was associated with Video Films, Detroit, and Dallas Jones Productions, Inc., Chicago.

Crawley Films Names Hansson Director of Administration

Thorsten Hansson has been appointed to the newly created post of Director of Administration for Crawley Films Limited.

Swedish born, Hansson holds degrees in both civil and mechanical engineering. His experience includes posts as district chief forester and assistant engineer for one of Sweden’s largest steel and lumber producers; superintendent and research engineer with the Department of Lands and Forests and Abitibi Power and Paper; national sales manager; and inter president of Strahlmos Schule Manufacturing Limited; and assistant general manager of Booth Lumber.

At Crawley Films, Hansson will be in charge of all phases of business management.

Mrs. Roma Korris to Assist President of Music Makers

Mrs. Roma Korris has been appointed assistant to Mitch Leigh, creative director and president of Music Makers, Inc., New York film music concern.

Staff Promotions, Additions Announced by Transfilm

A number of promotions and additions to the staff of Transfilm Incorporated have been announced by Michael A. Palma, executive vice-president.

Philip Larschan and Michael Calamari, both former senior editors with the company for eight years, have been promoted to staff producer and supervising editor, respectively. The editorial vacancies were filled with three new editors.

Robert Melahn, formerly a production supervisor with Caravel Films, has joined Transfilm as a staff producer. Also joining as staff producer is John Treenor, formerly a CBS-TV unit manager and production supervisor for both live and filmed tv shows.

TEL-Animastand...

ANIMATION and SPECIAL EFFECTS CAMERA STAND

Outstanding features which represent the greatest value in the low cost field:

- Precision alignment from 2 through 24 fields.
- 60° zoom travel.
- Massive main column (3/4" dia.) and rugged guide column (2" dia.) ground for accurate performance.
- Ball bearings for smooth zoom action.
- Precision machining throughout with .001 accuracy.
- 24" straight/18° north/south travel.
- 360° Rotation table with precise locking action.
- Four counters calibrate compound and zoom movements.
- Operates with any 16 or 35mm camera.
- Twin heavy-duty rods support rigid, counter-balanced camera footplate.
- Boiler chain drive with ultimate strength of 2,000 lbs.
- Positive zoom locking device.
- Easy to install and operate. Will pass thru 30° doorway.
- Heavy welded steel base.
- Weight 850 lbs. Height 5 feet.
- ALL FOR THE LOW LOW PRICE OF $3995

Among the Recent Purchasers are:

Boeing Airplane Co., Wichita, Kansas
California Institute of Technology, Jet Propulsion
Grinnell Corporation, Albequerque, N. M.
United States Power Corporation, Pocatello, Idaho
Campbell Films, Burton's River, Vermont
Hillside-Weygorn Productions, Buffalo, N. Y.

Write for illustrated brochure describing many adaptations of TEL-Animastand

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Authoritative, Timely and Easy to Read . . . That's Why Executives in Industry PAY to Read BUSINESS SCREEN

To Help You Get Results!...

"Metropolis In Motion," about to be released jointly by The Port of New York Authority and by the Triborough Bridge and Tunnel Authority, was produced by Audio Productions, Inc., from our script and storyboard.

"Metropolis In Motion" is our second film-writing assignment for The Port of New York Authority.

For 13 years we’ve specialized in the planning and writing of films and visual materials that get results. Our experience spans more than 1000 assignments!

We’d like to put this experience to work for you—to help you get results.

Scripts By
Oreste Granducci
INC.
CREATIVE PLANNING FOR VISUAL PRESENTATIONS

3408 WISCONSIN AVENUE, N.W. • WASHINGTON 16, D. C. • EMMETT 2-8200
The Mitchell Robot Focus Control, a major camera accessory which makes possible follow-focus scenes previously considered as impractical or too costly in terms of camera set-up time, has been announced by Mitchell Camera Corporation, Glendale 4, California.

Manufactured by Mitchell for all BNC cameras, the Robot Focus Control can be used in extremely confining sets as well, or where the camera is mounted on a crane not equipped to hold a camera assistant.

Through the use of a slave selsyn component mounted on the camera, the Mitchell may be focused remotely through a matched transmitter mate at slow or fast speeds.

The Robot comes complete in a fitted case and may be installed easily and quickly by following the drawing and directions supplied.

Ceco's Stop Motion Motor Available for All Maurers

A completely new 110-volt A.C. synchronous stop motion motor for the Maurer camera has been introduced by Camera Equipment Co., Inc., New York City. Developed by Ceco's engineering and design department for the company's clients who use Maurer cameras, the device is now being made available to all Maurer equipment users.

Included on the motor are a counter and a control box. Other exclusive features include: DC braking, forward and reverse switches, continuous operation switches, and a hand control switch for single-frame operation.

The stop motion motor attaches to the Maurer without the use of any special tools.

New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

New Makro-Kilar Lens for Arriflex Focuses Down to 4" / The new 40mm f/2.8 Kilfit Makro Kilar A lens, just announced by King Photo Corporation, is said to make possible continuous focusing of Arriflex 16mm and 35mm cameras from infinity to 4" without need for extension tubes or other accessories.

Use of the new lens in an Arri mount is said to permit filling the film frame with a subject area as small as 19/32" x 7/8" with the Arriflex 16, and 1 3/16" x 1 1/4" with the Arriflex 35.

Unique construction of the critically corrected lens incorporates an extra-long helical mount to permit covering the extreme focusing range, the company says. Long, medium, and close-up shots can now be made without changing lenses.

F-stops from 2.8 to 22 may be pre-set to permit focusing with the lens wide open, and instant change to the pre-selected f-stop for shooting. Focusing is simplified by the Arriflex's through-the-lens focusing feature.

Built-in deep lens shade takes standard Series V filters. For extremely close focusing distances, the lens provides a scale of exposure correction factors as well as reproduction ratios.

The new lens weighs only 6 oz. and is priced at $195.00. It is available through franchised Arri dealers.

Oscar Fisher Company Awarded $300,000 Air Force Contract / Oscar Fisher Co., Inc., Newburgh, N.Y., has been awarded a $300,000 Air Force contract for Processall stainless steel high-speed 16mm and 35mm film processing equipment, president Oscar Fisher reports. The Fisher equipment, which uses spray immersion plus a drying system using turbulent, heated air, handles film at a rate of 30 feet per minute.

Sound Masters Offers 16mm Repeater Projector Unit / Sound Masters, Inc., is now offering a new 16mm sound repeater projector for point-of-sale presentations.

Light in weight (23 lbs.), the projector operates on AC or DC current, may be set up in less than a minute, and holds a magazine load with 22-minutes of screening time.

The special magazine, called "Lift-Off," is exclusive with the Sound Master's repeater. It lifts off the projector quickly, while another can be snapped in place in a few moments.

Other features include a luggage-type case, one-switch control, and power cord and screen which spring out in one motion, ready for use.

The Sound Masters' repeater projector is now being used successfully by a number of industrial concerns, including Grumman, Republic, Lockheed, Philco, Ingersoll-Rand, Outboard Marine, Chamor Mfg., Famous Artists Schools, Premiumwares and General Electric.

New 25-Watt Projector Added to Kodak's "Pageant" Line / A smartly-styled 16mm sound projector with 25-watt amplifier has been introduced by Eastman Kodak Company, Rochester, New York. This newest member of the company's "Pageant" line of projectors is designed for use by businesses, schools, churches and other organizations.

The projector, designated as Model AV-255-S, has a heavy-duty 11" x 6" oval speaker with 1 3/8" voice coil, usually found only on speakers 12" or larger. The baffle speaker has a 5-2 oz. Alnico magnet of improved sensitivity and efficiency.

One master control panel contains tone, volume and microphone input volume controls. Case is finished in desert tan, and speaker...
NEW & USEFUL AUDIO-VISUAL EQUIPMENT FOR TRAINING, SELLING

Sound Slidefilm Projector

Product: “Synchronowink” remote-control filmstrip projector, Model 376-47.
Features: Light-weight (15 lbs.) unit has patented “Rediwind” film system; as film is shown it is automatically rewound and ready for next use. Push-button control changes picture in 1 20 second. Jet-stream film cooling; lock-in focus. Adaptable to automatic sound synchronization. 300-watt lamp, 3” lens, 10” control cord standard; 2, 4 & 5” lens, 35’ cord available.
Price: $144.50.
Manufacturer: DuKane Corporation, St. Charles, Illinois.

To Project Polaroid Slides

Product: Projector for instantaneous slides made with Type 46 Polaroid Film.
Features: Model 610 designed for Polaroid Transparency System. Transparency and slide mount shaped to fit together only one way; so slides cannot be projected upside down or backward. 500-watt lamp; f 5.6 lens, 6½” focal length. enlarges 2½” x 2½” slide to 8” image at 20”, 115-v. AC motor. Makes up into own carrying case 10½” x 12”.
Price: $109.75.
Manufacturer: Polaroid Corporation, Cambridge, Massachusetts.

Portable Business Theatre

Product: “Super Cineducator.”
Features: Complete audio-visual unit uses Busch Model-6A 2-way projector, screen cabinet with built-in 24½” x 33½” screen, a-v table with built-in 8” speaker, and storage space. Cabinet is only 25” wide. Model-6A projector uses modified Kodak Pageant mechanism & sound system. To operate, unit needs only to be wheeled in, plugged into electrical outlet.
Price: Complete unit, $898.00; projector only, $398.00.
Manufacturer: Busch Film & Equipment Company, Saginaw, Michigan.

Visual Perception Trainer

Product: “PerceptoScope” multi-function 16mm training projector, Mark II.
Features: Combines functions of strip or slide, flash and motion picture projector, plus two-film projection, 19 projection speeds (1-24 frames/sec.); auto or manual film advance control; electronic eye control stops film on predetermined cue. Unit may be stopped at any point, reversed for review. Remote control from hand-size unit on 25’ cable.
Price: Model 5102-1 (70’ film cap.), $1275; Model 5102-2 (100’ cap.) $1325.
Manufacturer: Perceptual Development Laboratories, St. Louis, Missouri.

Files for Polaroid “632” Slide Mounts Announced by Nega-File

* Designed to meet the need for individual filing of Polaroid Land Camera No. 632 slide mounts is a new photographic file available in three models for 25, 50 and 100 slide mounts, announced by the (CONTINUED ON NEXT PAGE)
A PORTABLE AUDITORIUM FOR TRAVELING SHOWS

Sketch of Portatorium shows how it would look when set up

A giant portable auditorium—called the Portatorium—which can be erected in a few hours and seat 1,000 persons, is being introduced by Wilding Picture Productions, Inc., Chicago, for use by clients and others as an all-weather enclosure for traveling shows. The portable auditorium may be used for other events calling for temporary quarters, such as expositions, fairs, conventions, and festivals.

Designed by A. J. Bradford, director of Wilding's Customer Services Department, the Portatorium is custom-designed and can be made to various specifications. A unit for seating 1,000 persons would be 180' long, 50' wide, 22' high, and would cost approximately $200,000.

The Portatorium will prove more satisfactory than a tent. Bradford believes, because it is easier to air condition or heat, and is safer. It will tend to squat down rather than blow over in high winds, he says. It has no tent poles, and no ropes.

It consists of a series of ribs or arches, covered with canvas or other material to form two giant canopies. Like the collapsible top of a baby buggy, the canopies swing upward from opposite ends and meet in the middle to complete the enclosure.

The individual ribs, made of aluminum, are hinged to the foundation members, an aluminum channel which is secured to the ground by long stakes or by bolts sunk in concrete. In dismantling, the ribs come apart like sections of the long handle of a vacuum cleaner.

For air conditioning or heating, a smaller but similar shell is erected inside the Portatorium, to provide a dead air space for insulation. Actual shape of the enclosure is dependent upon the shape of the ribs, which may be semi-circular, elliptical, or other shape. The unit is designed to be erected in less time than a tent of corresponding size.

The Portatorium, including a generator and lighting fixtures, also is designed so that it can be transported in a trailer truck, with a second truck for hauling heating or air-conditioning equipment.

Presenting the Oxberry "STANDARD" a PROFESSIONAL animation stand for $3950.*

The Oxberry "Standard" is the only animation stand precision-engineered to professional standards... built to give you professional results... yet simple to operate and moderately priced!

Among the innovations featured are N/S, E/W movements that have been calculated not only for the maximum requirements of animation cells, but also for special effects, rear projection work, crawls, titles, blueprints, still photography, and micro-filming!

The Oxberry "Standard" is the result of the continuing efforts of Animation Equipment Corporation, the world's foremost manufacturer of professional animation stands, to give you the finest in animation equipment. Write for free illustrated brochure.

EQUIPMENT & FEATURES

STAND
All steel welded construction.
Two 2½" ground columns.
Ball bearing camera carriage.
Electrically powered zoom;
single speed.
Zoom counter.
Removable shutoff board.
Underlighting.
Top Lighting.
3-point leveling system with 6 leveling
feet, 2 leveling gauges.

COMPOUND
N/S, E/W ball bearing movement.
360 degree rotation ball
bearing movement.
Spring loaded Plates.
Two peg tracks.
Four double counters with calibrated
hand controls.
Panograph.
Built-in cut table.
Removable center permitting rear
projection work from floor.

*ONLY EQUIPMENT NOT INCLUDED IS:
Camera and Mount and Lenses
Step Motion Motor with Counter
Light Bulbs

The Animation Equipment Corp.
38 Hudson St., New Rochelle, N. Y. Tel. New Rochelle 6-8138

Drawings show framework (top) and erection process (bottom)

The Animation Equipment Corp.
38 Hudson St., New Rochelle, N. Y. Tel. New Rochelle 6-8138

Feb. 1958
Kalart 16mm Viewer Designed for Sales and Training Uses

☆ A new 16mm motion picture viewer with motor-driven film advance mechanism has been introduced by the Kalart Company, Plainville, Connecticut. The viewer is intended primarily for use as a sales and training tool.

Compactly designed and easy to set up and operate, the viewer is convenient to use in showing full-length 16mm silent motion pictures to small groups without darkening the room and handling a conventional 16mm projector and screen. It is also adaptable for previewing any 16mm film before showings to large audiences.

The viewer has a three-position control which permits automatic film advance at 24-26 fps, single frame viewing without the need of hand adjustment to bring the film into position, and manual operation. Screen is hooded, and 3 1/2" x 4 1/4" in size. Maximum light transmission from the 75-watt blower-cooled lamp is provided by coated optics. The unit has a reel capacity of 400' and weighs less than 12 lbs. with carrying case.  

Newest Filmosound Projector Features Built-In Speaker

☆ The new 398A Specialist Filmosound 16mm sound motion picture projector recently introduced by Bell & Howell, Chicago, Illinois, features a custom-made oval speaker built into the projector case and front-positioned so that it is always directed at the audience.

With the same basic mechanism as higher-priced Filmosound units, the new projector has been simplified by removal of clutch and reverse features for broader use by churches, schools and industry, according to George L. Oakley, director of audio-visual and professional sales.

Quality features of the 398A include polished sapphire jeweled insert on shuttle, guide rail and side tension clips for maximum film protection, square-pattern shuttle with positive film advance stroke, and all-gear drive for uniform, synchronous operation.

For simpler operation, a rotary dial switch operates both motor and lamp in one twist; line cord is permanently attached for faster set-ups; and automatic film rewind release prevents film damage. Location of speaker inside projector case prevents accidental damage: new baffling gives it efficiency equal to 8" speaker in the more expensive 399 Specialist projectors, the company says.

Optional features include Filmo-vary variable focus lens, loop setter and hour meter; attachments. List price of the 398A is $459.95.

New Florman & Babb Catalog Shows Rental Equipment Lines

☆ A new 16-page illustrated rental catalog covering a wide range of professional motion picture equipment and accessories has just been issued by Florman & Babb, New York City.

The new catalog contains complete rental information and rates on 16mm and 35mm cameras, recording equipment, projection equipment, editing equipment, lighting equipment, grip equipment, dollies, mike booms, lenses, tripods, supplies and accessories.

For the asking, copies will be sent promptly on request to Florman & Babb, 68 West 45th Street, New York, N. Y.
Promotion Builds Audiences:

(CONTINUED FROM PAGE FORTY)

with news or special features in both magazines and daily newspapers. All of this helped pre-sell the film.

We estimate that 6 million persons saw the film during its six-week "premiere" period. In the second, or "Cup Race pre-release" phase, September 1 to 30, additional millions are being covered by tv stations in the top 70 markets who didn't schedule the film earlier, and in 150 additional key cities such as Springfield, Mo., Roanoke, Va., Binghamton, N.Y., and Greenville, S.C. The final series of races for the Cup starts on September 19. Governed in part by the number of prints available, we anticipate that 10 million viewers will see The History of the America's Cup during September.

General Distribution Begins in October

The final phase of release will start October 1, when the film goes into general distribution. At that time it will be available to all tv-stations, and to non-theatrical groups as well.

We believe the roadshow-on-tv pattern of release has been quite successful in the case of this particular film. Large audiences in major markets saw it when its timeliness in relation to the America's Cup Race was mounting almost daily. There was still another advantage: as with theatrical motion pictures, pre-release engagements stimulate interest in, and demand for, a film. Each major market televi-sion pre-sells the film for smaller areas—gives it more prestige, more "box-office" appeal.

Our experience with The History of The America's Cup may well lead to more special-engagement distribution programs with films that lend themselves to such promotion, as this one did.

Strategy Involves Two-Fold Objective

As we began working out the distribution strategy we found we really had two jobs: 1) to get stations to order the film, and 2) to get audiences to watch it. We decided to leave the audience promotion to each individual sta-tion director, but to give him the necessary tools to do an effective job. A film promotion and publicity kit was developed to help tv stations "merchandise" the film.

Each station ordering the film receives a hard-cover kit that contains a 2 x 2 tune-in slide for "program previews," with a suggested staff announcer's script to be read over; a mat containing four small newspaper or TV Guide ads; publicity releases for local newspaper tv and sports editors; one-line descriptive drop-ins for newspaper program listings; a special announcement for the station sportscaster; an 8 x 10 photograph for newspaper use; and hints on promoting the film effectively.

Incidentally, the kit stressed such plus values as the cinematography (by Joseph Brun, who shot the Cinemiracle production, Windjammer and Wind Across the Everglades) and the cast (which includes Kenneth Kakos, a youngster currently on Broadway in Sunrise at Campobello).
Mitchell Verifocal Unit Cuts Close-Up Filming Time, Costs

A new verifocal close-up unit developed by Mitchell Camera Corporation, Glendale, California, was especially designed for close-up scenes often required for filmed TV commercials, and where macrophotography is employed in research, instructional and scientific motion pictures. The unit contains its own lens, chosen for superior image quality when used for close-up work.

The verifocal unit is said to eliminate set-up time previously required with the use of flexible extension tubes. Its deep draw extension bellows permits an infinite focus, and affords a wide range of photography, from normal (X1) to larger than normal (X10). Lens vibration is eliminated because the lens is firmly supported by the turret.

A standard mount permits the unit's use in the NC and Standard Mitchell cameras. Adapters permit its use with the 16mm and BNC Mitchells as well.

New Safe-Lock TV Tripod

* * *

**A-V EQUIPMENT**

**Mitchell Close-Up Unit**

t is designed for industrial, movie and tv use. Features include a “guide-on” adapter shoe that guides the camera onto the tripod; pan head with three-directional movement; “twin shank” legs designed for supporting professional and tv cameras; and double-lock knobs on leg extensions.

Skid-proof rubber feet on legs reverse with metal spikes at the other end. Individual controls are provided for vertical tilt, with disc-knob for vertical drag control and lock. Construction is all-aluminum with permanent anodized weather-resistant colors.

The TV unit weighs 9½ lbs. and is 5” high when set up, 41” long when closed. List price is $89.00.

**Genarco Slide Projector Features 125-amp Arc Lamp**

☆ An arc lamp slide projector said to be capable of projecting images up to 100 ft. wide for groups of several thousand spectators has been announced by Genarco, Inc., 97-08 Sutphin Blvd., Jamaica, New York.

Light source for the new projector, Model ME-4-6800, is a 125-amp high intensity carbon arc lamp. Projecting 30,000 lumens on the screen, the unit is suited for the projection of slides in the largest auditoriums or arenas, at fairs and outdoor political meetings—where the distance between the slide projector and the screen may be as much as 500 ft.

Slides on the Genarco projector are changed manually by the operator or by push-button remote control from a podium, or automatically every 5 or 7 seconds. The projector is mounted on casters for easy moving and is supplied with a rectifier to operate from 220 volts 3 phase A.C. current. It is available for rental on a weekly or monthly basis.

(Other equipment on pp. 54, 55)

**SYLVANIA**

...fastest growing name in sigm.

**CERAMIC BLUE TOP**

**PROJECTION LAMPS...**

for all makes...all types...in all sizes

New Sylvania Ceramic Blue Tops are available in all standard sizes for any projector...to fill your exact requirements for clear, brilliant projection.

**Blue Tops offer these superior qualities**

Brighter... Ceramic Blue Tops won't scratch, chip or peel like ordinary painted tops... machine-made filaments assure pictures bright as life.

Cooler... Ceramic Blue Tops is bonded to the glass for improved heat dissipation...cool operation assures longer lamp life.

**Longer Lasting...** Exclusive Sylvania shock absorber construction protects filaments from vibration damage.

Use Sylvania Ceramic Blue Top in your projector...your slides and movies deserve the best!

**SYLVANIA ELECTRIC PRODUCTS, INC., 1740 Broadway, New York 19, N. Y.**

**LIGHTING** **RADIO** **ELECTRONICS** **TELEVISION** **ATOMIC ENERGY**

**COURT HOUSE**

**OUR EXPERIENCE IS YOUR KEY TO SERVICE & DEPENDABILITY**

**CAMART DUAL SOUND READER**

**MODEL SB-III**

Complete with optical sound reproduction head (or choice of magnetic sound) baseplate, amplifier-speaker. For single or double system sound. Easy to handle, no twisting film. An unbeatable combination with the...Bell & Howell 16mm precision viewer, sharp brilliant 2¼ x 3¼ picture.

Dual Reader, less viewer $195.00

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**NUMBER 6 • VOLUME 19 • 1958**

**MOOD and TITLE MUSIC**

For Every Type of Production

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**AUDIO-MASTER Corp., 17 EAST 45th ST., N. Y. 17, N. Y.**
Send Your Film To The Complete 16MM Service Laboratory

Unsurpassed for...

SPEED  QUALITY

Personalized SERVICE

MOTION PICTURE LABORATORIES, INC.
Phone WHitchell 8-0456
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Memphis 6, Tenn.

The Master Craftsmanship Your Film Deserves

--

A long-haul pipeline company, facing public ill-will due to unsatisfied demand for more fuel, used a film to tell three million people what it was doing to ease the shortage. The film was written by...

Film Scripts Associates
550 FIFTH AVENUE • NEW YORK 36, N.Y.

For the script you need.
Write or call Plaza 7-4444

OXBERRY ANIMATION STAND
For Rent
Day • Week or Month
with or without operator
Oxberry camera, 16/35mm shuttles, Trimotion motorized compound. Follow focus cams, 3 lenses. Automatic dissolve, 4 Acme or Oxberry peg tracks.

CORWIN STUDIOS
480 Lexington Ave., New York 17, N. Y.
MUrray Hill 8-3278

THE SERVICE FILM OF THE MONTH

Colorado Films the Story of a Program for Migrant Workers

SPONSOR: The Colorado State Department of Public Health.
TITLE: Colorado Cares, 20 min., color, produced by Western Cine Productions.

Seeking harvest chores in many states each year come meager caravans of human beings selling hard labor. When the picking job is done in one place, these laborers rattle down the road following the fruitful season. They are called migrant workers. Without them, the yield of many farms, groves, orchards and vineyards would be wasted.

Forever displaced, the migrants are the economy's gypsies, streams of people who make their home in jumbled trucks and take pot luck in other men's fields. They are strangers living among strangers, lost tribe themselves and without enduring ties to any community. "Recession" to them would be a pome- purs word but "part-time," impermanence and poverty form their life story.

A Long Way From "Grapes of Wrath"

For a long time this story has been a shame of the nation: Ma Joad and her brood dying amid the grapes of wrath. Steinbeck's vision of the dusty '30's lingers in many places and much remains to be done for migrant workers.

A bright scene, contrasting with the dark documentaries, is provided in Colorado Cares, a film showing what one state is doing to help migrant workers. What members of the Mesa County Migrant Council are doing for the workers in Colorado should have meaning for other communities with similar problems.

Colorado Cares depicts a program which is based on the understanding that migrant workers need more than opportunity for employment. Responsible persons in Colorado recognize the migrants as humans in need of practical friendship. The workers need the same services that home citizens require and their needs are increased by their nomadic existence.

Special Challenge to Other Regions

The film shows Colorado's organizations bringing sanitation, water supply, medical care, hygiene, education, recreation and sociability to migrant peach harvesters and their children.

The opening of the first school for migrant children is a special challenge to other regions; this education can find completion only if other communities establish schools for migrants.

The story of need and accomplishment is linked by a girl's travel-worn doll which hangs on a truck as a migrant family rides into the workers' camp. Later the doll is kicked in the dirt by a migrant boy. Eventually, the little girl, now in a new dress, rides away with her doll, with reason to know that someone cares.

The responsible people of Colorado reach out past the camp to care for outlying migrants; and they try to impart something more important than physical aid; they try to encourage responsibility and neighborliness among the migrants, giving the wandering workers a new sense of citizenship. This is only a beginning, says the narrator at the close of Colorado Cares, hinting that the new sense of belonging and self-responsibility among the migrants can grow like the crops across the nation if other states care.

Colorado Cares is being recommended to groups engaged in health and social work and to religious organizations. It is available on free loan and has been cleared for television. Prints may be purchased for $98.00. Contact: Colorado State Dept. of Public Health, Health Education Section, 1422 Grant St., Denver 2.

ART BY VIDEART

ANIMATION TITLES

OPTICAL PHOTOGRAPHY

COLOR or B&W — 16 or 35MM

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NEW YORK 16, N.Y.
LEGxington 2-7378-9

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# National Directory of Visual Education Dealers

## Eastern States

- **Massachusetts**

- **New Jersey**

- **New York**
  - Buchan Pictures, 122 W. Chippewa St., Buffalo.
  - The Jam Handy Organization, 1775 Broadway, New York 19.
  - Ken Killian Company, Inc., 723 Prospect Ave., Westbury, N. Y.
  - Training Films, Inc., 150 West 54th St., New York 19.
  - Visual Sciences, 599BS Suffern.

- **Pennsylvania**
  - J. P. Lillie & Son, 928 N. 3rd St., Harrisburg.
  - The Jam Handy Organization, Pittsburgh. Phone: ZE/nth 0143.

- **West Virginia**
  - B. S. Simpson, 818 Virginia St., W. Charleston 2, Dickens 6-6731.

## Southern States

- **Florida**
  - Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

- **Georgia**
  - Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

- **Louisiana**
  - Stanley Projection Company, 1117 Bolivar Ave., Alexandria.

- **Maryland**
  - Stark Films (Since 1929), Howard and Centre Sts., Baltimore 11, E. 9-5391.

- **Mississippi**
  - Herschel Smith Company, 119 Roach St., Jackson 10.

- **Tennessee**

## Midwestern States

- **Illinois**
  - American Film Registry, 1018 S. Wabash Ave., Chicago 5.
  - Atlas Film Corporation, 1111 South Boulevard, Oak Park.
  - The Jam Handy Organization, 200 N. Michigan Ave., Chicago 1.

- **Michigan**
  - The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.
  - Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

- **Ohio**
  - Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

## Western States

- **California**
  - Los Angeles Area
    - The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.
    - Ralke Company, Inc., 829 S. Flower St., Los Angeles 17. Phone: TR 8664.
    - Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.
  - San Francisco Area
    - Association Films, Inc., 799 Stevenson St., San Francisco.
    - Photo & Sound Company, 116 Natoma St., San Francisco 5.
    - Westcoast Films, 350 Battery St., San Francisco 11.

- **Colorado**
  - Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

- **Oregon**
  - Moore's Motion Picture Service, 1291 S. W. Morrison, Portland 5, Oregon.

- **Texas**
  - Association Films, Inc., 1108 Jackson Street, Dallas 2.

- **Utah**
  - Deseret Book Company, Box 958, Salt Lake City 10.

## List Services Here

Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue.

**Catholic Film Library Now Available on a Rental Basis**

- Association Films, Inc., has been appointed exclusive nationwide distributor of the 16mm motion picture library of the National Council of Catholic Men. The library consists of almost 100 subjects, most of which are kinescope recordings of the NBC-TV The Catholic Hour program, produced in cooperation with the NCCM.

- The films are available to Catholic organizations, high schools and colleges, church societies and other groups on a rental basis. Subjects include Rome Eternal, a four-part documentary produced by NBC at the Vatican and a winner of several awards; and We Believe, a 13-part series featuring Father James J. Quinn, S. J.

- Subject matter of the NCCM library ranges from the fields of theology, doctrine, liturgy and history to dramatic presentations of lives of saints and heroes of the Church. Several modern Christian classics are adapted to portray applications of Catholic principles to modern social and ethical problems.

- A descriptive catalog is available free of charge. All film requests should be addressed to the National Council of Catholic Men, 50 East 42nd St., New York, N.Y.

**New Catalog of United World Films Lists Industrial Titles**

- A new 24-page catalog listing the U.S. Government motion pictures and filmstrips presently available for purchase by industry and business groups has been issued by United World Films, Inc., U.S. Government Films Division.

- More than 400 films are listed in the catalog, the contents of which are classified by management, supervision, engineering and training subjects.

- Requests for the catalog should be made to United World Films, Inc., Government Division, 1445 Park Avenue, New York 29, N. Y.

Foreign travel film produced by expert on audience reaction at unbelievable budget prices, 16mm color. Finest travel appeal and photographic results.

**NEIL DOUGLAS**

Box 664
Meriden, Conn.
Films for Methods Improvements to Compete for 8th Annual Awards

“Operation Cost Reduction” has been established as the theme of the Industrial Management Society’s 8th annual Methods Improvement Contest, featuring the Ralph H. Landes Awards, to be held in conjunction with the 22nd annual I.M.S. Time and Motion Study and Management Clinic in the Hotel Sherman, Chicago, November 5 through 7.

All entries in the contest must be on 16mm motion picture film. This year’s competition is divided into two general classes: Industrial (four groups), and Educational Institutions, with separate awards for each group.

The Industry and Business classes are set up as follows:

Group I: Methods Improvement in the Shop Area, for companies with less than 1,000 employees.

Group II: Methods Improvement in the Shop Area—companies with over 1,000 employees.

Group III: Engineering, Sales and General Office Area,

Group IV: Training and General Education Films, covering techniques or methods of selling Work Simplification, Methods Improvement, Standards, or any other Industrial Engineering activities. Companies of any size may compete in Groups III and IV.

Entries in Group V (colleges and universities) must be of methods improvement initiated and developed by the students themselves, with only minor assistance plus necessary supervision from faculty personnel.

Films submitted for judging may be sound or silent. color or black-and-white. Methods improvement projects pictured must have been worked on between January 1, 1957 and September 1, 1958. Film lengths are limited to about 15 minutes for all classes except Group IV; in this class, films may run as long as 20 minutes.

Films produced by a professional organization are acceptable only in Group IV. Awards will be made at the opening evening session of the Clinic on November 5. A panel of judges from the industrial engineering field will make final selections based on specially developed point rating systems.

• • •

Atoms for Peace Films at Geneva

• These additional titles supplement the “Atoms for Peace” list in our last issue:

NOVEL METHODS OF FUEL FABRICATION


PLUTONIUM FUEL FABRICATION


PLUTONIUM METAL PREPARATION

Preparation of plutonium metal at the Los Alamos Scientific Laboratory, AEC. (13 min., color).
Advertising on a national basis is the Rexall Drug Company. This company set up its initial program in 1957 with 13 full color commercials, with black-and-white prints available for use on TV. Individual stores paid for local theatre or TV showings.

To encourage the use of the series by its dealers, Rexall Drug made up a color brochure which gave them full information. During the first nine months of 1957, more than 550 Rexall druggists placed almost 10,000 weeks of theatre advertisements, the company said.

**Bankers Life Tests Medium**

The Bankers Life & Casualty Company of Chicago last year showed two color commercials in a test campaign to sell its “White Cross” health and accident insurance plan. Each film sold a different type of hospital and medical coverage. The first film was run for one week in 81 drive-in theatres, spotted nationally; the second ran in 50 additional theatres, both conventional and drive-in.

The advertising films were tied-in with an inquiry postcard, which was handed to each driver (or to each passenger in the case of conventional theatres) as he entered. A spokesman on the film referred to the card, and told members of the audience that they would receive either a booklet on insurance or a sample policy by sending the card to Bankers Life.

As a result of reactions to the test campaign, which the company said produced inquiries “of good quality, with a high ratio of seriousness of interest as well as buying power,” Bankers Life is implementing a national screen advertising campaign this year.

**Other National Users Listed**

Other national advertisers who are either inaugurating or augmenting their theatre screen advertising programs this year include Pepsi-Cola, Royal Crown Cola, and Seven-Up in the refreshment field; Carnation Company and Pet Milk Company; the manufacturers of such well known diamond rings as Keepsake, Artcarved, Starfire, and Orange Blossom; watchmakers like Bulova, Elgin, Hamilton, Guern, Mido and Wyler; Motorola; General Electric Company; Glidden Paints; Drexel Furniture; the Underwood Corporation; North American Van Lines; the makers of Mercury, Johnson and Evinrude outboard motors; and American Can Company and Sealright, Inc., for their “Canco” and “Pure-Pak” waxed milk cartons.

**Screen Medium Abroad**

Pictures speak all languages; the screen images are understood and appreciated by audiences in all countries. The sound track can easily be converted. Long established in Europe, the screen ad playlets are also a regular program fare in the cinemas of Latin America. The market is rich and rewarding.

Theatre-screen advertising is the second largest promotion medium in Mexico. Only commercials on radio are ahead of the screen advertising films in terms of reaching the consumer public. Theatres in Mexico can provide seating capacities as high as 5,000 to 8,000, playing four to six shows daily. The “captive” audience viewing theatre-screen commercials represents a large potential market. The typical Mexican advertising film comes in a five-minute reel of four commercials, each running a minute and 20 seconds—and sandwiched in among newreels, documentaries, educational films and other shorts.

The health benefits of fresh milk—“leche fresca” in Spanish—are being promoted to Puerto Ricans.

More than 400 theatres in Central America—some 60 of them in Puerto Rico alone—show theatre-screen ads regularly. Users of theatre commercials in this area include Glidden Company, Buick, Edsel, Maiden-Form, Sherwin-Williams Co., and others.

**Editor’s Note:** This is the first of a new series on the theatre screen advertising medium. Subsequent articles will detail techniques and audiences for screen ads abroad, the nature of companies producing and distributing these films in their areas.

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**Manhattan Color Lab Set For Fast Filmstrip Work**

The Manhattan Color Laboratory, Inc., in New York, has completed the installation of new processing equipment which will provide its clients with the fastest and most efficient filmstrip processing in the country.

The new equipment, made to Manhattan’s specifications, was manufactured by S. Van Tuyt Associates of Ft. Pierce, Fla. It incorporates many features available on no other developing machines on the market.

Manhattan, which services filmstrip producers exclusively, processed two million feet of color film last year, expects the new facilities to enable it to almost double that figure in the next 12 months.

In conjunction with the new processing equipment, the lab has installed a ten-ton air conditioner, a separate refrigerator for storing a million feet of film at 50 degrees and a new Model "D" Bell & Howell printer.

Negative developing of both Ektacolor and Eastman Color will be offered, and 24-hour service on color positives is guaranteed.
SALESMATE New ATTACHE CASE

AUTOMATIC SOUND SLIDEFILM VIEWER

Open the screen — plug in — push the red button — and the show is on!

- Always ready to show. Synchronized continuous film and tape loops eliminate rewinding.
- Easy to carry. Only 17 lbs. 17"x13 1/4"x6".
- Nothing to set up. 100% self-contained.
- Daylight projection. No room darkening.
- Big 9"x12" screen, equivalent to 17" TV screen.
- Smart attache case makes for easy access to any office.
- Instantaneous transistor amplifier starts without warm up. No waiting.
- Running time up to 121/2 minutes. Presents up to 150 frames.

Here is your chance to greatly expand the effectiveness and scope of your film program.

How? Here is an example:

Before SALESMATE you had to bring 40 people to the home office for sales training. You showed them a Sound Slidefilm. You hoped they would remember what they saw and heard, take it back to the field with them and transmit it effectively.

Now, because SALESMATE is truly portable, each one of them can use that same forceful Sound Slidefilm to present your story to every customer exactly as you want it told.

Whatever your communication needs, SALESMATE can multiply your effectiveness in the same way. Let us show you what this revolutionary new person-to-person technique can do for you and your firm.

FILM PRODUCERS — SALESMATE can mean increased business, more production for you. Ask for complete details.

Mr. Robert Shoemaker
Charles Beseler Company
East Orange, New Jersey

Dear Bob:

☐ I'd like to hear the whole SALESMATE Story. Please come see me as soon as possible.
☐ Please send me descriptive literature on the SALESMATE.

Name __________________________ Title __________________________
Company ____________________________________________________
Street ________________________________________________________
City __________________________________ Zone ______ State ________

For complete information phone today or mail the coupon.

Telephone: Orange 2-5300

With your completion of this order blank you can order your SALESMATE to your specifications. We will send you the required literature and describe the complete details of the revolutionary new person-to-person technique that SALESMATE can do for you and your firm.
"Exciting, motivates the salesman to use his maximum productivity ... shows one sure way he can do this ... dramatic, entertaining ..." — Sales Executives Club of New York

Monty Woolley, famous for his Broadway and Hollywood successes, here shows for the first time how to turn more minutes into dollars.

Time and effort of the executive are saved when a motion picture, professionally made, carries the ideas. They are presented, just as he wants them presented, to the eyes and minds of his organization.

The audience really sits up and takes notice.

In less time than it takes to see a single prospect, this picture tells the sales force what they need to know about managing their time.

And it’s done in the Jam Handy way, entertainingly.

Produced for Dartnell by

The JAM HANDY Organization

FOR ... Dramatizations • Presentations • Motion Pictures • Slidefilms • Training Assistance

CALL Judson 2-4060 • NEW YORK Trinity 5-2450 • DETROIT
Hollywood 3-2321 • HOLLYWOOD State 2-6757 • CHICAGO
Enterprise 6289 • DAYTON Zenith 0143 • PITTSBURGH
Above: Bell System premieres "Gateway to the Mind"
Right: Industry Look-Ahead in "Engineering Notebook"

This Month's Feature:
Report on Film Techniques for Business and Education
SINGLE COPY - FIFTY CENTS
Master Bertram Birch, Master of the rod, the scowl, but not his temper. He got attention but petrified pupils.

Have you a message for boys and girls? You can get their attention and their favorable regard by wise use of your public relations films. Let MODERN explain how.

Schools are unquestionably the ideal setting to reach young people in their most receptive mood. Your factual films gain added conviction when shown in class, because students tend to accept as fact what they are taught in school. Good business films are welcomed back by teachers year after year. (Procter & Gamble's SCRUB GAME has been distributed by MODERN to schools for 12½ years ... has been viewed by 11,976,000 boys and girls.) MODERN can reach 33,000 schools with your films: elementary schools; junior, senior and vocational high schools; public and parochial schools; prep schools, girls' schools, military academies - wherever Youth is educated.

After school hours, MODERN continues to insure your access to the attention of Young America. We'll present your films on the programs of Hi-Y's, 4-H Clubs, boys' athletic clubs, F.F.A.'s, YMCA's and YWCA's, troops of Boy and Girl Scouts, in summer camps, at young folks fellowships in the nation's churches — everywhere Youth gathers socially.

For mass national coverage of the Youth Market, we'll have your film booked as a short subject in most of the nation's 17,800 theaters ... have it telecast on many of the 529 TV stations. In clubs and schools alone in 1957, MODERN arranged showings of our clients' films to 43,683,277 boys and girls. Millions more viewed over TV and in theaters. If you have a film about a product, service or idea for young people, trust it to MODERN and young people will see it.
The Shortest Distance Between
2 Points Is a STRAIGHT LINE

There are many ways to bring new sales ideas and product information to the person behind the counter. Some are round-about and ineffective, losing force and sales appeal at each step. But one sure way is film... straight line-direct and economical... a film that delivers the full force of the idea—that enthusiastically explains the product. This is the most effective tool a sales manager can have.

Caravel has been making straight line films for over a quarter century—films created by expert craftsmen to the needs of individual clients in dozens of industries. We invite you to view one or more of these films—either in your office or ours—and find out for yourself how they were made to deliver the full force of management planning to the salesman and the customer.

CARAVEL FILMS, INC.
20 West End Ave. (60th St.) New York 23, N.Y. Cl 7-6110
Training is an act. It's also a process or method. You can put on an act for some trainees. For others — most others — you prepare a well-planned and helpful road map. From the trainee's point of view, it's inviting to learn how to get ahead and go ahead and know where you're going; and know, too, how to get there by the best possible (well-marked) route. Map makers and training film producers share a common responsibility.

Among our clients:

American Telephone & Telegraph Co.
Babcock & Wilcox Co.
Carborundum Company
Cast Iron Pipe Research Association
E. I. du Pont de Nemours & Company
Ethyl Corporation
Ford Motor Company
General Motors Corp.
McGraw-Hill Book Co.
Merck & Co., Inc.

National Board of Fire Underwriters
National Cancer Institute
Pennsylvania Railroad
Sharp & Dohme
E. R. Squibb & Sons
The Texas Company
Union Carbide & Carbon Corporation
U. S. Navy
Virginia-Carolina Chemical Corp.
Western Electric Co.

—and many, many others
Better Color
Lower Cost Prints
Complete Color Control
Protects Original Footage

byron
color-correct®
16mm Color Prints
on EK positive stock
through an intermediate negative
from 16mm color originals

For information and price list, write, phone or wire
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BUSINESS SCREEN
THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY - EDUCATION AND TELEVISION

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National Visual Presentation Awards

Motion Pictures, Slidefilms and Graphics Share Annual Honors

Motion Pictures produced by Dynamic Films and Henry Strauss & Company won four and three awards, respectively, in the Sixth Annual Awards Competition of the National Visual Presentation Association. Awards were made at the luncheon meeting of the Sales Executives Club of New York October 7 in the Roosevelt Hotel in New York City.

Awards were made this year in six separate categories: employee training, employee relations, public relations-educational, sales training, sales promotion and point of sale; and in three classifications in each category: motion pictures, slidefilms and graphics.

You're It, a Dynamic production for the Girl Scouts of America, came off with two awards, a first in the employee relations category and a second in the employee training class. The company won two more second awards: for 500 Mile Adventure (Socony-Mobil) in the employee relations class, and for The Magic Cup (National Coffee Association) among sales promotion films.

Strauss won two first awards for Dial S for Service (Pan American Airways) in employee training, and for Four Steps to Sales (Bell System) in sales training, plus a second award in this same category for 9 Lives of a Salesman (Pan American Airways).

Florez, Inc., was a dual award winner, coming off with both first and second awards in the graphic class of the sales promotion category for its work on Careers for Retailing and Building Grease Sales for B. P. Canada Ltd. and Sinclair Refining Co., respectively.

By category, the N.V.P.A. award winners were:

**Employee Training**


**Employee Relations**

Motion Pictures: First award, You're It, sponsored by Girl Scouts of America. Second award, 500 Mile Adventure, sponsored by Socony-Mobil Oil Co., both produced by Dynamic Films.


Graphics: First award, Dollars and Sense, sponsored and produced by E. I. du Pont de Ne-mours.

**Public Relations-Educational**

Motion Pictures: First award, Lucky You, sponsored by Coca Cola Company, produced by The Jay Handy Organization. Second award, Energetically Yours, sponsored by Standard Oil of New Jer-

(Concluded on Page 11)
"For high speed and wide latitude... you can't beat 'Superior' 4"

says NBC's Joe Vadala, cameraman for the TV series, "Rome Eternal"

Du Pont Superior® 2 and Superior® 1 Motion Picture Films were used in shooting "Rome Eternal," presented on the NBC network in January. Co-produced by the National Council of Catholic Men and the National Broadcasting Company, the four half-hour films of "Rome Eternal" were shot on location in Rome by Mr. Vadala under the direction of Martin Hoade.

An historical travelogue of the artistic, religious and cultural heritage of the city, "Rome Eternal" was largely filmed inside buildings—like St. Peter's Basilica, the Sistine Chapel, the Pantheon. In most cases, the light level was low, especially in the catacombs under St. Peter's.

"Without the combined speed and latitude of Du Pont film," says Mr. Vadala, "my job would have been a lot harder. As it was, I could count on the consistent quality of the film and I could be sure of getting what I saw in the finder—under any conditions."

In many sequences, such as the pageantry of important religious festivals, retakes would have been impossible. "When it was 'now or never,'" concludes Mr. Vadala, "I was glad that my camera was loaded with Du Pont film."

For features, newscasts, commercials—any shooting that demands a really fine film—there's an ideal Du Pont Motion Picture Film for the job. For more information, call the nearest Du Pont Sales Office. Or write Du Pont, Photo Products Department, 2432-A Nemours Building, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada (1956) Limited, Toronto.

Joe Vadala (right) and Director Martin Hoade are shown in the entrance of the Sistine Chapel.
As every Pro knows, CECO carries just about every quality product under the photographic sun. But you need more than cameras, tripods, dollies and recorders—you need more than lenses, viewers, blimps, generators and lights.

You need answers to important questions—how to successfully translate scripts into film. No one man knows all the answers. That's why CECO employs a staff of experts in every category of film-making—cameras, recording, lighting and editing. Collectively we have all the answers to help make you an outstanding producer, director or cameraman.

You owe it to your career to use CECO service for Sales, Rentals, Repairs . . . and advice.

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Features "controlled action" with slow and fast speeds for both panning and tilting. Weighs only 19 lbs. Ideal for 16mm Maurer, Mitchell, B & H Eyemo and similar cameras.
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Cine—Voice Camera modified to accept 1200-ft, 600-ft, and 400-ft. magazines; has torque motor for take-up. Also includes Veeder footage counter and 3-lens turret. Conversion only—$450.00 less magazine.

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Holds a light wherever space is tight. No springs, no slip. Has 8" spread. Both ends padded against marring. Weighs less than 2 lbs. **$6.85**

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Visual Presentation Awards:

(continued from page 8)

Slidefilm: First award, Modern Art; second award, The Epic of Man—Egypt Eras of Splendor, both sponsored by Life Filmstrips and produced by Pictocraft, Inc.


Sales Training


Sales Promotion


Graphics: First award, Seventeen Sales Presentations, sponsored and produced by Graphic Arts Center. Second award, Dan River Sales Presentation, sponsored and produced by Advertising Associates and Lloyd.

Point of Sale


Graphics: First award, Socony-Mobil Window Display, sponsored by Socony-Mobil Oil Co.

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The Specialist's "Standard of Quality" is always highest. That's why Color Reproduction Company has earned a reputation for guaranteed quality which is the Standard of the 16mm Motion Picture Industry. The technical know-how and production skills mastered by Color Reproduction Company in over 19 years of specializing exclusively in 16mm Color Printing is your assurance of Finest Quality Prints! Send your next 16mm print order to Color Reproduction Company!
Berlitz Language

Berlitz Language Courses will be filmed and made available to schools, industry and government, according to a 15-year agreement recently completed between Berlitz Publications, Inc., and the Pathoscope Company of America.

Under the agreement, Pathoscope will produce 35mm color filmstrips of the various language courses offered by the Berlitz organization. Forty lessons will be filmed on each subject, and six-to-eight minute records will accompany each filmstrip. Leading educators will work closely with Pathoscope during production to ensure the suitability of the courses to the school curricula.

The first language course to be produced in the series will be in French, to be followed by Spanish, Italian, German and Russian. A Pathoscope production crew, headed by Frederick Carrier as producer-director, is now in France to film the French series. Thereafter, each language subject will be filmed on the particular country where the language is native.

Presidents Robert Strumpen-Darrie, of Berlitz, and Edward J. Lamm, of Pathoscope, envision the long-term educational project as a substantial contribution to the language training needs of the present and future. They chose the combination of filmstrip and record as offering the most effective aid to the teachers of language courses in schools today.

Language study, once regarded as a mere cultural accomplishment, is now looked upon by businessmen and educators as a necessity of everyday life in a world made increasingly smaller by fast, modern transportation and communications. Not only are students in schools learning foreign languages. So are thousands of personnel in the Army and Navy; State Department and Technical Assistance employees and other government workers bound for foreign assignments; young businessmen and women seeking to broaden their opportunities; the staffs of banks, oil companies, insurance corporations, export and import houses, steamship and airline companies.

Upon completion of each language course, Pathoscope will make it available on a sales basis to public schools, colleges, industry and government. The first series of the French language will be ready by January 15, 1959.

Dollar Volume of Canada's Film Production Up 20% in 1957

Dollar volume of Canadian film production during 1957 increased 20% over the preceding year, while laboratory dollar volume increased 42% in the same period.

Canadian motion picture companies produced 924 motion pictures during the year, while film laboratories turned out 76 million feet of prints, the report reveals.

Owen Murphy

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This is a close-up of black-and-white film being spray developed at CFI. This processing method eliminates directional effects.

Chief Engineer Ed Reichard, with CFI Hollywood for 25 years, shows a spray machine in operation. Both the Hollywood and New York laboratories of CFI are equipped with these machines.

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ADVERTISING FILM AWARDS
Honor Theatre and TV Pictures
Major Focus on European Theatre Screen Playlets

W/TH MOST of the entries in the form of theatre-screen playlets, European producers dominated the awards at the 5th International Advertising Film Festival, held September 20-26 in Venice, Italy.

Entries from the United States, however, came off well in the television commercials categories, being awarded a first prize and three honorable mentions in the class of tv commercials from 31 to 60 seconds long, and a first prize for commercials from 61 to 150 seconds long.

Cascade, Transfilm Winners
Calo-Tiger, produced by Cascade Pictures of California, Hollywood, was the first-prize winner among tv commercials 31 to 60 seconds. Favorable mentions in this category went to commercials produced for Fitzgerald Advertising Agency, Hollywood, and for the Hollywood and Chicago offices of Gardner Advertising Co.

The Chemstrand Nylon Commercial, produced for Doyle Dane Bernbach, New York City, won the best prize in the 61 to 150 seconds category of tv commercials; Transfilm, Inc., produced.

Festival Grand Prize went to an Italian cartoon short, In Tutto Il Mondo, produced by Ferry Mayer S.P.A., Milan. The Paul Bianchi Memorial Prize, awarded for the best musical adaptation, was won by Kleber Electronics, a film entry in the category of animated models and special effects. Producer was Leo Lax Films, Paris.

The Coupe de Venise award, offered by the County of Venice and awarded to the producer with the highest average of marks for a minimum of six film entries, went to Film Producers Guild Ltd., London.

Harry W. McMahon, of the Leo Burnett Co., Chicago advertising agency, was a member of the jury judging this year’s film entries.

Awards in 12 Categories
Winners of awards in individual film categories were:

1. LIVE ACTION (13 to 27 metres)

2. LIVE ACTION (28 to 55 metres)
   First Prize: Fram-Frisch, (Kruke Film, Berlin). Second Prize: Tempo, (Gutenberghus Reklame Film, Copenhagen). Honorable Mention: Long, Step, (A/S Nordisk Film Junior, Copenhagen); Calypso-Nescàle, (Deutsche Commercial Filmwerbung, Dusseldorf); At Any Time, Pearl & Dean Ltd., London.

3. LIVE ACTION (56 to 110 metres)

4. CARTOON (13 to 27 metres)

5. CARTOON (28 to 55 metres)

6. CARTOON (56 to 110 metres)

7. PUPPETS AND MARIONETTES (13 to 110 metres)

8. ANIMATED MODELS AND SPECIAL EFFECTS (13 to 110 metres)
   First Prize: Noi e L'Uomo, (Sipra S.P.A., Torino). Second Prize: La Nouvelle Bernina Record, (Central Film, Zurich). Honorable Mention: Pectus Pastilles, (Femmida Film Junior, Helsinki); L'Heure de Baranne, (Les Films Pierre Remont, Paris); Votre Second 'Mo', (Central Films, Zurich); Carnevale in Cucina, (Sipra S.P.A., Torino).

9. SERIES LIVE ACTION (13 to 110 metres per film)

10. THEATRE COMMERCIALS (15 to 30 seconds)

11. THEATRE COMMERCIALS (31 to 60 seconds)

12. THEATRE COMMERCIALS (61 to 150 seconds)

532 TV Stations Serve 42 Million Homes in U.S.

More American homes have television sets than telephones—or bathtubs. According to the latest edition of TELEVISION FACT-BOOK, 42,400,000 U.S. homes — about 84% — have one or more tv sets. About 39,000,000 homes have telephone service, 41,500,000 have bathtubs. The publication reports that of the 58,508,000 tv receivers sold in the 12-year life of the industry, 47,549,000 are still in use, including multiple sets in homes and sets in restaurants, bars, clubs and schools. However, radios far exceed tv sets—there are 161,000,000 in use, including 111,000,000 in homes, 40,000,000 in autos, and 10,000,000 in public places.

According to the Factbook, there are 1,164 tv stations throughout the world, and about 73,000,000 tv sets in use. This is an increase of 264 stations and more than 9,400,000 sets since the middle of 1957. The United States has 532 tv stations; rest of world, 600.
Award-Winning Film Advises Adult Volunteers on—

Improving PR for Girl Scouts

"You're It" Shows Good-Will Is Everybody's Job

Sponsor: Girl Scouts of the U.S.A.

Title: You're It, 15 min., b w, produced by Dynamic Films, Inc.

To an organization dependent on public support for its volunteer activities, good public relations are vitally important. Yet, so often, "public relations" are not practiced in the plural sense—as something that everyone must work at—but are relegated only to a singular activity; public relations "is" just something that a committee takes care of, handing out press releases and that sort of thing.

Taking this subject to hand with a new, humorous and effective approach, the Girl Scouts of the U.S.A. is now using a film, You're It, which seeks to show its 727,000 adult volunteer workers that each of them plays an important part in creating a good public opinion about Girl Scouting.

Orson Bean in Lead Role

Orson Bean, a skilled and gentle comedian, takes the leading role of the film, and shows in flashback how some typical citizens might have become disenchanted with Girl Scouting. "Just a bunch of do-gooders" is the comment as a gaggle of girls lead a nice old lady across the street—poor old lady, she didn't want to cross the street! Another man isn't interested in doing any more for the Girl Scouts because he's already bought his cookies.

Film Invites Discussion

But the flashbacks are repeated later in the film, and the Girl Scouters are now doing it the right way, with more than just good intentions. However, the ending is not the conventional resolution of all problems. The film ends with a question designed to move the audience to discussion and action about their own public relations.

You're It opened to wide acclaim as a double winner in the Annual Awards contest of the National Visual Presentation Association: first place in the Employee Relations category, and second place in Employee Training.

Restricted to GSA Groups

The film is not designed for public showing, and is restricted to the Girl Scout adult family. It is part of the outstanding Audio Visual Aids Service of the Girl Scouts, under Carol Hale, director. The film was directed by Lee Bobker for Dynamic from a script by Rose L. Schiller.

* * *

Ed. Note: Dynamic Films and its president, Nat Zucker, observe this company's 10th anniversary in the production field this month.

KINETAL LENSES

1. 8 lenses with 3 types of construction.
2. Specifically designed for the requirements of 16mm Motion Picture Professional Photography.
3. Calibrated in F stops and T stops.
4. Available as unmounted lenses for use with Mitchell 16mm motion picture camera and in Taylor-Hobson designed mounts for 16mm Arriflex camera. Focusing "C" mounts will be available in the near future.
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Many other Mitchell accessories also available...

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* 85% of Professional Motion Pictures Shown Throughout The World Are Filmed with Mitchell Cameras
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a decade in the production of the exceptional and unusual in motion pictures...

today, DYNAMIC FILMS, INC. begins its eleventh year of operation with the acquisition of one of the truly great public entertainment programs—THE AMERICAN FORUM OF THE AIR.

within the framework of this program, Dynamic intends to explore areas of American life in the mid-twentieth century with the cooperation of the American industrial community.

The philosophy that motivates and guides Dynamic Films, Inc. is best stated in the following statement from its president:

"A company grows only by the talents it attracts. And these talents are attracted by vision and planning. If man has had the depth of insight to traverse space we can be no less insistent in breaking away from the old methods and old ideas in reaching the hearts and minds of men. The next ten years will see in the film industry changes as radical as those which produced atomic energy. If we are successful we will be able to communicate more effectively to men everywhere through the understanding and use of the new visual media; but we must be ready and willing to think our way into new concepts. This is more than a challenge to our creative spirits, it is a necessity for our way of life."

... NATHAN ZUCKER
COLUMBUS FILM AWARDS

Best Films in 1959 Judging Will Win Chris Statuettes
☆ A special “best of its class” award, the Chris Statuette, will be presented to the motion pictures judged to be the most outstanding in their individual categories at the 7th Annual Columbus (Ohio) Film Festival, sponsored by the Film Council of Greater Columbus in cooperation with the Columbus Area Chamber of Commerce.

Formal dates for the Festival are April 29 and 30, 1959, and headquarters will be the Fort Hayes Hotel, Columbus.

Addition of the Chris Statuettes to the list of awards, the Columbus Film Council expects, will encourage more entries and increase interest in the Festival. The Statuette awards will be in addition to the Chris Certificate Awards which have been given to films judged to be outstanding in the various categories for the past three years.

Modeled From a Landmark
An original interpretation in bronze of the statue of Christopher Columbus, a gift to the city of Columbus from the people of Genoa, Italy in 1955, the statuette is the work of Robert Rohm of the Columbus Art School. Standing 6 inches high and mounted on a rectangular mahogany block 2 inches thick, each statuette will bear a bronze plate with the name of the film winner.

One statuette will be awarded in each category, and will be known as “Judge’s Choice.” It will be given to the film the judges vote best from the standpoint of photography, story value, and technical aspects of production.

To facilitate judging of entries in the 1959 competition, films were being accepted by the Columbus Festival Committee beginning October 1. Judging will end on March 1, 1959.

All films produced during 1956, 1957 and 1958 are eligible for awards, if they have not been pre-

(Continued on Page 22)

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TITLE Typographers
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SINCE 1938

Write for FREE type chart

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When you produce your next slide film, remember... RCA Victor Sound makes the picture complete!

RCA Victor Custom Recording covers more ground - faster - than any other service of its kind. Our engineers' superior skill, reinforced by years of experience and the most up-to-date techniques and equipment, makes RCA Victor the constant leader in the field.

RCA Victor also supplies the most extensive library of musical selections for slide films - at no extra cost. First quality recording, careful handling, and fast delivery go hand-in-hand with every order.

Have RCA Victor Custom Record Sales provide you with its famous "one-stop" service - recording, editing, pressing, shipping - for greater quality, economy, and results!

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When you produce your next slide film, remember... RCA Victor Sound makes the picture complete!
Fred Niles Productions Expands Chicago Operations With Purchase of Kling Film-Making Facilities

Purchase by Fred A. Niles Productions, Inc., of the facilities formerly owned by Kling Film Enterprises at 1058 W. Washington St., Chicago, has been announced by Fred Niles, president of the Chicago-Hollywood motion picture organization bearing his name. The purchase was effective October 13.

Acquisition of the Kling film-making facilities gives the Niles organization a 90,000 sq. ft. building on Chicago's near-west side. Facilities include three large soundproof stages, one of which is 12,000 sq. ft.; a three studio sound department, fully equipped with the newest and most efficient sound recording equipment; an entire wing devoted to editing facilities; two prop rooms; machine shop, two new standing, working kitchens; a scene dock for the unloading of heavy equipment and a thoroughfare for trucks and cars; and office space to house production, creative and sales departments.

The purchase, which was outright, covered Kling Film's Chicago motion-picture facilities only. It does not include Kling Studios, art and still photography studio, nor the Kling-California studios in Hollywood.

Eleven members of the Kling staff have been added to the existing Niles personnel, giving the company a total of 51 employees.

Michael Stehney, formerly executive vice-president at Kling, becomes vice-president in charge of tv-film commercials for Niles, and also will supervise quality control of production. Ed Rinker has been named vice-president in sales for Niles.

Niles has abandoned its former studios at 22 W. Hubbard St., Chicago, and has moved its entire staff and facilities to the W. Washington St. location.

In commenting on the purchase, Niles said he visualizes its subsequent development into a communications center to serve agencies, advertisers and industrial companies.

"Such a center," he said, "will compete with New York and Hollywood. It can mean increased business and opportunity to the industry as a whole, and will contribute to the overall prosperity of the midwest motion picture industry."

A former executive vice-president of Kling Film Enterprises from 1947 to 1955, Niles formed his own motion picture company on December 12, 1955, with a capital investment of $5,000 and four people. The company's gross dollar volume during its first year was $1.2 million, and the second year's volume rose to $1.5 million. Niles anticipates a gross of approximately $2 million for 1958.
has one of the largest supplies of motion picture, tv and industrial
lighting, grip equipment and props in the East. Everything from Brutes and Inkies to sleek DC
Generators in 1600, 1000, 700, 300 and 200 AMP. sizes are available at a moment’s notice.
Don’t start shooting until you call

Send for a schedule of rental rates. RENTALS - SALES - SERVICE
COLUMBUS FILM AWARDS
(CONTINUED FROM PAGE 19)
Previously entered in the Columbus Festival.

Film entries will be judged in the following general categories:
1) Business and Industry; 2) Information and Education; 3) Travel (U.S. and Foreign); 4) Special Fields: Health and Mental Health; Religion; Cultural Arts; Fine Arts and Music Theater Arts; and Feature-Length Films.

Formal presentation of Chris Statuettes and Certificate Awards will be made at the 7th Annual Awards Banquet on April 30, 1959, in the Fort Hayes Hotel. Principal speaker at the banquet will be Robert P. Brown of Encyclopaedia Britannica Films.

Film Entry Fee Is $4

An entry fee of $4 is charged for each film entered up to 1,600 feet; the entry charge is $5 for feature-length productions 1,600 feet or over. Entries must be accompanied by 3 x 5 cards for use by the preview committees, noting: category entered; color or black-and-white print; running time; and a brief summary of the film's content and its purpose, and the type of audience it was made for. Entrants also are required to pay round-trip postage on films.

Literature and posters on films entered in the Festival may be submitted to reach the Festival committee by March 1, 1959, for display in connection with the screening of award-winning films on March 29. Screening sessions will be conducted that day between the hours of 1 and 5 p.m. and 7 and 11 p.m., with a refreshment break at 9 p.m.

Official film entry forms and all other information relating to the Festival may be obtained by writing to Daniel F. Prugh, President, Film Council of Greater Columbus, Memorial Hall, 280 East Broad Street, Columbus 15, Ohio.

RUGGED!

Left: 399EZ—Filmosvara "Zoom" lens, "Cold Glass" heat filter, single frame advance and many other exclusive features.
Right: 399—Reverses for review, shows still pictures, offers brilliant picture and sound. The world's most widely used sound projectors

FILMOSOUND SPECIALISTS

the 16mm sound projectors that never quit running

This is the family of Bell & Howell Filmosound Specialists—the most widely used and certainly the most dependable of sound projectors. They never quit running! Chief reasons: film handling parts are sapphire jeweled to give 400% longer life. And with factory-sealed lubrication, every moving part is continually and automatically oiled from within.

The Specialist lasts... and lasts. Maintenance cost is negligible. Parts last longer. And because the Specialist is designed to maintain its top condition year after year, the trade-in value stays unusually high.

With a choice of 3 models and different combinations of features, there's a Specialist that's perfect for your requirements. Where cost is a factor, Bell & Howell can help you by providing only the features you definitely need.

Rugged... versatile... tailored to your needs. That's why more Bell & Howell Filmosounds are in use today than all other sound projectors combined. Ask to see a demonstration of its many features.
SMPE Elects New '59 Officers:  
Norwood Simmons Is President

Dr. Norwood L. Simmons, West Coast Division, Motion Picture Film Department, Eastman Kodak Company, was elected president of the Society of Motion Picture and Television Engineers at the organization’s 84th semi-annual convention October 20-24 in Detroit. He will hold office for the next two years.

Dr. Simmons, who has held such posts in SMPTE as governor, editorial vice-president and most recently executive vice-president, succeeds Barton Kreuzer, marketing manager of the Astro-Electronics Division of Radio Corporation of America. Mr. Kreuzer remains on the SMPTE board as past president.

Succeeding Dr. Simmons as executive vice-president is John W. Servies, vice-president of National Theatre Supply Co. Mr. Servies for the past two years was financial vice-president, and also has served SMPTE as convention vice-president.

Re-elected for a second two-year term as editorial vice-president is Glenn Matthews, of Eastman Kodak Company, Rochester.

Taking over the duties of convention vice-president is Reid H. Ray, president of Reid H. Ray Film Industries, St. Paul, Minn. Mr. Ray recently served as treasurer of the society and chairman of the sustaining membership committee. He succeeds G. Carleton Hunt of General Film Labs, Hollywood, Calif.

Wilton R. Holm, of E. I. du Pont de Nemours, Photo Products Division, Parlin, N. J., will continue in the capacity of secretary, a post he has held for SMPTE since 1955.

Newly-elected members of the board of governors, who will take office for two-year terms, are:

East Coast: Gerald G. Graham, director of technical operations, National Film Board, Montreal, Canada; and Robert C. Reineck, chief engineer, CBS News, New York City.

Central: Kenneth M. Mason, manager Midwest Division, Motion Picture Film Dept., Eastman Kodak Company; and James L. Wassell, marketing manager of professional equipment, Bell & Howell Co., both of Chicago.


ExCLUSIVE SPECIALIST FEATURES:
1. Sapphire inserts at 5 vital points deliver 400% longer life. 2. Filmovara "Zoom" lens adjusts picture size to fit the screen. 3. All-gear drive for steady, flicker-less pictures. 4. Straight line Optical system for maximum light output. 5. "Cold glass" heat filter* for 7 times brighter still-picture image. 6. Single frame advance* and frame counter for time and motion analysis. 7. Automatic loop setter*, no lost loops even with damaged film. 8. Hour meter+ records operating time.

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Above: 398—the newest Specialist model; the finest projection performance at lowest cost quality allows. Magnificent new pan-harmonic high fidelity sound.
There’s a DuKane sound slidefilm projector especially made to bring your message to any audience, from one to thousands! DuKane’s top quality and rugged dependability give you sparkling pictures and bell-clear sound, now and for many years of hard use. Simple to operate, even by inexperienced personnel. For a demonstration in your own office, send in the coupon.

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PARTHENON PICTURES

Documentary Films for Business

New Releases:

“THREE FOR TOMORROW” — The pleasant romance of Mac Mackendall and wife Marty background the quest of three young college men for their “Tomorrow” in a young and growing industry with its future ahead of it — and which they find in the hundred-year-young oil industry. American Petroleum Institute. 29 min. 35mm and 16mm.

“HORIZONS BEYOND” — “The world of the scientist, once mysterious and remote, is now coming close to the daily lives of all of us,” as demonstrated by Bell Telephone Laboratories’ development of the transistor, and over-the-horizon microwave transmission of telephone and television. AT&T. Color, 12 minutes. 35 and 16mm.

“FIRE AND THE WHEEL.” — “We fuel the oil and lubricate the other; you can’t get much more basic than that.” The pictorial study of oil, from drill to hose, worldwide. General Petroleum Magnolia. Socony Mobil. Color. 25 minutes.

“COLLECTORS’ ITEM” — The surprisingly dramatic story of a group of public servants and their unselfish role in the struggle against air pollution. International Harvester. Color. 32 minutes.

TECH FILMS DIVISION

“PACKAGED POWER” — A straightforward sales film presenting the personnel, facilities and industrial philosophy of a missile accessory contractor, Sundstrand Turbo. Ektachrome. 22 minutes.

Parthenon makes no television commercials. The business film schedule is confined to those projects which can be handled personally and with quality by the key staff.

Parthenon Pictures

Charles Palmer, Executive Producer

2625 Temple St. • Hollywood 26
The CBS-TV series, "The Twentieth Century" is history-in-the-making—and history-making, too! Never before has a national television advertiser made available on a free basis to schools and to groups, a series of such magnitude and importance. More than 35 subjects from this foremost documentary series of our time are now in release, courtesy of The Prudential Insurance Company of America. Booking, shipping, inspection and maintenance of prints is being handled by Association Films' four regional distribution centers... Prudential's insurance of reaching additional millions of viewers, effectively, efficiently and economically. We are proud to be a part of this historic undertaking and contribution to education.

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Plays All Records — 3 Speeds — 33 1/3 — 45 — 78 rpm
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Sound System Or Projector May Be Used Independently.

Brilliant pictures and clear "bell-tone" sound
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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"
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- "HANDLING GRIEVANCES"
- "MAINTAINING DISCIPLINE"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"

Write for Details on Obtaining a Preview

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TV Stations' Viewpoint on Sponsored Pictures

MORE THAN 3,500 companies and trade and professional groups in the United States have 16mm public service films which they make available to television stations for showing on public service time.

Why are some of these public service films shown regularly, while others are consistently rejected? Some of the reasons, and answers to a number of other questions about how TV stations throughout the country feel about public service films, are revealed in a study just completed among 529 stations by John T. Fosdick Associates, New York research and opinion polling organization, for Modern Talking Picture Service, Inc.

More Stations, Less Time

This is the second survey made for Modern by the Fosdick organization. The first was made three years ago (1955) when 429 TV stations were operating. Since then more than 100 stations have begun telecasting, and the supply of public service films available for showing has mounted spectacularly.

Conversely, the average telecasting time per station per week devoted to sponsored films has declined from 4.9 to 3.7 hours. As sustaining time decreases, TV stations are becoming increasingly more critical about the films they will accept.

Purpose of the survey was to uncover suggestions from station film directors about how industry public relations films can be made more useful and interesting from their point of view, and particularly how handling and distribution of films to the stations can be improved.

Survey Covers 359 Stations

Figures reported in the Fosdick survey are based on replies from film directors of 359 TV stations, 69.6% of the U.S. total. The response represents all geographic areas of the country, and includes all categories of TV markets, station sizes, and population densities.

Most stations replying to the survey—84.8%—said they showed public service films at least once a week; 10.4% said they showed such films at least once a month. Only 4.8% screened free films less often than this.

Afternoon hours are the most (CONTINUED ON PAGE 68)
50 U.S. Companies Exhibit
At 1958 Photokina in Cologne

A comprehensive view of the equipment produced by the world's leading manufacturers of photographic and cinematographic equipment—524 firms from 16 countries—was afforded the more than 200,000 visitors to Photokina 1958, international exhibition held from September 27 to October 5 at Cologne, Germany.

Exhibits of photographic and cinematographic equipment were housed in eight halls covering an area of 66,000 sq. meters of display space.

The United States led the list of foreign exhibitors, being represented by 50 firms, twice as many as in the 1956 Photokina. All the American exhibitors reported good business results, particularly in establishing new foreign distributor outlets for such products as film projectors, laboratory equipment and photographic accessories.

Brisk international business activity was a main feature of the exposition, which has come to be known as the "world fair" of the industry. A total of 176 foreign firms exhibited products, and there was a marked increase in the number of foreign buyers who attended. Visitors from 70 countries were registered.

Those of the 34 German exhibitor-firms whose products were in the motion-picture field reported a demand for high-grade special cameras for technical and scientific purposes, as well as for standard motion-picture cameras, film processing equipment, reproduction equipment and accessories. Approximately 20% of total German camera production is now in the field of cine film equipment.

Apart from the German and United States exhibitors, France had the next highest representation with a contingent of 47 firms. Products included cameras, projectors, cinematographic equipment, optical precision equipment and photographic accessories.

Great Britain was represented by 18 firms, including the country's largest manufacturer of photographic chemicals; Australia by one manufacturer of film cameras, projectors and cinematographic tripods.

Other nations represented, and the number of exhibitors from each, were:

Austria, 5; Belgium, 3; Holland, 7; Italy, 12; Japan, 11; Sweden, 4; Switzerland, 14; and Denmark, Czechoslovakia, Norway and Spain, each.

In the months to come your salesmen are going to encounter it in increasing amounts. Now, volumes have been written on how to meet it, how to overcome it. But don't forget . . . sales aren't made by winning arguments.

Well then, what should be done about sales resistance? Pick up and leave?

No, sir, by-pass it! Keep on selling!

Because, when your salesmen do, they will make more sales . . . and meet and beat competition.

Show your salesmen how to by-pass sales resistance with:

"BY-PASSING SALES RESISTANCE"

part of the outstandingly successful AGGRESSIVE SELLING sound slide program.

Write for Details on Obtaining a Preview

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FOR LIGHTED ROOM PROJECTION
Of vital importance to all users of audio-visual aids is this new and different kind of "lenticular" screen surface—the result of more than 7 years research and development work by leading optical engineers and physicists. Actual tests have definitely proven that this surface is extremely effective for projecting in undarkened or even lighted rooms where no extreme or unusual ambient light conditions prevail.

TESTS PROVE
Special electronic testing equipment is used to check the efficiency of all reflective surfaces by Radiant's engineering staff. This equipment measures accurately light gain (brightness), percentage of fall-off, quality of reflection, and other factors vital to good projection results. The new Radiant "lenticular" surface has been subjected to these exacting tests with the following findings:

1 Radiant "lenticular" Screens showed a very high brightness gain with a minimum of fall-off at sides.
2 Radiant "lenticular" Screens provide increased brightness to an area 45° to each side of axis, thus offering a 90° good viewing area.
3 Radiant "lenticular" screen surface reflects colors with increased vividness and greater contrast.

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THERE ARE MORE THAN 100,000 TINY LENSES on each Radiant "lenticular" screen surface—that concentrate and reflect light with maximum brilliance over a wider viewing area. This surface is fungus and flame proof and washable.

THE NEW "EDUCATOR" SCREEN—WITH LENTICULAR "UNIGLOW"
... screen surface is available in sizes from 37" x 50" through 70" x 70". Exclusive T0Ematic leg lock, all-metal slat bar, extreme height adjustability, and many other features.

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Please rush me FREE sample swatch of new Radiant "Lenticular" Uniglow Screen surface—and full details on this new type of projection screens.

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It's Not the "Sell"

...It's the Salesman

Hard sell? Soft sell?

The decisive factor remains the salesman . . .
and his ability to help your customers see
how they can make profitable use
of your products or services.

The sales training programs we create
and produce . . . in film and other media . . . are aimed
at developing men who will understand the needs
of the moment . . . the market . . . and the man
across the desk.
Five Thousand accredited users of films and audio-visual equipment attended the four-day Industrial Film and A-V Exhibition held at the Trade Show Building in New York, October 7-10.

The Exhibition, held in cooperation with eleven associations in the audio-visual field (such as the National Visual Presentation Association, the Industrial Audio-Visual Association, Film Producers Association of New York, Educational Film Library Association, and others), presented the latest products of 70 exhibitors—largely manufacturers of sight and sound equipment for industry, television and education.

In conjunction with the Exhibition, a lecture program given in the exhibit area, brought a full-house attendance to hear such speakers as Kenneth H. Goddard, Manager, Audio-Visual Services Department, United States Chamber of Commerce; Richard H. Maurer, Technical Advisor, Motion Picture Program, International Business Machines Corporation; and Keith Culverhouse, Director of Sales Presentations, Television Bureau of Advertising.

New York's Film Producers Association presented a showcase of 29 outstanding films produced by its members.

Drawing much attention among the exhibits were a new Bell & Howell slide projector, the Explorer, which offers such new features as forward and reverse automatic action, a light pointer, and a zoom lens which fills any size screen; the Charles Beseler Company's new salesman automatic slidefilm projector; the Charles Bruning Company's system for producing colored overhead projection materials; Camera Equipment Company's automatic stop-motion photography system; and Harwold's new Ultramat, a 16mm sound projector in a fully-enclosed "booth."

Other interesting new items seen were Film Sounds' "time machine" which stretches the length of voice or music on tape without altering pitch; Ozalid's latest line of copying equipment and materials; Steelman's tiny, but high quality tape recorder; TSI's new 16mm sound projector; and Viva-Matic's newly patented gadget which fades new colors in and out on a stationary slide.

Screen Tribute to the Stylist
Nationwide Theatre Showings for "American Look"

Theatre audiences throughout the U.S. are seeing the latest est of a Chevrolet-sponsored trilogy of colorful wide-screen motion pictures on key aspects of national life. This time it is American Look, a 28-minute "spectacular" in Technicolor and SuperScope, that lives up to its advance billing as "a tribute to men and women who design."

Honored by the American Society of Industrial Designers by a premiere showing at their 14th Annual Design Conference at Bedford Springs, Pa. in mid-October, American Look opened its nationwide theatrical tour in the Midwest at the downtown Oriental Theatre in Chicago.

For this worthy successor to American Engineer and American Harvest, camera crews for The Jam Handy Organization travelled from coast-to-coast, seeking out the latest and best creations for tomorrow's living. The result is an eye-filling, exciting spectacle of advanced design and styling. Contributing to its panoramic sweep of design creativity is the work of Frank Lloyd Wright and Eero Saarinen, Paul McCobb, Florence Knoll, Neguchi, Harold Bellman and Harley Earle, and other design luminaries.

Audiences viewing American Look peer over the shoulders of these "giants" of creative design to see sketch-board and concept become finished products. The camera goes beyond "no admittance" signs of their workshops to view the latest in design for home, garden, recreation and travel. Until early 1959, the film will be restricted to 35mm wide-screen theatrical release only.

Chevrolet's tie-in is a thoroughly logical development of new model design which preview audiences found most palatable. Integrated in the film are a stream of new ideas and new materials that bodes a bright future for Mr. and Mrs. America.

Below: Glimpse of the preview audience of industrial designers who screened "American Look" at their 14th Annual Design Conference.
Color Covers the World Series

Marking a "first" in World Series history, the official motion pictures of this year's classic between the New York Yankees and the Milwaukee Braves were filmed in 16mm color. The annual event, sponsored jointly by the American and National Leagues for distribution to groups across the country, previously had been filmed only in black-and-white due to prohibitive color costs.

The 1958 World Series films, photographed by Photo-Arts Productions, Philadelphia, under the supervision of John Burke and Walter Domrow, and produced by Dan Endy, Philadelphia, were made using 16mm Arriflex cameras and Kodak's new Ektachrome commercial color film put on the market recently.

Use of the new Kodak color process and the help of reflex system cameras together with a special technique developed by Photo-Arts to achieve high color fidelity under adverse light conditions were factors contributing to the World Series "first."

The World Series film was made with three main cameras and one rotating camera. They were set up behind home plate, center field, and on the first base line.

Working in close cooperation with Lew Fonseca, the major leagues' film coordinator, Photo-Arts used a complement of matched and versatile lenses, ranging from the most intimate close-ups to the longest focal lens.

The major problem in shooting sporting events in color, John Burke says, is the narrow exposure latitude that exists between sun and shadow. Photo-Arts developed a technique which would open the shadow detail by 200% without affecting the sunlight exposure or color balance.

Necessarily working within an area of very close tolerance, Burke, who believes baseball to be among the most difficult sports to film, made "hand tests" at the conclusion of each game.

Cameramen found Yankee Stadium slightly more difficult in light contrast than Milwaukee's home grounds, but actually encountered no major lighting problems, since League officials turned on the lights when the shadows became too long or heavy. The lights in turn helped to reduce contrast and restore color balance in the shadow area.

John Burke has been a film pioneer since 1935, when he filmed the first TV commercial ever made, for Philco Corporation. In preparing for the World Series color assignment, Burke used about 35,000 feet of the new Ektachrome film while filming a series of sports events for the Miller Brewing Company.
Western Electric Company, manufacturing and supply unit of the Bell Telephone System and a producer of large electronic systems for U.S. military agencies, employs more than 6,500 engineers.

These engineers continually demonstrate their own form of genius in evolving out of laboratory devices and practices the most efficient ways to produce new electronics and communications equipment—for Western Electric now manufactures more than 55,000 different items for use in Bell Telephone service, and an undisclosed number of other products for the armed services.

Western Electric believes that in today's engineering age, industry must assume the responsibility of providing advanced training for the engineer to obtain specialized knowledge relating to its operations, and must do an increasingly effective job of keeping him up-to-date on current technological developments.

The company has responded by establishing a far-sighted program of formal in-company engineering education, known as the Graduate Engineering Training Program, to familiarize new engineers with the intricate technical environment peculiar to the industry for which they work, and to give experienced engineers opportunity to study and review new developments in their own and related fields.

Inaugurated in the summer of 1957, Western Electric's Graduate Engineering Program provides introductory and general development courses for all new engineers, and advanced development courses for selected experienced engineers who have completed the first two phases, at training centers in New York City, Chicago and Winston-Salem, North Carolina.

Purpose of Engineering Notebook, a motion picture in sound and color produced for Western Electric by Wilding Picture Productions, is to give company engineers an overall look at progress in the development of automatic manufacturing techniques at Western Electric, and a glimpse into the future.

The film was previewed by an audience of leading educators from Midwestern engineering colleges in the company's Graduate Training Center in Chicago.

Central theme of Engineering Notebook is that while an engineer's solution to a single problem may not appear to be by itself overwhelming or highly significant, it is the successful merger of many ideas from many engineers that forms the basis of the company's technological progress. The engineer's notebook is used in the film as a symbol of engineering ideas.

A most memorable sequence shows an entire building at Western Electric's Point Breeze Works filled with automatic machines specifically designed as one unit to automatically manufacture electroformed conductor for telephone drop wire. Two complete 25-channel machines run the entire length.

Below: automated controls and ultra-modern computers are part of the engineers' challenging future pictured in this film.
Films-Flight to Paradise

Pan-American Adds Tahiti to List of Top Films

Ponsor: Pan American World Airways

Tite: Island Under the Wind; 271/2 minute; color; produced by Henry Strauss Productions, Inc.

To American vacationers who have "done" Europe and the other familiar vacation spots a new, romantic "unknown" is beckoning. The South Pacific, once only a remote blob of blue on the map for average two or three-week trippers, will soon be but hours away. Future jet passengers may soon breakfast in California, lunch over Hawaii and dine on the atoll of their choice.

Pan America, which stands to carry a lion's share of vacation traffic to the Pacific, is doing its part to "open up" the area by rapidly scheduling new routes, laying on new equipment, and telling peripatetic travelers of the delights to be found.

One important medium in Pan Am's arsenal of public relations tools is the motion picture. Several films on the Pacific are now available; more are planned and one—Island Under the Wind—has just been released with such advance intra-trade acclaim that it seems bound to take its place as one of the top travelogs of all time.

The locale is Tahiti, which, as the film develops, is a most special kind of place. It isn't new, and probably never will be, the locus of travelers whose big eye-bugger has been Miami Beach or Las Vegas. But to many day-dreamers, Tahiti will have all the magic of a "special island"—a Bali Hai.

A Place for Living...

As the film shows, Tahiti has few set tourist "attractions"—those places and things that just must be seen. Accommodations, at present, are just so-so by Collins Avenue standards. But it is an exceedingly beautiful place with handsome, happy people and it is wrapped in a warm, easy state of mind that is infectious.

Pan American (which, by the way, doesn't go to Tahiti now...) but brings passengers to and through the gateways of Hawaii and Fiji) feels that since the island will not be for everyone... it might be best to try to pre-condition potential visitors. Let the film... as a state of mind... more than a year of historical and field research... was needed. Every source was carefully combed... from the records of Captain Cook and the reports of the early Spanish missionaries to the impressions of Robert Louis Stevenson, Somerset Maugham and Nordhoff and Hall.

Howe and Strauss went to the island... to Tahiti... Bora Bora... the Tuamotus and submerged themselves in native life... both to get the feel of it first hand and to win the confidence and cooperation of the people. For weeks they lived in bucket huts... spearfished by torchlight... learned to weave palm fronds... listened to the fantastically long-memoried elders who have preserved the people's history from the beginning on the tablets of their minds. The ancient music of the Tahitian nose-flutes was recorded... together with hymns, dances, and the modern songs of the island to obtain a blended impression in sound of the changing character of Tahitian life.

Captures Mood of Island

A deft combination of sound... color... narration makes this primarily a mood picture... the kind of cinematic reporting that impresses its truth on your senses as well as on your mind. The lens finds many symbols for Polynesian attitudes in both people and objects... stamens and pistils weaving in the close-up blossoms... turgid crescendos of drums and dancing feet... red moods and blue and yellow. Claude Dauphin, the warm-voiced, gentle actor who narrates Island Under the Wind, is French, as is Tahiti, and he serves, also, as part of the mood the film creates.

Many Tahitian people take part—they are wonderful actors, though they "act" not at all... just do the natural thing with never an inhibition.

How to Get the Picture

Islands Under the Wind will be available to adult audiences and TV stations through sales offices of Pan American... and should find a wide and receptive audience. For this film accomplishes exactly what such a film should... through its adroit and perceptive balance of cinematic techniques and content, it is, for the viewer, an "experience" that triggers reactions on a deep and rewarding level... an "experience" second only to going there yourself.
“Gateways to the Mind”

The Bell System Continues Its Contribution to Science Education with a Film on the Senses

Making a scientific subject understandable and interesting to non-scientific audiences isn’t an easy task. But with each succeeding film production in its Science Series, the Bell System is moving closer to this goal.

In Gateways to the Mind, fifth and latest film in the series and the first produced for the Bell System by Warner Brothers, the fascinating story of what scientists have learned about the human senses is told with a naturalness and simplicity that should make it an effective instrument of communication at virtually all educational levels.

186-Station TV Premiere

Following preview showings to educators and the press, Gateways to the Mind had its national premiere October 23 over a coast-to-coast NBC-TV network of 186 stations. A delayed broadcast was made November 2 over a 30-station tv network in Canada. Bell System employee groups viewed the film at a series of specially-arranged previews.

Coincident with its tv premiere, 16mm prints were made available through Bell System business offices for showings to school and college audiences, and to scientific and general audience groups. A total of 537 prints are being made available for this purpose.

Millions Saw Earlier Films

With the encouragement of careers in science as its underlying aim, Gateways to the Mind is a most worthy addition to earlier Science Series production: Our Mr. Sun, Heno the Magnificent, The Strange Case of the Cosmic Rays, and The Unchained Goddess. These dealt, respectively, with man’s efforts to harness solar energy, blood and the circulatory system, cosmic rays and their effects on man, and what makes our weather.

An audience estimated at 180 million persons has viewed these earlier films—167 million of whom were reached by television broadcasts over U.S. and Canadian stations, and an additional 13 million in showings to school, club and civic organizations. Individual films have been booked for as many as four separate showings before the same school audience.

Our Senses are “Gateways”

With Dr. Frank Baxter, who appeared in each of the four previous programs, as its central figure and narrator, Gateways to the Mind, an hour-long film in full color, shows how we receive stimulations through our senses, transmit them as electrical impulses through the nervous system to the brain for possible action, and store them in our memory for future reference.

MUCH of the effectiveness of Gateways to the Mind stems from the natural manner in which its story unfolds, a tribute to a fine job of scripting by Henry L. Greenberg and perceptive direction by producer-director Owen Crump.

Sound Stage is “Laboratory”

The huge Warner sound stage became a laboratory for the production: it is the setting for the story, and most of the film’s action takes place there. Thrashing his way through a maze of cables, backings, catwalks and arc lights, Dr. Baxter wanders about the stage, telling his story to a production crew. Using sound stage equipment—such as recording equipment and cameras—as props, he explains the functions of the ear, the eye, and other senses.

This friendly, informal manner of unreeling science holds the viewer’s attention, and kindles a desire to follow as the story unfolds—opening a gateway to the mind.

In response to questions from the production crew, Dr. Baxter traces what science has learned about the human senses from the time of Aristotle (400 B.C.) to the present. He tells how science has discovered that there are more than the five senses—sound, taste, touch, smell and sight—that Aristotle thought existed. There are others, like pain, balance, and flavor.

Taste Combines Four Senses

For example, taste is shown as being a complex of four individual senses, each having its own taste buds in the mouth and tongue. These taste buds transmit separate signals to the brain when they are stimulated by sweet, sour, salty, or bitter substances. The combination of taste and smell produces flavor. Thus, if you have a heavy cold and your nose is blocked, you may not be able to tell the difference between an onion and an apple; you get only the “sweet” taste for both.

Uses Many Film Techniques

Blending live camera scenes with diagrams, animation, giant plaster replicas of the eye, ear, nose and mouth (built for the production from Michelangelo’s famous statue of David), and charts of the brain and nervous system that are many times life-size, Gateways makes effective use of virtually every film technique.

In explaining the functions of the human eye, for example, Dr. Baxter first compares it with the motion picture camera, taking him lead from a question put by the cameraman on stage. The camera then takes over, peering into the eye to show the retina, the only part of the human body where the light part of the nervous system can be seen directly. Then animation can be used to show how the “messages” imprinted on the retina are “televised.”

(Continued on page 64.)
Industrial A-V Executives Hold Fall Meeting at Princeton

Communication Trends Highlight IAVA Program

Pictured at left: Governor Robert D. Meyner welcomes Industrial Audio-Visual Assn. At right: Frank Greenleaf, IAVA president.

The men who help guide and direct audio-visual activities of a number of America's leading businesses corporations met last month beneath the ivy-clad walls of Princeton University. Welcoming speaker and honored guest at the annual fall meeting of the Industrial Audio-Visual Association, held at the Princeton Inn on October 14-16, was New Jersey's governor, Robert D. Meyner.

The process of civic education adults as well as young people has been stimulated and invigorated by the development of mass media use of visual aids,” said Governor Meyner. “Many lasting impressions are created in the mind which outlast the name of the product or the picturization of the process.”

The official state film This Is New Jersey was presented following the governor's introductory talk. It was cited as an example of a public service motion picture that has won many friends for the state and for its sponsor, Fred Griffin, Jr., public relations manager, New Jersey Bell Telephone Company, who made the presentation.

Mr. Griffin labeled the results of the company's film obtained from it as “far beyond our wildest dreams.” Thus far, the film has had 17,500 showings to a million and a half people. Reaction in the film has been phenomenal, with thousands of letters of appreciation received in addition to a similar response from outside the state.

The three-day program of study, review and discussion of trends in audio-visual communication included visits to the Bell Telephone Laboratory at nearby Murray Hill, the Princeton University “Perception Laboratory” and to the Opinion Research Corporation.

William H. King, co-ordinator of audio-visual education for the State of New Jersey, told IAVA members that business-sponsored films were appreciated by teachers because they were often more authoritative and up-to-date than other sources of information. However, he cautioned industry that the standard complaint of educators against “too much advertising in films” was as valid today as ever in the past.

Mr. King cited both good and bad examples. An oil company film, supposedly non-commercial, brought the sponsor’s name into sharp focus on a smoke stack featured in every other scene; another short film contained 53 mentions of the sponsor. While these were really flagrant examples, he said, excessive advertising had led to the complete restrictions on the use of sponsored materials in some communities — specifically, South Orange and Maplewood, in New Jersey.

On the other hand, he praised such pictures as the Greyhound series and Alcoa’s Unfinished Rainbows as being careful and considerate of their school audiences. He urged sponsors to make films shorter (not exceeding 20 minutes) and to consult with educators before production—not after—when it is too late.

Henry B. Bachrach, communications specialist, General Electric Company, told the executives' group that communications men were often too concerned with the “mechanics of communication.” He said that ideas were all-important; that business urgently needed to communicate and that it is up to audio-visual men to lead the way to face up to the growing management on the usefulness of their ideas and their tools.

At Princeton's “Perception Laboratory” the IAVA group saw demonstrations of the psychology of visual perception, conducted by Dr. Hadley Cantrell, professor of psychology. The field trip to Bell Laboratories provided insight into...

(continued on page 54)

Princeton Picture Page:


Exclusive Business Screen Photos
To Recruit Youth for Therapy

The Return" Shows Physical Therapy's Vital Role in Rehabilitation


TITLE: The Return, 38 min., b&w, produced by MPO Productions, Inc.

Only in comparatively recent years has society given full recognition to the vital importance of the physical therapist in helping back to a life of usefulness many persons who would otherwise have been hopelessly crippled as a result of accident or injury.

The need for such skilled therapists today is urgent—so urgent that the Office of Vocational Rehabilitation of the Department of Health, Education and Welfare authorized a special grant to the American Physical Therapy Association for the making of this motion picture.

One of its principal uses, under the terms of the grant, will be to recruit young people into the field of physical therapy by showings in high schools and colleges throughout the country.

Film Will Help in Training Work

The film will have a second important field of application. It will be used for in-service training, not only to portray physical therapy, but also to show the effectiveness and necessity of the multi-disciplinary approach to rehabilitation. For in its complete sense rehabilitation is truly partly the job of the physical therapist. It is a job shared by the social worker, the psychologist, the occupational therapist, the vocational guidance counselor—all working under the over-all supervision of the physician. The Return depicts the human and dramatic side of rehabilitation through the story of a youthful paraplegic who receives a serious spinal cord injury in an auto accident.

Visited Eight Hospitals for Data

To get this story, the MPO team of Murray Lerner and Lloyd Ritter, who produced, directed and wrote the film, spent months in at least eight different hospitals gathering tape-recorded impressions from therapists and patients on the specific details of physical therapy for the handicapped. The result is a representative picture of the meaning of rehabilitation.

The cast includes Liam Clancy, Robin Howard, and the patients and staff of the New York State Rehabilitation Hospital in Haverstraw, where the film was photographed.

MPO Productions has specialized in the filming of public service motion pictures on medical and related subjects for more than a decade. Among the company's past and current clients are The American Heart Association, Eli Lilly, and the Triborough Bridge and Tunnel Authority.

Metropolis in Motion

New York's Port Authority Shows Modern Facilities to the Public

SPONSOR: The Port of New York Authority, and the Triborough Bridge and Tunnel Authority.

TITLE: Metropolis in Motion, 28 1/2 min., color, produced by Audio Productions, Inc.

Without the almost adequate arteries of transportation which now exist, the 15 million inhabitants of New York's metropolitan area would have struggled in a tangle of traffic many years ago. As it is, this world's largest urban concentration is hard put to barely stay even with the ever-increasing tides of cars (now 4 million), buses, trains and ships which choke its streets, bridges, tunnels and 650 miles of waterway.

Responsibility for moving much of this mass of vehicles through and about the area lies with the Port of New York Authority, established by the states of New York and New Jersey in 1921, and its fellow agency, New York's Triborough Bridge and Tunnel Authority. These authorities are self-supporting entities which build highways, terminals, bridges and tunnels, collect tolls, issue bonds, and must find support and good will not only from the states and municipalities in the Port area, but from the general public.

Films Important in the PR Program

An important part of the job of explaining its activities and engendering good will for the Port Authority has been a series of films which has been presented to metropolitan audiences at regular intervals. Metropolis in Motion, sponsored, in this case, in cooperation with the Triborough Authority, is the most recent of these films.

An example of the necessity of constantly explaining its job and its plans can be seen in "Metropolis in Motion."
Film Lift for Physical Fitness

Gillette-Sponsored Picture Presents Athletic Program at West Point

SPONSOR: Gillette Safety Razor Company.

TITLE: Fitness for Leadership, 13½ min., color, produced by Audio Productions, Inc.

The Gillette Company, perennial TV and radio sponsor of most championship sporting events, enters into its first venture in documentary films with *Fitness for Leadership*, which describes the physical fitness program of the United States Military Academy at West Point.

The film is a contribution to the work of the President's Council on Youth Fitness. It is a natural for sports-minded Gillette, and is part of an overall public relations program engineered for the company by Hill & Knowlton, Inc.

The picture is designed to give students and teachers ideas and inspiration toward setting up more effective youth fitness programs on the local level. It is being given nationwide distribution to junior and senior high schools (through Modern Talking Picture Service) with 300 prints available for the purpose. An additional 110 prints will be used by the President's Council, West Point Association, Army film libraries and the Gillette Company.

West Point's physical education program was selected as the subject for the film because of its emphasis on full participation. At West Point it's "Athletics for All," throughout the cadet corps for the entire four-year program. All cadets, not just those on the varsity teams, are trained as athletes, for the Military Academy has found the cadets who are physically fit are more often fit to succeed and to lead in academic work, too.

*Fitness for Leadership*, which was photographed entirely at West Point, shows how cadets undergo basic physical conditioning; receive instructions in a wide variety of sports skills, especially those "carry-over" sports which can be enjoyed throughout an active lifetime; participate in intramural or varsity sports activities, and gain experience in athletic coaching and administration.

Lt. Col. Frank J. Kobes, Jr., director of physical education at West Point, who narrates part of the film, has expressed the hope that the program shown in *Fitness for Leadership* may be useful to other schools.

The following message from President Eisenhower closes the film:

"...Our national policies will be no more than words if our people are not healthy of body as well as of mind. Our young people—our most precious asset—must be physically as well as mentally and spiritually prepared for American citizenship.

"...There is a need for arousing in the American people a new awareness of the importance of physical and recreational activities that our young people may achieve a proper balance of physical, mental, emotional and spiritual strength."

Sports at the Point: Cadet teams compete for brigade honors in volleyball.
Film Book of Rail Rules

The Illinois Central Railway has made a current "rule book" of transportation regulations into a delight for picture making and pedagogical use for the new "rule examiner" in teaching employees of the Operating Department the rules and regulations required for the railroad's safe and efficient operation.

Illustrated Rules. The film deals with 85 selected rules, regulations, definitions, general notices, and operating procedures outlined in the current issue of the "rule book."

Some of the rules governing train operation shown in the motion picture are those pertaining to operation through clear signals, central traffic control and automatic train stop and signal territory. Regulations governing train speed, movement, through interlocks, and track maintenance, as well as situations such as excessive sanding of rails, affecting signal operation, are aptly illustrated by scenes and sequences in the film.

21 Miles of Silence. An unusual feature of the motion picture is the showing of the operation of a train for 21 miles of C&NW central traffic control territory from Joliet to Gilman, Ill., in which the entire message for the train is conveyed to the signal man by the sound of the whistle. A sound track is used in the film.

The films are designed to show the manner in which operating rules are observed in the railroad's service area, with the intention of promoting safe and efficient operation.

FILM TECHNIQUES FOR BUSINESS AND EDUCATION

As Reported to Members of the Society of Motion Picture & Television Engineers

The Society of Motion Picture and Television Engineers, whose members are for the most part engaged in the science and techniques of film making, gave intensive consideration to the creative and economic aspects of the business and educational film fields during sessions of its 84th semiannual Convention last month in Detroit.

Recognizing that the making of motion pictures for business and education is fast becoming the most significant factor in the industry's growth, and will become even more important in the future, the SMPTE devoted four separate sessions during its five-day meeting to papers and discussions on this subject.

Beginning with an analysis of the growth of the business motion picture field, SMPTE members heard reports on such topics as the use of "loop" films as an effective means of teaching verbal skills, and the ways in which industrial plants are making motion pictures an integral part of their in-plant supervision, teaching and training programs.

The growing importance of films in the field of education, both as teaching aids and in some cases as an extension of classroom work, was explored at another potentially important growth area.

Business Screen presents on these pages a condensation of some of the papers presented at these sessions which we believe to be of special interest to our readers.

GROWTH ANALYSIS of Business Film Usage
by John Flory and Thomas W. Hope*

The field of non-theatrical films—often referred to as the "audio-visual" field—represents in itself an industry accounting for an annual expenditure of upwards of a quarter billion dollars.

U.S. non-theatrical films, for statistical purposes, break down into these main categories:

Those sponsored (originally paid for) by business and industry; those sponsored by governmental agencies (federal, state and local); non-sponsored educational films; religious films; civic, social welfare and recreational films; medical films; and experimental, avant-garde and miscellaneous films.

Excluding motion pictures primarily made for tv distribution, and footage shot for research and development and classified military purposes, it is estimated that about 7,300 U.S. non-theatrical films will have been produced in 1958. By category, these divide as follows:

Business and Industry, 4,500; Government, 1,500; Education, 500; Medical, 300; Religious, 200.

*Mr. Flory is Advisor on Non-Theatrical Films, Eastman Kodak Company; Mr. Hope is Assistant to the Director.

In terms of dollar volume (excluding Experimental) the main sub-divisions line up in this order: Business and Industry, $50,000,000; Government, $45,000,000; Education, $27,000,000; Religious, $15,000,000; Civic, Social, $8,000,000; Medical, $7,000,000.

The 1958 total of $255 million is down slightly from the 1957 estimated total of $257 million. In general, it is estimated that the number of productions in 1958 exceeded the preceding year, although production budgets were more modest and fewer release prints were struck off per picture. The business recession accounted for this year's slight decline.

The trend is toward the production of an increased number of non-theatrical motion pictures each year. A confidential study by Opinion Research Corp. (1957) of 100 large U.S. corporations shows that from 1950 to 1956 the use of films by these companies increased from 48% to 85%.

Expenditures for business and industrial films and av in 1958 ($150,000,000) are estimated as follows: production, $65,000,000; prints, $28,000,000; distribution, $24,000,000; projectors, $12,000,000; other av, $21,000,000.

In relative importance, the business film dollar is spent about as follows: 1) Sales Films; 2) Advertising Films; 3) Public Relations Films; 4) Industrial Relations Films; 5) Research and Development. Many films in the last two categories are in-plant productions.

Who produces America's business films? Broadly speaking, at least 6,800 different production units. Of these, 500 have six or more permanent employees; the largest have upwards of 500 regular employees. The average top producer has a full-time staff of between one and two dozen.

A second group of producing units, approximately 2,450 in number, each has from two to five permanent employees on its staff. It is estimated that there are about 3,800 one-man production units in the country, including professional motion-picture producers and in-plant production staffs. Most of the latter are among smaller units.

THE CHALLENGE Facing the Film Producer
by Henry Ushijima*

The commercial film producer works in the closest relation with American Business. He brings his special talents to aid in the accomplishment of a task important to the given company or industry group. His specialized abilities are used to help solve a problem or take advantage of an opportunity.

The very first challenge facing a commercial producer is to be interested in the problem or opportunity. If one cannot develop a lively and profound interest in the problems which a client brings a producer, he will be neither happy nor effective in his work.

When a producer is genuinely interested in his client's business; when he has worked with and comes to know the people who are building that business; when he has wrestled with and analyzed the given problem in a cooperative effort with the people representing the client, he finds that he has been facing a second challenge — the challenge of making the client's problem his own problem.

A company came to us to have a film made. It was a small company, just beginning in its field. They had made a net profit the previous year of about $60,000, and were willing to spend $15,000 on a film. To those of us who worked on the film, realizing that the company was spending a quarter of its annual profit on this single project, represented a tremendous responsibility. We all shared the client's hopes — we shared his sense of urgency. . . . his problem became our problem.

One might feel that it is easier to develop interest in a situation of that sort, with a small company, than with a large corporation. One might feel that when some industrial giant spends 50 or 75 or 100 thousand dollars on a film project, the sense of urgency is lacking; it is such a small per (continued on next page)
NEW LOOK AT TECHNIQUES:

percentage of the money they spend. But this is to forget the vital heart of the matter; that the producer works not just with the business, but with people.

Somewhere in that giant corporation is a person or a group of people to whom the effectiveness of that film is a vital matter, because they are charged with the responsibility of having it made. If one's interest is in people, and in helping people accomplish their tasks, it doesn't matter what size the company is. The challenge is still the same: to work with someone else's problem with such an interest that its solution brings personal satisfaction, not only to the client, but to the producer.

The fundamental challenge to a producer of commercial films is to think of himself, and make himself, a valuable partner to American industry. We exist and prosper to the extent that we serve American business and those who built it.

LOOP FILMS in Verbal Skill Training

by Robert K. Daker*

ON-THE-JOB training in mechanical and procedural skill—if we include the guild and apprentice systems—has been with us a long, long time. But only in recent years has business begun to realize that training has equal pertinence in that area sometimes referred to as "human relations." For example: A foreman talks with a worker whose performance has become unreliable. A salesman conducts a fact-finding interview with a prospect to determine how best to serve him. A bill collector explores an area of possible compromise with a debtor whose account is delinquent. A bank teller resolves an irate depositor's doubts as to the fairness of the bank's charges.

Different as these individual jobs are, they do have two elements in common: first, the basic tool for performing each job is verbal skill; and second, as opposed to most jobs, each is performed away from sources of friendly observation, of helpful advice, and of valuable criticism. Under these conditions, then, how are we to help these men improve their skills?

With loop films we simulate actual job conditions. We recreate actual communications problems and provide opportunities for practice, which we know is the only way to improve a skill.

In these loop films the role of the salesman or teller or adjuster—whatever group is being trained—is taken by the trainee himself. He must actually talk to examples of persons he normally must influence on his job, who appear on the screen. Under the guidance of a leader, and with the advice and encouragement of his fellows, he guides the interview to a successful conclusion while the film is running.

If the trainee isn't successful, it is not serious, for the loop films can be run repeatedly without rewinding or retreating until the employee has solved in his own words the problems posed on the screen.

The training technique follows three steps. Step No. 1 is the Pattern film. In this film, the group observes a skilled performance in the handling of related problems, just as they would study the performance of any other skill before trying it themselves. They hear the person who represents the problem, but they don't see him. All they see is someone like themselves performing. This is a deliberate attempt to have the group experience what it is like to be on the receiving end of their job. The film is run several times so that the group has firmly fixed in its mind just what is going on.

In Step No. 2, the group sees the person who represents the problem on the screen. This is called the correlated practice loop.

The audio part taken by the skilled performer is dropped out completely, each trainee in the study group takes his turn in dealing with the person on the screen. An indicator along the bottom of the picture shows the trainee how much time he has to answer the particular problem. It amounts to setting up a verbal sparring partner for the trainee to present the situation and let the trainee sharpen his skill by practicing what he has learned from the pattern film.

Step No. 3 is the "free practice" loop. There may be several loops in this series, each with a different set of circumstances and personali-

TECHNIQUE & FACILITIES for Visual Aids Production

by Norman E. Salmons*

This was a two-part presentation, the first outlining techniques for visual aids production, and the second describing facilities, equipment and a system for this purpose.

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EFFECTIVE COMMUNICATION through the use of visual aids is a great part of the answer to the problem of getting across to people a better understanding of both simple and complex subjects.

Visual aids are utilized in industry for training, sales and sales promotion, advertising, technical reports, personnel recruitment, public relations, reports to management, and shareholder meetings.

Although "short term" production techniques may be necessary, standards of appearance and effectiveness should be kept high. The speaker discussed preparation of artwork and all phases of still photography in the visual aids field, and showed examples of visual techniques in both black-and-white and color.

The facilities, equipment and staff required for producing visual aids in an in-service photographic department for industry include:

1. Conference areas equipped with storyboards for planning conferences, and with special slide sequence illuminators for working on slide presentations. Artwork production facilities should include drawing boards, hot press equipment, and art work supplies.

Requirements for photographic production include studios, copy room and dark rooms, the latter for processing of black-and-white and color film processing, for the printing and enlarging of either or both black-and-white and color film, and for filmstrip production. Other requirements include areas for light finishing, chemical mixing, and slide finishing.

Sound recording requires a narration room, a control room with tape, phono and magnetic recording equipment, and a high speed tape duplicating facilities.

An effective "A-B-C" audiovisual production team was described. "A" has the problem of communicating to a group. He is a specialist in his field, is familiar with his audience, and is responsible for the outcome of the presentation. "B," a specialist in audio-visual production, is skilled in communication and photographic techniques. "C" is a technical expert in audio-visual production.

These men hold a pre-planning conference to define subject, audience level, and outline major points; a story conference where major points are visualized, and a storyboard conference to clear the project for production.

In form, a presentation may be a partial visualization, with visuals shown only at appropriate points in the talk, or a complete visualization, where there is always an image on the screen relevant to the commentary.

Five general types of visualization were outlined: the picture sequence, words on screen, symbolizing ideas, charts and diagrams, and action sequences.

*Mr. Daker is Executive Vice-President of Seminar Films, New York City.

*Mr. Salmons is in the Audio-Visual Service Department, Eastman Kodak Company.
EXPERIMENTAL EVALUATION

Sound Slidefilm v.s. Class Lecture

by S. Dworkin and A. N. Holden

THIS EXPERIMENT on the effectiveness of sound slidefilms as compared with classroom lectures was made with the first year class of the Communications Development Program at Bell Telephone Laboratories in 1957. There were 120 students in this class, all graduate engineers or physicists.

The teacher was Alan Holden. He was teaching these students a course in the Physics of Solids, and a part of this course was the subject used for the experiment.

We made four sound slidefilms representing four lectures of the course. The unit chosen was the Bonding of Atoms, because it was judged that this unit was well balanced as far as content was concerned—there was some abstract material, difficult to visualize, and some visual material which would be a natural for a visual medium.

As teacher, Mr. Holden supplied the material for the slidefilms and wrote the scripts. Drawings were in black and white, with the use of some very simple techniques. There were about 150 frames in each strip and they ran about 45 minutes. The teacher narrated, since we wanted as few variables between the slidefilm and the class lectures as possible.

Throughout the production, a conscious attempt was made to introduce good continuity, pictorially as well as verbally. The aim was to keep away from an illustrated lecture.

To evaluate the slidefilms, the class was divided into two equated groups based on kind of college degree, grades on two previous physics courses and recitation section the students attended. One half of the class attended the lectures as usual; the other half attended the sound slidefilm screenings which were run by an operator. Here no questions were asked or answered. In the classroom, questions were allowed. All the students attended their regular recitation sessions, and were assigned their regular problems and readings.

At the end of the four units, students were given a mid-term examination on the whole course, which contained questions on the filmstrip unit. We found no significant difference in the scores between the two groups on either the experimental unit on Atomic Bonding or on the non-experimental section of the mid-term examination.

From a questionnaire we asked students to fill out, we found that 75% of them were willing to be taught by means of sound slidefilms of the type they had seen. Principal objection to the slidefilms was that the rate of delivery was too fast, and that there was no opportunity to ask questions in class.

The type of sound slidefilm produced for this experience can be made relatively inexpensively, and is an effective substitute for the teacher's classroom lecture. Also, it can be re-run by the student for personal review.

This limited study, we believe, indicates that the sound slidefilm may have a definite and important place as a substitute for a lecture and that it has probably been ignored too much as a teaching tool.

*Mr. Dworkin and Mr. Holden are with the Bell Telephone Laboratories, Murray Hill, New Jersey.

OPERATIONS RESEARCH

on the Instructional Film

by Lorain C. Twyford

THE NEEDS for instructional films and how these needs are being met can be thought of as one operation. The factors in the operation include sound, picture, motion, color, cost, ease of preparation, use and maintenance as well as other less important considerations. Instructional film research provides the guidance for evaluating the relative importance of these factors and pointing to design considerations in films and equipment.

Research seems to indicate that sound is the most important element in the average instructional film. One study suggested that about 70% of the learning imparted by the sound track alone. But sound alone has its limitations. Tape recording and discs have been found effective for instruction but they lack the ability of directing attention.

The second basic need in an instructional film is a picture or visual presentation. Silent films have been shown to be effective in instructional materials, but by itself the pictorial material is lacking in its communicability.

Stereoscopic films were not found to improve the learning of a motor skill where depth perception would appear to be most useful. As much learning occurred from a film lacking optical effects as from one having them. Learning from early kinescopic recordings which had very poor resolution was as great as from films which were televised.

The large number of filmstrip users attests to the lack of value applied to the factor of motion. Filmgraphs, sound films employing still material, have been found to be as effective as a regular motion picture. However, the attention value of a motion picture is greater.

Until recently films have been considered as visual aids to education, with the teacher always controlling the instruction. As aids, they were not indispensable, but auxiliary.

With the teacher shortage of the past years there has come a realization that films and television can perform the entire teaching function. Research during the past ten years proves this to be so. When films are utilized in this manner they are justified on the basis of their own contribution, rather than as an aid. However, the cost of a course of instruction on film is too much to permit many schools to own the films.

Based on research and some judgment, it is possible to unite the crucial factors into an ideal system. Sound and pictures must be provided at a cost not much greater than that for tapes and filmstrips. The greatest possibility for this appears to be in reducing the provision of motion. If courses of instruction can be acceptably put on sound slidefilms, this type of instructional film may have great possibilities. Pennsylvania State University is currently conducting research on this problem for the U.S. Navy.

It should be possible to produce films at low cost on entire segments of instruction. This would permit revision by instructors as content changes. Films would be used for direct instruction, and the instructor would devote his time to preparing new materials and counseling students.

There should be a projector in each classroom, and films should be as numerous as books. The projector should be capable of operation by students and teachers without training. Certain films should be made by national experts, while others should be made economically by local teachers for use in their schools. When these ideals are obtained, instructional films will assume a more dominant position in our educational structure.

RESPONSIBILITIES

of Classroom Film Producers

by Alan Kellock

WITH NATIONS going all-out to built up their educational programs as part of a possible struggle for survival, the classroom film takes on a new and vital importance as a teaching tool.

The classroom film has three distinct characteristics: 1) it is made for a specific educational audience; 2) the subject matter of the film is tied directly into the curriculum; 3) the film can be integrated in its use with the textbook and other related instructional materials.

There are four broad types of films that can be classified as classroom films within the scope of the characteristics outlined above. 1) Informational: to convey factual knowledge or understanding; 2) How-To: to demonstrate and teach a skill in some physical activity; 3) Open-End: to stimu


*Mr. Twyford is at the Audio-Visual Center, Michigan State University, East Lansing, Mich.
NEW LOOK AT TECHNIQUES:

1. Constructive thinking and group discussion; 2) "Extended teaching": putting an entire course, or a major part of it, on film, and making the teacher in the film, at least in part, a substitute for the classroom teacher.

The producer of classroom films must make basic decisions as to subject matter, grade level, purpose, etc., at the start of the project. Market research is wise at this point, both within the producer's organization and through outside methods. Individual subject-matter advisors are another source of help; authors of textbooks, or educators specializing in a particular field. Where a series of films is planned, more than one such advisor may be used.

Whether the educational film producer handles the entire production directly or whether he contracts it out, he is still responsible for the finishing product. He must establish certain checkpoints at which the material is carefully reviewed and given specific approval before further work is authorized.

We have pre-tested 14 films before student audiences prior to releasing them for general sale and use; as a result, changes were made in several of them that we believe improved them considerably. Decision as to such changes are part of the producer's responsibility. Another responsibility is to make available teaching guides for films.

To see that adequate return is earned on investment, the producer must on the one hand guard against extravagances in production planning, and on the other he must be sure that his material is in direct with prevailing curriculum trends and has sufficient quality to satisfy both teachers and students.

MOTION PICTURES

Training Tools for Supervisors

by E. H. Plant, L. W. Jenkins and J. B. DeWitt*

When the camera is placed directly into the hands of the managers, supervisors, scientists and engineers, their movies take on new value and usefulness, not only as records and for illustrating facts and ideas, but also as aids in thinking, planning, theorizing, learning, study, observation and communication.

The manager of an industrial plant who wants to know about safety hazards can more readily understand where there are danger spots by seeing movies of those spots than through hearing or reading verbal reports. The manager who wants to know about adequacy of storage areas, and about other space problems in his plant, can be helped in his observation of the problems through movies, even better than through on-the-spot observation.

Many industrial management people and industrial engineers have learned to make their own movies in the last few years, as they came to realize how much better their observation, study and teaching can be with the use of films. "Home-made" movies of this sort are becoming as important in modern business and industry as the pen, pencil, and dictating machine. They are fast becoming a necessary part of reports, and are better than written reports.

The quality in films like these consist of timeliness. They should be made simply and quickly, so that they can be used for observation and study as soon as possible. In these companies, the use of the home-made movie has increased the appreciation and use of the professionally-made film.

To help an employee learn how to perform a job, the supervisor can make movies of the correct way; he always has ready for use a good demonstration to show the new learner. Such films are as useful in training people for office jobs as they are for factory jobs.

Projectors can be set up in corners and corridors so that supervisors and employees can operate the projectors themselves to see what is happening in the company, as compare notes on methods of training and department operation. A "live" bulletin board like this always attracts more attention than posters and printed material.

Films made by the supervisor of the operators themselves can help the learner correct faults and improve techniques. The same kind of a film to show a sales trainee how he looks and what impression he makes on the customer is a valuable aid to learning.

Supervisors also learn by observing themselves in action. They see themselves on film and analyze the things they do that make good or poor impressions on employees and other people. This same type of film is useful in helping people learn to handle meetings and conferences, and to present reports; and in helping instructors to study teaching methods.

NEW TRENDS

for In-Plant Film Production

by F. A. Denz*

The advent of today's high-quality, light-weight 16mm cameras and magnetic optical projectors, coupled with the new, faster film emulsions has opened up increased opportunities for business and industry to use internally produced training films.

While motion pictures of this type have a very definite place in many businesses today, they will eventually create more business for professional film producers.

They will make more people in management conscious of the advantages of an audio-visual program, and give them a desire for something better than most companies can do with their own limited facilities. Many companies hesitate to enter into any sort of audio-visual program because they believe it will be too expensive, and, most importantly, because they do not realize what such a program can do for them.

Take for instance the company which is producing equipment so bulky that the salesman cannot carry it around from prospect to prospect. Perhaps it needs to be demonstrated in operation, but it is difficult for the salesman to arrange other plant visits for his prospects.

So what happens? A salesman, or a sales manager, makes some amateur movies of company installations. Movies, even mediocre ones, are powerful sales tools; they help sell the equipment. From then on it certainly should not be difficult for any commercial film producer.

Mr. Denz is with Remington Rand, Division of Sperry Rand Corp., Tonawanda, New York.

PERSPECTIVES FOR FILMS IN TEACHING

To meet educational requirements, film production will have to take off in two opposite directions from present practice, S. M. Roshal of Planning Research Corp., Los Angeles, said in outlining "New Perspectives for the organization representative to sell that company a professional motion picture program. It will cost them more money; but will sell more goods for them, too, because the professional producer knows the ins and outs of appealing to business and consumer audiences, and can easily prove it to any company which has had a taste of the effectiveness of a motion picture.

As director of the Employee Suggestion System in my company, I have found that by using motion pictures that I make, edit and present myself, I can "sell" the value of the suggestion system more easily to plant supervisors, so that they in turn will enlist employee interest and participation. Motion pictures do the job better than charts, posters, pamphlets, displays and other visual aids.

These films show the suggestions in actual use as part of the plant's operation in turning out its products. By including in the film something about each plant's products, production processes and people, we try to create audience interest; to give them an idea of the company and its size; to make them see the benefits of our employee suggestion system, so that they will encourage employees to take part.

The films I make are not polished productions. The projects are kept as simple as possible. But I feel that I am doing a better job because of the movies I make, and I am also laying the groundwork for a bigger and better film in the future, a film which you may be called upon to make.
Report on Missiles

"Missile Logistics" Filmed in 35mm Eastmancolor Shows Vital Role of Support for Modern Weapons

Our Nation wants to live in peace. But in the world today peace can be maintained only by making ourselves so strong that it would be folly for any aggressor to try to start a war.

A wise man once said, 'one sword keeps another in its sheath.' Our 'sword' today must be the latest and best and most effective air weapons we and our allies can devise. Tomorrow it could well be that missiles will provide this sword.

With this foreword, General Edwin W. Rawlins, head of the Air Material Command, introduces a comprehensive and impressive pictorial report on the progress being made in missile development by the U. S. Air Force. Titled "Missile Logistics" and produced in 35mm Eastmancolor by the Atlas Film Corporation, the key theme, as emphasized by General Rawlins, is that in both "brush-fire" or global warfare, logistic support is paramount, because a weapon is a deterrent only if it is ready for use when needed.

Intended primarily for Air Force personnel (via 16mm Eastmancolor composite release prints) at worldwide bases, "Missile Logistics" is the kind of military defense summation that ought to be seen by every adult American and by high school seniors and college students as a prime motivation tool.

Supervised by Major Peter Boyko, Chief, Commercial Motion Picture Branch, Air Photographic and Charting Service at the Orlando Air Force Base in Florida (a veteran in the film field), this sweeping report on AF missile development was directed by Atlas' Al Bradish at locations from coast-to-coast. The film describes the logistics problems involved in such missiles as:

- The Bomarc, a ground-based interceptor weapon;
- The Falcon, for air-to-air interception use;
- The Sidewinder, which is attached to the plane's wings and is primarily a combat weapon;
- The Matador, for tactical situations; and
- The Snark, which is designed to deliver a nuclear warhead on target thousands of miles away.

The task of the missile logistician is to build up and support the striking force... with supplies, equipment, maintenance, new facilities and the appropriate weapons. Today, the threat of missile warfare has placed new emphasis on this vital behind-the-scenes activity.

The missile is on its own, once it leaves the ground: no one is aboard to take corrective action if something goes amiss. So human ingenuity must be built into the "bird" through complex automatic controls and elaborate ground installations.

Keeping the weapon in constant readiness is the No. 1 job of missile logistics. It involves testing, maintenance, stock control, transport and security measures. This is the task of the Air Material Command which procures, stocks, transports and maintains missiles.

Air Force film libraries at bases throughout the U. S. will have 16mm prints for group use.

Below: arming an Air Force plane with the effective Falcon, an air-to-air interception missile which has proven its strategic value.

Hughes Aircraft Talks to Suppliers

Sponsor: Hughes Aircraft Company.

Title: A Life in Your Hands, 15 min., color, produced by La Brea Productions, Inc.

Hughes Aircraft Company spends some $200,000,000 (yes, that's 200 million dollars) per year with almost 7,000 suppliers of parts. And the company's purchasing department, like many other purchasing departments, has its problems with suppliers. The problem is too demanding; the purchasing department thinks the suppliers are too lax.

The film approach begins with a meeting called by Hughes Aircraft executives for suppliers, in which they point out, on the assembly line and on into the air, the critical nature of the complex assemblies that go into modern aircraft.

Quality control demands the inspection of all parts when received, and again when sub-assemblies and the final assemblies are completed. The failure of any part may mean the loss of a giant plane and its crew. "For want of a nail, the shoe was lost; for want of a shoe, the horse was lost; for want of a horse..." (CONCLUDED ON NEXT PAGE)
Starfighter: a Study in Speed

Lockheed Series on F-104 Made in Record Time

The Lockheed Aircraft Corporation’s F-104 Starfighter, the Air Force’s highest and fastest flying plane, recently captured both the world’s altitude and speed records for the United States.

A speed record which may prove to be equally significant in industrial film-making was established by Lockheed’s motion picture department, in producing and delivering a series of five orientation films on the Starfighter to the Air Force at the same time that initial delivery of the F-104 was made to air bases within the Air Defense and Tactical Air Commands.

Five Films in Series

The five 16mm color motion pictures, varying from 10 to 25 minutes in length, cover the subjects of flying techniques, fire control system, and field maintenance. This is said to be one of the first times that a complete film package on a major product was produced concurrently with the product itself, and delivered to the user during his initial receipt and familiarization period. Orientation films sometimes aren’t available until months after a product has been in field use.

Fast Delivery a “Must”

With military aircraft design and development a constantly changing pendulum, Lockheed geared its film program in connection with the F-104 Starfighter to top speed. By supplying orientation films along with first models of the aircraft, the company believed that the new supersonic fighter, dubbed “the missile with the man in it,” would be more quickly and easily integrated into the existing arsenal of Air Force weapon equipment.

The problems involved in shooting approximately 13,000 feet of film without disturbing a rigid production and flight-test schedule over a two-year period were many and fascinating.

A major problem was to obtain a camera ship which could keep up with the F-104 in flight, and

Lockheed’s Films Aid Training and Sales

which at the same time would provide a suitable camera platform, offering a variety of camera angles. The reliable T-33 has been used successfully many times, but it limits camera angles. Carefully planned coordination of pilots, aircraft availability, weather and cameraman finally got the required aerial scenes on film, using an Air Force B-45 four-engine jet bomber. Betty Jane Williams, Lockheed writer-director, flew parallel to the Starfighter in the B-45, directing the action, with Bob Vlack doing the camera work. Miss Williams, an experienced pilot, supervised filming of the aerial scenes. She was one of a three-person writer-director team whose combined efforts produced the five films on the F-104. Other writer-directors on the project were Julian Ely and Frank Ashe of Lockheed.

The Jetstar: Preflight Preview

Short Film on New Transport to Aid Marketing

☆ When the United States Air Force conducted a symposium on the subject of new requirements for jet utility transports in the turbojet age, it asked several manufacturers to prepare corollary papers — supported with a short film — relating to the designer’s approach to the problem.

Broad specifications for the type of aircraft required had been published some months previously. Lockheed Aircraft Corporation, confident that its proposal would attract serious attention, constructed a “life-size” mockup of wood, embodying complete details of the airplane, including flight station and cabin configurations.

Made With Mock-up

The non-flying mockup of the “Jetstar,” the name the flying article carries today, provided the setting for the film which was prepared in color and sound, with a running time of six minutes.

Production of the film project was assigned to Lockheed’s own motion picture coordinating group which prepared a shooting script, then called upon a commercial film maker, Frederick K. Rockett Co., to finalize production.

In consideration of the scientific-military environment in which the film was to be initially presented, the script was developed along a straightforward approach.

The treatment utilized an off-scene narrator to describe the external and interior features of the airplane while the camera followed two engineers as they toured the airplane — one pointing out items of interest on cue with the narrative. Their attitude was held to an informal level and their very appearance afforded a convenient way to scale aircraft size. A summary was built around a small scale model, treated in special effects and affording many dramatic dimensional views while the mission and performance features were discussed.

Prints Used in Sales

The film was readied on schedule for the USAF symposium, then prints run off for use by Lockheed’s marketing organization to further publicize the design and performance features of the newly conceived aircraft.

Today, flying prototypes under the name “Jetstar” are demonstrating the capability of the new aircraft to perform the utility mission in the jet age. One of the models recently flew a record, round-the-world flight, touching four corners of the United States in less than 15 hours — from Southern California to the State of Washington, to Massachusetts, to Florida and back to Southern California.

The airplane attained speeds up to 600 miles per hour and performance features of the newly conceived aircraft.
It's the Picture That Counts...

and currently the following companies are counting on MPO
to meet corporate objectives through motion pictures:* 

AMERICAN AIRLINES  KAISER ALUMINUM & CHEMICAL CORP.
AMERICAN INSTITUTE OF CPA'S  MONSANTO CHEMICAL COMPANY
ASSOCIATION OF PACIFIC FISHERIES  REMINGTON ARMS COMPANY
EVINRUDE MOTORS  REYNOLDS METALS COMPANY
FORD MOTOR COMPANY  UNION CARBIDE CORPORATION
GENERAL MOTORS CORPORATION  UNITED STATES AIR FORCE
GULF OIL CORPORATION  U.S. FISH & WILDLIFE SERVICE

UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.
Muzzling the Jet's Roar

SPONSOR: Koppers Company, Inc., Sound Control Department.


From the beginning of the Air Age, the aviation industry has been aware of the ever-present problem of engine noise, and has sought in many ways to combat it.

As aircraft propulsion units have become larger and more powerful, they have become louder as well—so that the problem of controlling this Sound of Power has become a more demanding one.

In the language of sound engineers, the so-called "threshold of hearing" is measured at 0 decibels sound pressure. For the sake of comparison, here are how certain other more-or-less familiar locations rate in the decibel scale:

- Public library, 40 DB
- Average factory, 70 DB
- Boiler factory, 110 DB
- Artillery fire, 120 DB

The roar of today's turbo-jet begins 130 decibels above the threshold of hearing. Addition of an afterburner can raise the level up to 160 decibels ... loud enough to cause physical injury to any human exposed to it.

The Sound of Power is a report by Kopper's on its progress in aircraft silencing and an account of its efforts to stay abreast of the increasingly rapid advances of engine and aircraft development.

The beginning of this effort was in 1934, when Pratt & Whitney Aircraft sought the cooperation of a firm then known as Industrial Sound Control (now a department of Koppers) to help silence the noise created by reciprocating engines. This led to the development of the first acoustically treated test cell for reducing engine noise to tolerable levels.

Using both live location photography and an interesting animation approach to the technical aspects of sound control, the film graphically demonstrates the variety of aircraft sound suppression devices now in use throughout the aircraft industry.

Location photography covers such installations as Edwards Air Force Base; Pearl Harbor Submarine Base; Douglas Aircraft; Pratt & Whitney; Convair; McDonnell Aircraft; North American Aviation; Northrop Aircraft; and Orenda Engines, Ltd.

Included are complete "Hush Houses" and semi-portable run-up silencers and the rugged, completely portable run-up silencer which can be used outdoors to reduce jet engine noise 20 to 30 decibels—enough to take it out of the danger and complaint areas.
Here's a portable 16mm sound projector with plenty of power for use anywhere.

The new Kodak Pageant Projector, Model AV-255-S, has a 25-watt amplifier that delivers all the sound you need. Used with the matched, heavy-duty 11" x 6" oval speaker in baffled case, it's right for large rooms like lecture halls, laboratories, and libraries.

Teamed up with the Kodak 12-inch Deluxe Speaker (or built-in speaker systems), it's fine for auditoriums and gymnasiums.

**BIG pictures to match**
With this new Pageant you can use the extra-powerful 1200-watt lamp. This, along with the Super-40 Shutter that puts 40% more light on the screen than ordinary shutters, gives you plenty of light for "long throws" and big screens.

**No time out**
ALL Pageant projectors are permanently lubricated. This ends forever the biggest single need for maintenance. You never take time out for oiling—never keep records. Your Pageant is ready to go on with the show whenever you are.

**Compact, colorful, budget-priced**
The new Pageant, Model AV-255-S, comes in a single case, finished in an attractive tan. It lists for just $535—a small price for such BIG performance!

**See it and hear it** at your convenience at any Kodak AV Dealer's. Or, write for details.

*KPrice is list and is subject to change without notice.*
ON LAND...

Supervisor, Engineering Motion Picture Group, center foreground, directs Boeing motion picture crew as they photograph scene of Boeing test pilots inspecting the Boeing Model 707 Commercial Jet Transport for its first flight. Two Arriflex 16's and one Arriflex 35 are used.

UNDER WATER...

Boeing Motion Picture Unit Cameraman prepares to submerge with his underwater blimp into hydrosapce tank containing entire fuselage of Boeing KC-135 Jet Tanker. Photo in circle shows 16mm Arriflex camera mounted on platform at underwater cage, especially designed and constructed at Boeing, to photograph the submerged fuselage.

AND IN THE AIR...

ARRIFLEX SERVES BOEING

T-33 pilot explains proposed maneuver to Boeing cameraman before take-off.
Names in the News

ARRIFLEX SERVES BOEING

The BOEING AIRPLANE COMPANY, Seattle, Washington, pioneer in American Aviation, is also in the forefront for the jet-age. Naturally, the Motion Picture Department of this progressive company has available the best equipment, including 5 ARRIFLEX 16's and ARRIFLEX 35 cameras.

The well-known features of these outstanding cameras make them as desirable for BOEING as for the many other great American industrial firms and motion picture establishments who have become enthusiastic ARRIFLEX owners.

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Please fill out and mail enclosed coupon. ARRIFLEX equipment is available on convenient long-term lease with purchase option.

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I would like free literature:
Arriflex 16 Arriflex 35 Lease Plan
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U.S. Atom Theatres at Geneva

Multi-Vox Sound System Gives Viewers Choice of 4 Languages

A recent second international “Atoms for Peace” conference in Geneva, the United States government presented a program of 44 technical motion pictures as a part of its effort to bring about the widest possible extension of information on the peaceful applications of atomic energy (see BUSINESS SCREEN, Issue 5, Vol. 19, 1958, page 29).

The scientists from 61 nations and nine specialized agencies of the United Nations who attended the conference were able to hear the film presentations in their own language. They were shown the UN–English, French, Russian, and Spanish—by means of a unique four-track “Multi-Vox” magnetic sound system designed and built by the Los Angeles Division of the Lyle Engineering Company.

Information on the technical details and operation of the Multi-Vox system should be of interest to American companies which have export departments, and which have motion pictures they would like to show to multi-lingual audiences; and to companies with a audience of salesmen and engineers, for instance, to whom they would like to get across two or three languages at a time.

At the recent conference there were 1,800 showing of the 44 films, and the concerts were at the Palais des Nations, site of the United Nations.


Above: artist’s sketch shows arrangement of one of four “Atoms for Peace” theatres in U.S. exhibit at Geneva, with language controls.

Above: rear-projection unit. The interlock control under RCA projector synchronizes sound and film.

A safety interlock, incorporated in the control unit, insured synchronization of sound and picture.

At Geneva, the four individual Multi-Vox theatres were located in the technical section of the United States exhibit, on a special mezzanine built above the other exhibits. Each theatre seated 14 people, with headphones and a language control unit at each seat. Five additional units were spaced along a railing behind the last row of seats, for the convenience of passersby.

As another convenience, the catalog number of the film being shown was indicated in a square to the left of the screen; below it was the number of the film scheduled to be shown next.

Entering the U.S. exhibit at Geneva, visitors were given a catalog from which they selected the motion pictures they wished to see. They gave their selection, by number, to the exhibit hostess, who directed them to the theatre in which it was to be shown. If none of the four theatres was available immediately, the visitor was given an appointment for a later showing.

To operate the individual Multi-Vox unit, the visitor simply turned the upper language-selector knob to the language of his choice. Volume was controlled by the lower knob.

The Multi-Vox theatres alone attracted 15,000 spectators, and the theatres had 1,800 showings of the 44 U.S. atomic energy films.

Lyle took its own engineers to Geneva to operate the Multi-Vox system. Project engineer for the company was James L. Gaylord, manager of the Los Angeles Division. Howard M. Tremaine was operating engineer and Forrest B. Jacquot assistant operating engineer.

Above: Multi-Vox pedal unit has headet, language selector, and volume control.

A special electronic “Go—No-Go” coding system, with special codes punched into the film and sound track to enable the operators to get the correct sound track on with the correct film. The sound tracks were on 16mm magnetic film, and the picture track was on Eastman KCO film.

Seven RCA Senior sound model 16mm projectors, modified to operate with the special four-language magnetic sound track, were used with the Multi-Vox system. A Lyle-designed interlock control unit on each projector was used to simultaneously start the projector and the four separate sound tracks.

IAVA at PRINCETON

(Continued from Page 36)

research and development work on audio and visual apparatus including a new film projector with non-interruption for use in television film scanning. A new Bell Laboratories color film on The Transiton was previewed as an opening program event during the visit.

A featured event at the Princeton Inn was the informal presentation by Joe Glaser, Educational Director of the United Rubber Workers, AFL-CIO, who told how unions use music in the labor movement. He traced the historical antecedents of labor music, describing its songs as an important force in creating labor solidarity, particularly on the early frontiers of the movement as in the South and Near South states years ago.

An accomplished folk-singer, Mr. Glaser illustrated his text with stirring music out of the past and present. “Good songs came out of the ages and tried to labor fought hardest,” he said. “Workers don’t sing as much in these days of contract renewals with their complicated formulas.”

Back in 1905, Mr. Glaser said, when the average worker in some industries was putting in 56 hours for $11 a week and not a paid holiday in the country, such groups as the Industrial Workers of the World successfully fanned the flames of discontent with such songs as “Dumb the Bosses Off Your Back” (to the tune of “What a Friend We Have in Jesus”).

Mr. Glaser, who sang the songs accompanied by his guitar, obviously enjoyed his tongue-in-cheek jibes at the assembled IAVA capitalists and they, in turn, gave him a rousing ovation.

Other member presentations and useful topical go-around programs included a talk by Roy R. Mumma, U.S. Steel Corporation, on “Selecting Color for Visuals” and a case report on “How A-V Sells TCP” by Frank Brown of the Shell Oil Company. A pre-television premiere of the latest Bell System film in its widely-heralded Science Series was presented as IAVA viewed Gateway to the Moon. Frank Gray, president of the organization, introduced Gov. Meyner. Members Bill Stern (American Telephone & Telegraph) and Alden Livingston (E. I. DuPont) were program chairmen in charge of the Eastern event. The annual Spring Meeting of IAVA in 1959 was announced for Chicago next May.
In 1958...

the SINCLAIR Dealer Meeting Film:
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What's New in Sponsored Pictures

Current Motion Pictures for Business and Government

The film is of particular interest to designers, product engineers, industrial quality control and production people, and top management in general.

Requests for group showings should be made to A. W. Scott Advertising Dept., Standard Pressed Steel Co., Jenkintown, Pennsylvania.

North Dakota Tells the Story Of Its Advantages in a Film

North Dakota is a new addition to the list of states which are using motion pictures to tell the story of their industrial, agricultural, and recreational advantages. North Dakota ... the Changing Picture, a 27-minute 16mm sound-color film produced by Bill Snyder Film Productions for the Greater North Dakota Association, captures the color and excitement of America's most interesting but little-known states.

From its fat cattle herds to its lush wheat farms ... from its oil wells and its industry to its scenic tourist attractions ... from the cowboy on the trail to its busy cities ... from its hunting and fishing to its cultural life, North Dakota presents a profile of the state's people, its climate, and its great potential for the future.

Prints are available for free showings to clubs and other organizations and for use by tv stations as public service program material. Requests should be addressed to Greater North Dakota Association, Box 1781, Fargo, North Dakota.

New Film Will Help Explain Machine Tools to the Public

One Hoe for Makwanga, a motion picture designed to tell the story of machine tools to the general public, is now in production for the National Machine Tool Builders' Association.

"There has long been a need for some means of acquainting more people with the nature and function of machine tools," says A. V. Bodine, association president.

"They are basic both to our standard of living and to our national defense; and yet thousands of people do not know what they are or what they do."

The film is being produced for the association by Reid H. Ray Film Industries, Inc., from a script by Ovesti Granducci, Inc. John Lyle, Dayton, Ohio, is serving the association as technical advisor on the project.

One Hoe for Makwanga takes its title from Makwanga, a tiny village in the heart of Africa, where crude agricultural implements are still being made by the most primitive methods. In Makwanga it takes a whole day to make a single hoe. The film will open with actual scenes made in Makwanga by the producer's cameramen, then switch to present-day American mass-production methods with emphasis on the importance of machine tools to both our civilian standard of living and our national defense.

The film is expected to be released early in 1959. It will be made available to business, civic, social and school groups on a free-loan basis.

Planning of the film has been in the hands of a special NMTBA committee, chaired by Rowell A. McClenehan, advertising manager of the Barber-Colman Company.

“Solid Gold Hours” Previewed for British Sales Executives

Dartnell Corporation’s new color motion picture, Solid Gold Hours, and its new sound slidefilm series, Human Relations in Selling, were previewed for leading British sales managers and industrialists by Gordon Fyfe, Dartnell vice-president, during a combined business-vacation trip to England recently.

The films were shown at two meetings in the new National Film Theatre, London, arranged jointly by the G. B. Film Library, distributor of Dartnell’s sales training materials in the United Kingdom, and the London Branch of the Incorporated Sales Managers’ Association. Approximately 1,000 persons attended the two meetings.

Interest in the film presentations indicates that British industry and commerce are solidly behind the idea of the value of visual aids for sales training.

During his stay in England, Mr. Fyfe visited the G. B. Film Library and toured Rank Precision Industries Ltd.’s factory at Mitcheldean, Gloucestershire, where cine cameras, projectors and other equipment in the G. B.-Bell & Howell line are manufactured.

At Perivale, Middlesex, Mr. Fyfe inspected the G. B. Library’s film distribution facilities, including its record-keeping and film-inspection departments and a new “Visi- tem” system, a centralized clearing house for recording booking orders from schools, universities, hospitals, church and civic organizations, and business and industrial firms.

The G. B. Film Library, a unit of the J. Arthur Rank Organization, has recently added new film laboratory facilities for producers.

* * *

New Film on Youth Fitness is Aimed at School, Civic Groups

A 16mm motion picture in sound and color on Youth Fitness is being produced by The Athletic Institute, Chicago, by Dallas Jones Productions. Purpose of the film, which is scheduled for release early in 1959, is to increase the number and improve the quality of youth fitness programs throughout the United States.

Intended primarily for showings before PTA groups, school boards, civic organizations and similar audiences, the film also will be available for general audiences and youth groups.

Information on showings may be obtained through The Athletic Institute, 209 S. State St., Chicago.

FINER WORKMANSHIP MEANS LONGER PROJECTOR LIFE

Operation of projector mechanism in “run-in” cabinet is one of many quality controls that assures long life of Victor projectors.

Victor sets highest standards for projector quality

Victor 16mm sound projectors have justly earned a reputation for turning in extra years of trouble-free service. Just take a look at any new Victor to see why—and you’ll find the answer in quality workmanship and materials that meet the most rigid specifications.

For example, every projector mechanism is operated continually for 6 hours to check performance before complete assembly. Each amplifier is fully tested with a battery of electronic instruments. Sapphire-tipped film shuttles are individually inspected under high magnification. Measurements of light output and movement of film over sound drum are made for every projector to assure brightest pictures and clearest sound.

This kind of attention to detail has always paid off in greater dependability and lower maintenance costs with Victor projectors. So compare workmanship before you order your next projector—and you’ll be sure to specify Victor.

NEW VICTORS FOR OLD—FREE

We wish to obtain the ten oldest Victor sound-on-film projectors still in use—and offer to exchange them for brand-new Victor Assembly 10 models at absolutely no cost. If you believe that your Victor qualifies, simply fill out coupon and mail before this offer expires on December 31, 1958.

MAIL BEFORE DEC. 31, 1958 BS-3

Victor Animatograph Corporation * Division of Kalart * Plainville, Conn.

I believe that the following Victor sound-on-film projector is one of the 10 oldest still in use:

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City

Zone State
Bergmann, Whitesell Named Vice-Presidents at Transfilm

Robert Bergmann has been appointed vice-president in charge of the TV division and Thomas Whitesell has been named vice-president in charge of motion picture production at Transfilm Incorporated, it was announced by William Miesegaes, president of the company.

Bergmann, formerly a producer-account executive, joined Transfilm two and a half years ago. Prior to that he was head of radio-tv at Norman, Craig and Klemm advertising agency, and also operated his own tv show packaging firm.

Whitesell, formerly senior producer, has been with Transfilm three and a half years, and prior to that produced The Joe Louis Story and Canyon Crossroads, both released by United Artists.

William R. Johnson Appointed Exec. V.P. at Lewis & Martin

Appointment of William R. Johnson as executive vice-president of Lewis & Martin, Inc., Chicago, has been announced by Herschell G. Lewis, president. Johnson formerly was president of Flicka Films and prior to that worked for Kling Film Productions, Chicago.

Levy Heads Chicago Office of Robert Lawrence Productions

Robert L. Lawrence, president of Robert Lawrence Productions of New York City and Toronto, Canada, and Lawrence-Schnitzer Productions, Inc., Hollywood, has announced the opening of a Chicago office, to be headed by Len Levy as executive producer.

Levy formerly was executive producer at Kling Film Productions, Chicago. He holds a graduate degree in advertising. The office will provide closer contact and better liaison for Lawrence accounts in the midwest area.

Sidney Barger Joins Paragon Pictures, Inc. as General Mgr.

Appointment of Sidney Barger as general manager of Paragon Pictures, Inc., Evanston, Illinois, has been announced by Robert Laughlin, president.

Barger’s credits include work in films, tv and radio where he held such positions as writer, producer and director of film operations. He also served as a Navy combat photographer.

Most recently he worked for station WYWD in Columbus, Ohio.

Perry King Joins Convair

Perry King, one of the founders and for the past 12 years president of Polaris Pictures, Hollywood, has announced his appointment as motion picture supervisor of Convair, a division of General Dynamics Corp. His headquarters will be at Convair’s Fort Worth, Texas plant. Polaris Pictures will continue as an independent film production company. New officers have not as yet been announced. Current film commitments will be handled by John Nash and Meredith Nicholson of the company.
Rainy?

Scratch Removal $14.50

Aluminum Abrasions $28.01

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H. C. Kjeldsen Will Manage Byron's New Florida Office

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Aluminum Abrasions $28.01

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P marches on.

H. C. Kjeldsen Will Manage Byron's New Florida Office

Rainy?

Scratch Removal $14.50

Aluminum Abrasions $28.01

VOLUME obtain the fastest all commercial

P marches on.
Films for the Christmas Season

Christmas Scenes in Quebec, 10 min., color. This film contains scenes of Christmas time in Quebec, with houses decorated for the occasion. There is lovely music, with the Canadian Christmas carols sung by "Les Petits Chanteurs de Granby." Source: Quebec Tourist Bureau. Available free on loan basis.

Christmas Through the Ages, 14 min., color or b/w. The story of Christmas, blended from Biblical history, myths, legends, and customs. Dramatic scenes trace the symbols of Christmas to their many sources and reflect that world-wide participation in a holiday which celebrates good will and peace on earth. Source: Encyclopaedia Britannica Films. Purchase—color, $150; b/w, $75; rental—color, $5.50, b/w, $3.

The Cuckoo Clock That Wouldn't Tick. 11 min., color or b/w. Hans Ticktocker, master clockman, is requested by his young prince to fix a broken cuckoo clock. He tries again and again to solve the mystery of the clock's silences. Finally he decides that the cuckoo is lonely, and won't sing until another bird sings with her. This proves to be the case, and the prince rewards him liberally for his service. Source: Coronet Films. Purchase—color, $100; b/w, $55. For rentals, consult your local film library.

How the Animals Discovered Christmas. 13 1/2 min., color or b/w. Velvet the Fawn comes upon Bluebird with a broken wing. As Old Doc Owl, Buttons the Squirrel, Inky the Crow, Grumbles the Bear and the other animals of the forest find little ways to help Bluebird, they also discover the spirit of Christmas. Colorfully filmed in animation. Source: Coronet Films. Purchase—color, $125; b/w, $68.75. For rentals, consult your local film library.

The Littlest Angel, 13 1/2 min., color or b/w. To the gates of Paradise comes a small and very lonely little angel who, though he tried hard to look and act like a good little angel should, just couldn't seem to stay out of trouble. Then, one day, the kindly old Understanding Angel granted the Littlest Angel's wish. From that day, the cherub's conduct and appearance were above reproach. When Jesus was born, the gift of the Littlest Angel was chosen by God to shine as an inspiration for all men. Source: Coronet Films. Purchase—color, $125; b/w, $68.75. For rentals, consult your local film library.

The Nativity, 19 min., color. Primarily an education film, although religious in subject. Narrative is from the gospels of St. Luke and St. Matthew, against the rich musical background of medieval religious themes as chanted by cathedral choirs. Its scenes are literally created by such Renaissance masters of art as van der Weyden, van der Goes, van Eyck and Memling. Source: United World Films. Purchase—$200. In large cities, prints may possibly be available through local Art Museum or Public Library.

The Night Before Christmas, 11 min., color or b/w. As agile as ever in spite of his age, Santa Claus plays the leading role in this re-enactment of "A Visit from St. Nicholas." This 19th century American classic has been filmed with an original musical score to accompany the famous poem that begins "Twas

A Charles Dickens Christmas, 22 min., color or b/w. Adapted from "The Pickwick Papers," this film dramatizes one of the best known incidents in English literature—the Christmas visit of Mr. Pickwick and his friends to Dingley Dell Farm. In the large parlor, everyone responds to the cordial atmosphere, and above all to the joyous capers of Mr. Pickwick, who excels in all the merrymaking. Source: Encyclopaedia Britannica Films. Purchase—color, $240; b/w, $120; rental—color, $8.50, b/w, $4.50.

Christmas Customs Near and Far, 13 1/2 min., color or b/w. This warm and colorful story relates the origins of many of our Christmas customs. Produced from German, Swedish, Mexican, Italian and Chinese descent enact typical Christmas celebrations of those countries, against a rich background of favorite Christmas music. Source: Coronet Films. Purchase—color, $125; b/w, $68.75. For rentals, consult your local film library.

Christmas on Grandfather's Farm (1890's), 22 min., color or b/w. This new film recreates a Christ-
the night before Christmas." Source: Encyclopedia Britannica Films. Purchase—color, $120; b/w, $60. Rental—color, $4.50; b/w, $2.50.

Santa and the Fairy Snow Queen, 26 min., color or b/w. The Fairy Snow Queen gives life to Santa’s dolls on Christmas Eve. Jack-in-the-box, Toy Soldier, Musical Doll and other dolls dance and sing for Santa to the music of Tschaikowsky’s “Nutcracker Suite” and “The Sleeping Beauty.” Source: Encyclopaedia Britannica Films. Purchase—color, $180; b/w, $90. Rental—color, $6.50; b/w, $5.50.

Silent Night: Story of the Christmas Carol, 13½ min., color or b/w. Filmed in Austria, this film presents the history of the most inspiring of all Christmas carols. It tells how a poem on the beauty of the Christmas season was later set to music, and how it traveled from the small, remote villages of the Alps, all over the world to become a universal symbol of the Christmas spirit. Source: Coronet Films. Purchase—color, $125; b/w, $65.75. For rentals, consult your local film library.


A Tree Grows for Christmas, 37½ min., color. This film tells the story of the Christmas tree in history and in legend, and of the Christmas tree industry today. It shows how Christmas trees are cut and marketed, as well as the proper method of handling a Christmas tree after it is brought home. Source: United States Forest Service, Washington, D.C. Available on free loan basis.

A Visit from St. Nicholas, 4 min., color or b/w. This perennial favorite will add much to school Christmas programs, class parties, and church programs. Produced in delightful animation, the film retells the story of the midnight visit of St. Nicholas. Source: Coronet Films. Purchase—color, $30; b/w, $15. For rentals, consult your local film library.

CHRISTMAS FILM SOURCES

Also contact nearest film library for other rental films; see National Directory sources on page 66 of this issue.

Association Films, Inc. Offices at Broad & Elm, Ridgefield, N.J.; 561 Hillgrove Ave., LaGrange, Ill.; 1108 Jackson St., Dallas 2, Tex.; 790 Stevenson St., San Francisco 3.

Bell System: American Telephone & Telegraph Co., 195 Broadway, New York City 7, or local Bell Telephone Co. business offices.

Coronet Films (Sales Dept.), 65 E. So. Water St., Chicago 1.

Encyclopaedia Britannica Films, 1130 Wilmette Ave., Wilmette, Ill.

United World Films (Educational Dept.), 1445 Park Ave., New York City 29.

Quebec Tourist Bureau, 26 Rockefeller Plaza, New York City.

United States Forest Service, Washington, D.C.
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

nary tape splices is eliminated with Quik-Splice tape.

Simple to apply, the special tape is pre-cut to the correct size and paper-backed, similar to a Band-
Aid. The operator positions the splice patch over aligning pins, strips off the protective backing and a good splice is made. Said to be comparable to splicers costing more than double, the Studio-Quik Splicer is priced at $79.50. Quik Splice are available in a handy dispenser containing 250 splices for $5.00 per package.

Free samples and an illustrated brochure are available on request to S.O.S. at 602 West 52nd St., New York, or 6331 Hollywood Blvd., Hollywood. 

New Light-Weight Projector Is Added to TSI 16mm Series

Teclite, a new light-weight projector for 16mm sound motion pictures, has been added to the line of equipment manufactured by Technical Service, Incorporated of Livonia, Michigan.

The Teclite projector weighs less than 30 lbs., runs on either AC or DC current, and incorporates an 8" speaker—detachable if desired—which responds to a newly designed 15-watt AC-DC amplifier.

A straightline optical system, coupled to an efficient cooling system, allows use of 1200-watt lamps for long throws or for specially big film presentations. Two-speed op-

eration, plus reverse, is standard.

External dimensions of the Teclite unit are 14" x 11½" x 13". Light weight and portability of the projector is expected to make it adaptable to many industrial and educational applications.

* * *

Ceco will Sell Panavision Brightness Meter in East

Camera Equipment Co., New York City, has been appointed exclusive eastern distributor for the Panavision brightness meter, an instrument that is said to represent a new high in versatile and accurate light measuring.

The small, light-weight meter provides an objective analysis of screen brightness, screen brightness distribution (side to center), brightness seen from a side seat or balcony seat, and determination of screen gain.

While intended primarily for theater use, the meter has application to other fields. The photog-
rapher using telephoto lenses may use it for determining exposure levels for distant objects. The meter is of the "visual comparison" type. No warm-up period is necessary. The unit uses a single 1½-volt standard flashlight battery. List price is $97.50.

* * *

"Ultramatic" Sound Projector Introduced by Harwald Co.

A new, fully enclosed 16mm sound projector, known as the Ultramatic, has been introduced by the Harwald Company, Evanston, Illinois.

The self-contained unit holds the stand, screen, projector, films, speaker and cord; and is equipped with casters for easy moving from one location to another. The case is said to eliminate objectionable projector noise, and the entire unit may be locked to prevent tampering when not in use.

The projector is equipped with safety trips which provide film protection; filtered air keeps the pro-

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for your next 16mm release

protect your original enjoy faster delivery finer color corrections uniform prints 10 or a 1000 at lower costs

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Demonstration Reel available on request

TCI Teclite Projector

Vidiomaster 'B' Screen

New Vidiomaster Wall-Ceiling Screen Announced by Da-Lite

Da-Lite Screen Company, Warsaw, Indiana, has announced a new Vidiomaster Model B projection screen, one of a line especially designed and engineered for the audio-visual field.

The new Vidiomaster B is a wall and ceiling model which feature 1-Lite’s "White Magic" V-4 glass coated screen fabric. Brackets permit hanging from wall or ceiling, and the unit is light enough to be moved from spot to spot easily.

The screen has a blue hammer-plate finish octagon case with chrome-plated end caps. Screen material is flame and fungus resistant. Screens are available in sizes ranging from 37" x 50" to 72" x 96", at prices from $3.95 to $72.95, through Da-Lite franchised audio-visual dealers.

* * *

O.S. Supply to Distribute New "Studio Quik Splicer"

S.O.S. Cinema Supply Corp. has been appointed primary distributor of the new Studio Quik Splicer which is designed for splicing both 16mm and 35mm film as well as magnetic tape. Components of the unit are non-magnetic (cast bronze and non-magnetic steel) and engineered for heavy duty operation. Cutting blades are hand-honed.

This butt splicer may be used for all types of film bases as well as optical or magnetic sound backs. A Mylar tape is applied which is permanent, will not dry out or shrink and is unaffected by common film cleaning agents. A roll of "pop" on magnetic sound track sometimes caused by ordi-

S.O.S. "Quik-Splicer"
Eastman Reports Gains in Sales, Earnings for Quarter

Total sales of Eastman Kodak Company in the third quarter continued slightly ahead of last year’s sales, the company reported, and quarterly earnings moved above the 1957 level for the first time this year. Both sales and earnings, the company reported, were the best that Eastman has had for a third quarter.

Consolidated sales of the company’s United States units for the third quarter were $197,385,339, about 2% more than for the 1957 third quarter. Net earnings were $26,299,098, up about 3% from the same period of last year. Three-quarter sales totaled $551,006,974, a gain of about 2%; net earnings after taxes for the same period were $3,629,367, about 3% below 1957.

Professional still and motion picture films had moderately lower sales than a year ago. Sales of Kodak slide projectors showed substantial sales advances for the three quarters thus far in 1959.

ENGINEERING NOTEBOOK:
(CONTINUED FROM PAGE 33)

of the two-story building. From the ground floor, wires come up and over magnetized capstans and are automatically cleaned, conditioned and plated with copper, lead and brass in a 600-foot series of tanks. This engineering development resulted in a factory requiring only six operators.

The film ends with the conclusion that there is one thing beyond the reach of machines, no matter how impressive they become: that is the creation of ideas. For the engineer, there is really no last page in his engineering notebook.

POINTED TO SUPPLIERS:
(CONTINUED FROM PAGE 45)
the rider was lost; for want of a rider, the battle was lost.”

Literally, then, the sub-parts manufacturers hold a life in their hands, and this is the reason for the extremely close tolerances demanded by Hughes and other aircraft manufacturers from their suppliers.

The film is being shown to Hughes suppliers, and by them in turn to their executives, foremen and line workers—for to the very farthest removed worker should go the message that you hold A Life in Your Hands.
Bell Premiers Latest in Science Series:

16mm prints of the film are being made available to schools and other organizations through Bell System offices.

To insure the accuracy of the scientific facts pictured, each film in the Science Series is produced under the general supervision of a Scientific Advisory Board, whose members include:

Dr. George W. Beadle (Biology and Genetics), California Institute of Technology; Dr. John Z. Bowers, (Medicine), University of Wisconsin; Dr. Paul R. Burkholder (Bacteriology and Microbiology), Brooklyn Botanic Garden; Dr. Maurice Ewing (Geophysics and Marine Geology), Columbia University; Dr. Farrington Daniels (Chemistry), University of Wisconsin; Dr. George R. Harrison (Physics), Massachusetts Institute of Technology; Dr. Clyde Kluckhohn (Anthropology), Harvard University; Dr. John R. Pierce (Electronics and Acoustics), Bell Telephone Laboratories.

Chairman of this board is Dr. Ralph Bown (Engineering), former vice-president of research, Bell Telephone Laboratories; vice-chairman is Dr. Warren Weaver (Mathematics), Rockefeller Foundation.

Special advisors for Gateways to the Mind were Dr. George Wald, professor of biology, Harvard University, and Prof. Frederick Crescitelli, professor of zoology, University of California at Los Angeles.

The Strange Case of the Cosmic Rays is scheduled for a repeat showing on November 23, 1958, over a coast-to-coast NBC-TV network.

Language Film Is Next

Next motion picture in Bell's Science Series will be The Alphabet Conspiracy. Centered around the subject of language and semantics, this production is scheduled to have its television premiere over NBC-TV on January 26, 1959.

Topics for the remaining two films in the originally-planned series of eight have been determined, although as yet these productions have not been formally titled. One will be on the subject of time, and how it affects our lives and living; and the other on genetics, the branch of biology dealing with heredity and variations.

Capitol Records Music Library Serves Many Film Producers

The Custom Services Division of Capitol Records, Hollywood, has over 100 hours of taped music available to producers. The music is all timed, cataloged by mood and cross-indexed for easy reference.

In addition to being on tape, all of the same music is available for selection on long-playing records in the company's Capitol Tower building, a Hollywood landmark.

Music editors, using the high-fidelity records in either of the two music rooms reserved for this purpose, may select the background music desired and then secure it on tape for film-master re-recording.

Capitol Records' music library is used by many, if not most, of the Hollywood filmed television programs, as well as many of the leading business film producers.

Additional music is being taped and cataloged continuously.

"Business Screen" Articles Included in New MRB Index

Designed as a quick reference for advertising and sales executives to articles and information appearing in leading advertising, communications and marketing trade journals is a new monthly INDEX of Advertisers & Marketing Publications announced by the Marketing Reference Bureau of San Francisco.

The publication will collate articles and information under subject and category headings, with thumbnail briefs and references to the original article sources. BUSINESS SCREEN MAGAZINE articles will be listed regularly in the INDEX.
The Picture Parade

* Eastman's new Ektachrome commercial color film was described to members of the Industry Film Producers Association of Southern California at their November meeting by Ray Grant, motion picture engineer, and John Wafer, chief color consultant, of the Eastman Motion Picture Division.

* * *

* The Story of the Pope, a feature-length 16mm documentary film, has been made available for rental or purchase by National Telefilm Associates, 10 Columbus Circle, New York City. Based on the life of the late Pope Pius XII, the film is narrated by Bishop Fulton J. Sheen.

* * *

* Beyond the Valley, the color documentary film produced by John Bransby Productions for Esso Standard Oil Company, has been released for showings to secondary and college audiences. The film is a dramatization of Puerto Rico's "Operation Bootstrap" program of industrial development. A Spanish-language version is being shown in Puerto Rico as a public relations film.

* * *

* The University of Illinois Audio-Visual Aids Service—world's largest educational film lending library—has made 113,637 separate shipments of films and filmstrips during 1957-58. Regular use of the a-v aids from the University was made last year by 2,403 schools, 83 public libraries, and 1,236 other organizations.

* * *

* Japan, the first in a new series of adult level films on world affairs produced by Julien Bryan, has been released for distribution by the International Film Foundation, Inc., 1 East 42nd Street, New York 17. The film is intended for showings to high school, college, graduate school and adult groups. It is priced at $250 sale and $10 rental.

* * *

* Jack Goetz has joined Consolidated Film Industries as public relations director and coordinator of advertising and sales promotion. Most recently he was head of the Alcoa Wrap Division of the Alcoa plant in New Jersey.

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In 1957 we served a larger number of producers and did a greater volume of business than in any previous year. The reason should be obvious: our prices are as reasonable as is possible consistent with our high quality.

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William Schuessler Announces a New, Non-Vulcanized Glass Slide Shipping Case

A new high-value, low-cost product worth waiting for. Consider these features:

- Holds 100 2x2 glass slides.
- Cushioned in 1-inch plastic foam.
- Heavy non-vulcanized fibre case.
- Metal corners, heavy leather handle, heavy 1" web strap.
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NUMBER 7 • VOLUME 19 • 1958
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  Phone: 9061.

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  Stark Films (Since 1920), 106 Centre St., Baltimore 1.
  9-3391.

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- **MISSISSIPPI**
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- **LOUISIANA**

- **ILLINOIS**
  American Film Registry, 1018 Wabash Ave., Chicago 5.
  Atlas Film Corporation, 1111 South Boulevard, Oak Park.

- **TENNESSEE**
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- **SOUTHERN STATES**
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  Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

- **GEORGIA**
  Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.
The Commercial Newsreel

General offices of Raphael G. Wolf Studios, Inc., have been moved to the company's studios at 1714 North Wilton Place, Hollywood 28, California. The move will integrate administrative and production facilities under one roof, and make for a more efficient operation.

The General Electric Home Appliances theatre-screen advertising program of 1959 will consist of 18 films. Produced by G-E for its dealers throughout the country, the screen commercials, in Eastman color, will cover refrigerators, freezers, room air conditioners, dishwashers, unit kitchens and electric ranges.

The New Age of Architecture, a 42-minute documentary film produced by Transfilm for Architectural Forum magazine, is available on free loan to tv stations through the American Institute of Architects, 1735 New York Avenue, N.W., Washington 6, D. C.

More than 600 U. S. Government films and filmstrips selected as teaching aids for schools and colleges are described in a new free catalog issued by United World Films, Inc., Government Dept., 1445 Park Avenue, New York 29. Copies of the catalog are available from the distributor on request.


1. The names and addresses of the publisher, managing editor, and business managers are: Editor, O. R. Colella, Jr., 7864 Sheridan Road, Chicago 26, Illinois. Managing editor, Theodore Quinlan, 7864 Sheridan Road, Chicago, Illinois.

2. The owner is: (a) owned by a corporation, its name and address must be stated and immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of individual owners must be given. (b) owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Business Screen Magazine, Inc., 7864 Sheridan Road, Chicago 26, Illinois; O. R. Colella, Jr., 7864 Sheridan Road, Chicago 26, Illinois; Robert Seymour, Jr., Box 399, Southhampton, New York; Dale Mccumber and Carl Baker, Evanston, Illinois.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 being true, in cases where the stockholder or security holder approves upon the books of the company as trustee or in any other fiduciary relation the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

O. R. Colella, Jr., Publisher.
Sworn to and subscribed before me this 16th day of October, 1958.
ARTHUR J. DOGEN
(My commission expires March 19, 1962)

Subliminal Perception

Commercial and industrial film clients who are interested in producing a motion picture using this technique and sharing the scientific and promotional results are invited to contact:

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Lewis & Martin Films Inc.
1431 N. Wells — Chicago 10, Ill.
Whitehall 4-7477

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Write us at Plaza 7-5936

*Depict Films
254 WEST 54th STREET, N.Y.C.
Columbus 5-7620

A long-haul pipeline company, facing public ill-will due to unsatisfied demand for more fuel, used a film to tell three million people what it was doing to ease the shortage. The film was written by...
Television Stations Viewpoint on PR Films:

(continued from page 27)

popular for public service films, as far as tv stations are concerned. An analysis of 10,000 telecasts arranged by Modern Talking Picture Service shows 71.79% in the afternoon, 24.69% at night, and only 3.52% in the morning.

An average of 3.7 hours a week is devoted to public service film showings, by the 359 tv stations answering the Fosdick survey. Screening time averaged 1.9 hours in the Monday-through-Friday period, and 1.8 hours on Saturday and Sunday.

More Showings on Week Days

However, week-days have much more open time on tv for these films than week-ends. While 40.8% of the stations reported that they showed from two to more than four hours of public service motion pictures from Monday through Friday, only 24.6% used more than two hours of their time for these films on Saturday and Sunday. In fact, 42.5% of the stations limited their week-end public service film showings to less than an hour.

About 92% of the tv program managers said they received films they didn’t ask for, and about two-thirds of them said these unsolicited shipments were more of an annoyance than a help.

Stations Like Film “Series”

Stations like films they can show as a series. The idea of a group of related episodes of interest to women, sportsmen, etc. drew a “yes” from 78.8% of the tv directors answering the Fosdick survey. A minimum of 13 such episodes to a series was preferred by 69.5% of the respondents, with 37.7% favoring half-hour and 34.5% quarter-hour film lengths.

Helpful suggestions for sponsors with tv ambitions for their public service films are included in the specific comments by film directors as to what they look for in the films they telecast. About 58% of the respondents (211) took the time to point out their preferences, and to mention tv taboo questions that should be avoided.

In subject matter, sports were far and away the most popular. Some of the comments were:

“We need more good sports films badly. Also, a producer kills his film with an overload of commercial reference.”

“How much-too-do-they fillers are always valuable to our viewers.”

“We frequently use films on National Holidays, so it would be nice to have more films pertaining to these days either in the historical or documentary type.”

“Repetition of subject matter is too prevalent among some films. Story lines could improve, using more humor and animated cartoons.”

“Some of these films are pretty dry—need more action. Sports films are a big hit.”

“More films covering news events and research developments—which satellites.”

Emphasis Is on Quality

Comments regarding production techniques included:

“Entertainment value must be stressed. Good animated films always get on the air.”

“Keep high production standards in the making of the films—this will automatically make interesting presentations.”

“Stick to quality film producers, and try not to do a film too cheaply. If a free film is worth any money to the sponsor—then it should be done as well as possible.”

“Put more of them in story form instead of facts.”

“More dramatic openings. They all appear to start the same.”

“More animation. More acting and action and less documentary narration.”

“Keep narration off camera and cut speech-making to minimum.”

“A series of films without the narration. Acting done by pro actors and put in story form.”

“Subject matter treated more entertainingly and without the traditional documentary approach.”

Commercial content of public service films was a point which many tv film directors said kept these films off their own stations.

Many Films Too Commercial

“Progress has been made, but many films are still too commercial,” one respondent said. “Eliminate commercialism under the guise of public service,” another commented. Other opinions:

“Keep the commercial content down. We have rejected many excellent free films because the sponsor tried to show every product he manufactured in the last minute of the film.”

“Remember we screen all films. Overly commercial ones only don’t get run—they create very bad p.r. for source and distributor.”

“Limit commercial content to shots of product rather than integrated commercial.”

“P.R. films will carry just as much good will with a minimum of ‘commercial’ as with heavy handed pitch.”

While quarter-hour and half-hour public service films are almost equally popular for tv programming, station directors said they found too much variation in time length in the films sent to them for screening.

Most acceptable lengths were 13:30 to 14:30 for a quarter-hour film, and 28:30 to 29:30 for a half-hour production. “We can’t use these 23 and 37 minute films,” one film director said. “Eighteen or 32 minute films are useless,” another commented. “A 15-minute free film should run about 13:30, not 11:00 or 15:10,” was still another’s comment.

To gain wider audience appeal, some tv film directors suggested that sponsors of public relations films should make them “interesting to the whole family.”

“Up-date these films,” another suggested. “Most films we received were taken in 1945 to 1950. We know it, but the public tells us about it.”

Public relations films “should be short, educational, and of general interest to viewers of all ages, as well as entertaining,” one respondent remarked. “They should be kept general—technical or detailed points narrow audience appeal.”

Ed. Note: For a complete copy of the survey, write Modern Talking Picture Service, Inc., 3 E. 54th St., New York 22, N.Y.
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While its delightfully funny characters are helping to save young lives, “Lucky You” builds good-will for The Coca-Cola Company.

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A "Champion" Among Film Sponsors: 31
The Screen As a Space Science Tool: 43
Sears Roebuck and the Film Medium: 46
Ford's New Equation for Progress: 54
3 free booklets for advertisers interested in business films

This coupon will bring you—free—three booklets you should have. They give facts and ideas on reaching the most sought-after film audiences. Your new knowledge will help you plan your film objective. Will sharpen your judgment. Will help you run your film program successfully.

How TV stations use business sponsored films is a survey of 529 TV film directors. Tells time lengths and subject matter they prefer . . . time they give to business films . . . what hours . . . why they reject some . . . verbatim comments on handling commercial content, production quality and distribution. 16 pages, illustrated with stills from successful films.

The teen-age market gives facts and characteristics about teen-agers . . . why industry is interested . . . where to reach teens with films . . . their reactions . . . methods and motives of successful companies. 16 pages, humorously illustrated.

The opportunity for sponsored films describes the three channels of film distribution all companies must use . . . weighs merits of each . . . tells when you should use each one . . . cites successful programs. 16 pages, illustrated.

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Title
Company
Street
City & State
looking ahead

producers of distinguished motion pictures for industry and television for over 35 years
Pictures change automatically, always on cue, when you use the DuKane Micromatic sound slidefilm projector for selling or for training. No beeps, clicks, or bongs...film advance is triggered by a silent 30/50 cycle impulse cut right into the record. No film rewinding—DuKane's "Redi-Wind" does it for you, automatically! Built-in "shadow-box" screen, plus plenty of power for big-screen projection.

Meet William F. Hedden, advertising manager of the Prudential Insurance Company...read about his films on page 50.

offer a report in depth on what Sears is doing in the film medium.

The award-winning television series of the Prudential Insurance Company, The Twentieth Century, has gone on to nationally popular 16mm film program. A BUSINESS SCREEN report on the school and community aspects of this documentary film series appears on page 50.

Science and technology are well represented with "space age" reports on excellent new films out of Autonetics, the Martin Company (see pages 44-45) and a fine visual report on modern industrial research, the new Ford film An Equation for Progress. Meet Dr. Andrew A. Kuech, Ford vice-president in charge of Engineering and Research on page 51 and read his definition of $P-K+U$.

There's also a report on the filming of the first U.S. nuclear-powered merchant ship, Savannah (page 56).

The New York Stock Exchange and the Investment Bankers Association are other film sponsors whose new offerings are described on page 54. And since this is Dynamic Films' 10th anniversary, we thought you ought to meet the men behind the scenes...see page 51! Happy New Year!

Below: Judd L. Pollock (right) president of MPO Productions, Inc. gets briefing on the experimental vehicle Gliderair from Dr. Andrew Kuech, Ford vice-president, Engineering and Research. (see page 51.)
The Case in Point:

**DOCUMENTATION**

The Problem: How to produce a film record of an annual automobile contest so that dramatic interest and variety will be maintained year after year.

The Films: A series of half-hour documentaries on the Mobilgas Economy Run for General Petroleum Corporation.

The Mobilgas Economy Run is an automobile contest in which the winner is judged, not by speed, but by the amount of gas consumed over a grueling 5-day course.

Filming this unique event imposes many problems involving multiple camera crews leaping each other at predetermined intervals, in order to fully cover the color and drama of this exciting event. It is also necessary to find a fresh story treatment for each film in the series, that each individual film, though similar in nature to those before it, is truly a new and exciting motion picture salesman for the motoring public who are the target audiences.

It is a matter of pride to us that, since 1951, all of the Mobilgas Economy Run films have borne the familiar credit line:

Produced by Cate and McGlone

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hollywood 28, california

---

**BUSINESS SCREEN**

THE INTERNATIONAL BUSINESS MAGAZINE
OF AUDIO AND VISUAL COMMUNICATIONS

NUMBER 8 • VOLUME 19 • 1958

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FEBRUARY • 1959

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WITH GIANT COLORFUL IMAGES PROJECTED THROUGH A TRANS-
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as an industry standard to mean the finest quality in color duplicating.

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are used together in reference to motion picture film, they apply to our registered process only—only Byron has the right to use this term—only Byron can deliver color-correct prints.
**SIGHT & SOUND**

**Telefrance, Inc. to Promote Sarrut Commercials in U.S.**

Telefrance, Inc., a new corporation holding the U.S. franchise for filmed television commercials made by Andre Sarrut and his firm La Comete, Neuilly-Sur-Seine, France, has been formed as a subsidiary of Fred A. Niles Productions, Inc., Chicago.

Niles will be president of Telefrance, with Marvin Frank, president of W. B. Doner Advertising, as treasurer and Aaron Cushman, president of Aaron D. Cushman and Associates, as secretary.

Sarrut is founder, president and general director of Les Geneaux, S.A., producers of animated cartoons, and manager of La Comete, specialists in the production of advertising and informational films. The two companies have received over 35 awards and citations at film festivals in Cannes, Venice, Paris, Milan and Monte Carlo.

La Comete reportedly exports about 65% of its total production and has TV film affiliations in England, Italy and Canada.

While Telefrance commercials will be produced in France, Niles said that Sarrut understands the American market, having worked with American advertising agencies for the past ten years in the creation of special TV films.

***

**"Energetically Yours" Honored At San Francisco Festival**

"Energetically Yours," Standard Oil of New Jersey's sprightly 13-minute color cartoon on mankind and energy produced by Transfilm Incorporated, has added still another award to its long list of prizes in national and international film competitions. Latest honor is a Golden Gate Award from the San Francisco International Film Festival, held October 30 to November 11.

The film was the only business-sponsored picture honored at the festival, and one of two American entries that won awards. Previously it had won five national and international citations, including Venice and Edinburgh, and was screened regularly in the U.S. Pavilion at the Brussels World's Fair.

It is available to community groups, schools, business organizations and TV stations on free-loan through Standard Oil Company (N.J.), Room 1610, 30 Rockefeller Plaza, New York 20.
has one of the largest supplies of motion picture, tv and industrial
lighting, grip equipment and props in the East. Everything from Brutes and Inkies to sleek DC
Generators in 1600, 1000, 700, 300 and 200 AMP, sizes are available at a moment's notice.
Don't start shooting until you call

Send for a schedule of rental rates.  RENTALS - SALES - SERVICE
Color Reproduction Company has been *specializing exclusively* in 16mm Color printing for over 19 years. Color Reproduction Company’s entire facilities are devoted *exclusively* to 16mm color film. This *specialization* is the reason Color Reproduction Company has earned a reputation for *guaranteed quality* which is the standard of the 16mm Motion Picture Industry. Specialists always do the finest work. See what the technical know-how and production skills of 16mm color specialists can do for your 16mm color prints! Send your next 16mm color print order to Color Reproduction Company!

**1959 Advertising Film Festival Set for June 9-13 at Cannes**

☆ The 6th International Advertising Film Festival will be held from June 9 to 13, 1959, inclusive, at Cannes, France. Decision to return the 1959 festival to Cannes, and to move the dates forward from September to June, was made at a recent joint meeting of the Executive Councils of International Screen Advertising Services and International Screen Publicity Association in Paris.

The two associations again will assume joint responsibility for the organization of next year’s Festival.

Moving the Festival dates forward, the joint Councils believe, and arranging them so that they do not involve a week-end, will facilitate the operation of the 1959 event. Details regarding Festival arrangements will be given later.

* * *

**Hemmig to Head Film Work At Air Agency’s Test Center**

☆ Robert H. Hemmig has been appointed Chief, Photography and Optical Recording, top photographic post at the National Aviation Facilities Experiment Center, Atlantic City, N. J.

In his new assignment, Hemmig will head all motion picture and film work in support of the program to test and evaluate techniques and equipment to be used in modernizing the nation’s airways. Until recently he has been motion picture chief for the Air Force’s Air Research and Development Command.

Before his work with ARDC, Hemmig was motion picture assistant supervisor for Convair in San Diego, Calif., and earlier owned and operated Bob Hemmig Productions, Santa Barbara, Calif., producing theatrical and tv films.

At Convair, Hemmig directed the motion picture end of the F-102/F-106 jet program, the Navy’s Tradewind project, the SeaDart project, and Pogo, the vertical take-off, turbo-prop project.

* * *

**Medical Film Wins a First at Urological Film Congress**

☆ A medical motion picture produced at Chicago Wesly Memorial Hospital was awarded first prize in the teaching category at the recent International Congress of Urological Films at Brussels, Belgium. The film, *Urethral Catheters*, is designed for teaching use by medical schools and hospitals.
Educational pictures (that is, teaching films) need not be preaching films. When they seem to be, they seem to miss the mark. On the other hand, a good many, good educational films turn over the soil, plant the seeds, cultivate the crop and enable educators to reap a harvest. You can bring a lot out of the good earth. You can bring a lot out of eager minds. The methods are identical. There is excitement in learning when it's learning, and not being taught.

Among our clients:

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E. I. du Pont de Nemours & Company
Ethyl Corporation
Ford Motor Company
General Motors Corp.
McGraw-Hill Book Co.
Merek & Co., Inc.
National Board of Fire Underwriters
National Cancer Institute
Pennsylvania Railroad
Sharp & Dohme
E. R. Squibb & Sons
The Texas Company
Union Carbide & Carbon Corporation
U. S. Navy
Virginia-Carolina Chemical Corp.
Western Electric Co.
—and many, many others
Worldwide Role of Films and Television Is Theme of SMPTE’s 85th Convention at Miami Next May

Progress in motion pictures and television as instruments of international communications will be the focal point of discussions at the 85th Semi-Annual Convention of the Society of Motion Picture and Television Engineers, to be held May 4-8, 1959 at the Hotel Fontainebleau in Miami, Florida.

The SMPTE is planning a convention program to include many topics in support of the overall theme of “Films and Television for International Communications.”

In line with the convention theme, an important feature of the meeting will be an International Equipment Exhibit at which professional motion picture and television equipment manufacturers and distributors from all over the world will be invited to show their latest products.

Program chairman for the entire convention will be Garland C. Misener, Capital Film Labs, Inc., Washington, D. C. Assisting him will be C. Henderson Beal, Director of Motion Pictures, University of Miami.

Topic chairmen for the meeting and the topics for which they will select papers and demonstrations for presentation at the convention sessions include:

Dr. Sydney W. Head, Radio-TV Film Department, University of Miami, “Audio-Visual Communications”; John Storrr, University of Miami Marine Lab, “Cinematography”; Lincoln L. Endelman, flight test engineer, Convair Astronautics, Cocoa Beach, Fla., assisted by Gaver M. Powers, “High-Speed and Instrumentation Photography.”


SMPTE’S convention theme reflects the society’s interest in furthering international communications as a vehicle in bringing together the people of the world in closer understanding and harmony, and in making more difficult the imposition and maintenance of artificial political curtains.

Health Groups to Unify A-V AIDS vs. NEW GERM THREAT

Coordination of audio-visual programs in the field of staphylococcus control is the aim of a new committee created by six major health organizations.

To be known as the Interagency Committee for Training Aids on Staphylococcal Disease, the committee will act as a clearing house for the exchange of information regarding audio-visual and other training materials which are presently available or in production.

The forming groups include: American Academy of Pediatrics, American College of Surgeons, American Hospital Association, American Medical Association, and the Communicable Disease Center of the U.S. Department of Health, Education and Welfare.

The new committee was formed to meet the growing need for educational aids to supplement the over-all national program to control staphylococcus in hospitals. This problem has become very serious since the appearance of the antibiotic-resistant strain (aureus) of the bacterium.

According to Ralph P. Creer, director of medical motion pictures and television for American Medical Association, and chairman of the new committee, the group will review immediately all existing training aids, and will coordinate the production, distribution and utilization of future audio-visual materials.

The committee hopes in this way to avoid duplication of training aids and to encourage production of the best possible material to orient both professional and sub-professional groups to the growing staphylococcus problem.
Critical moment in test of liquid propellant rocket engine is recorded by these fast moving instruments being filmed by Rocketdyne Film Unit. Rocketdyne is the largest manufacturer of liquid propellant rocket engines in the Free World.

ROCKETDYNE FILMS ROCKET ENGINE TESTS WITH MITCHELL CAMERAS

Advanced Research Films Plus Top Industrial Features Filmed by 21-Man Unit

The Motion Picture Unit at Rocketdyne, a division of North American Aviation, Inc., employs both 16mm and 35mm Mitchell cameras to accurately record testing of power plants for the Air Force Thor IRBM and Atlas ICBM missiles, and the Army's Redstone medium range and Jupiter IRBM weapons.

Camera dependability is of critical concern where months of preparation go into each test, and retakes are impossible. Mitchell cameras assure uniform excellence of highest film quality and trouble-free operation that no other camera can match.

Other Rocketdyne films, like the full-length prize winning documentary "Road to the Stars," demand extreme camera flexibility. Special Report films, for example, involve interior shots of plant and production lines which normally would require prohibitively expensive lighting. Mitchell cameras, with their 235 degree shutters, do this job easily with a minimum of lighting equipment.

To obtain information on the world's finest motion picture cameras write today on your letterhead. Please specify your interest in literature on the Mitchell 16mm camera—or the 35mm camera.

Scene from "Road to the Stars," which won the top award in the Industrial Film Producers Association competition, shows camera unit in plant with Mitchell on track-mounted dolly. Producer-Director was Bill Adams.

Camera requires great flexibility from long range to close-ups like this which shows the Mitchell shooting a precise view of panel operations in the recording center during a test.
COMMUNICATION IN A SPACE AGE

The Challenge: to Help Training and Education

Keep Pace with Today's Technological Advances

by James A. Kellock

—Vice President and General Manager of Wilding Picture Productions, Inc. He writes from the experience of his 28 years of recognized leadership in this field.

THE FIELD of business communications today faces what believe is its greatest opportunity and its greatest challenge. In the United States will open the next frontier—outer space—still by placing a missile in orbit around the moon. The day it happens will evoke no visible change.

We will drive to work in our same cars, sit at the same desks and lunch at the same restaurants. The day of change, however, will certainly come.

Call it what you will—the Age of Automation, the Nuclear Age, the Space Age—it will be all these and more. It will be an age of great progress, resulting in countless new ideas or new meanings of old ideas which must be disseminated through the words and pictures of our communications media, from the simplest pamphlet to the most elaborate company motion picture.

What all this will mean in terms of increased dollar volume of our business, I hesitate to say for fear of under-statement. I am simply convinced that all the tools of business communication—motion pictures, slidefils, the sales meeting, show or other stage show, and graphic arts—will take on new importance and be ever more readily utilized.

The training of experienced as well as new workers in the manufacturing of many radically new products is one area in which the producer of business communications will carry a major responsibility. Equally important will be the training of people who must make these new products.

We can also expect to play a greater role in helping society in general adjust to a new and far more complex civilization than we know. One goal will be to help our adult society catch up with the younger generation which today plays spaceman as readily as we once played cowboys and Indians.

Of course, I do not mean that this new business is going to come to us automatically. It will always be the responsibility of our creative sales and marketing people to research and analyze a given problem, reduce it to certain definitions, and then recommend the shortest and most communicative route to a solution.

More and more decisions will be made determining the manner in which people communicate ideas. Only the tools of business communications with programs planned by experts and produced by professionals, will be equal to the many assignments. In the case of the training film, for instance, even its physical advantages will be more important in a fast moving world. Multiplied by dozens and even hundreds of reprints, the films can be shipped speedily and screened at little expense wherever and whenever they are needed. As one technological advance follows another, the training—and retraining—process will demand teaching efficiency which only the visual media can deliver.

Even if we look at the future only in terms of the present—disregarding the sociological events ahead—it is easy to visualize an increasing need for our services. For instance, business people generally agreed that out of our living in an advanced technological society will arise in education, health, safety and in just plain existing. We must be exceptionally original and creative if we are to help find answers to these problems.

Having the answers, we must be equally effective in presenting them to those individuals and groups involved in the problem. It becomes increasingly apparent that the total concept of Communications for Business as we have developed it and practice it—involving research, analysis, planning, production and follow-up—will surpass anything we have known previously in accomplishing this goal.

Films Will Help USIA Tell Lincoln's Story to the World

Special overseas showings of motion pictures with a Lincoln theme are being planned by the U. S. Information Agency as an important part of its year-long effort to re-acquaint the world, on the 150th anniversary of his birth, with the life and accomplishments of Abraham Lincoln.

All media, from cartoon books to tape recordings of the American National Theatre and Academy's prize-winning production of Abe Lincoln in Illinois, will be used by USIA in a major development of the Lincoln theme.

Other audio-visual media in the USIA's program will include material on Lincoln for use by overseas TV stations, and lecture materials with color slides.
Unique...

for "Versatility" in color or black and white film processing!

WINDJAMMER

First Cinemiracle Production:
Eastman Color Negative Processing
and Prints by Tri Art

MAGNETIC OR OPTICAL SOUND PRINTS
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...made from your magnetic striped material
to bring you lower production and laboratory
costs with superior sound quality.
• Send For Technical Bulletin #6

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NUMBER 8 • VOLUME 19 • 1958
GET MORE FOR YOUR PROJECTOR DOLLAR

VICTOR 1600 ARC

The high cost of 16mm arc projectors is forcing you to do' with an auditorium-type incandescent—you to yourself to consider the Victor 1600 Arc. It's a full 1600 lumens of light on the screen at 30 with Mark II Shutter—more than three times that incandescent—but it's still easier on your budget other 16mm arcs. It incorporates all advanced projector features and a powerful 25-watt amperes. The 1600 Arc runs for a full hour on one set of does not require a special projection booth, and only are projector made with 3-case portability.

SPECIFICATIONS:
- Selenium Rectifier has top-mounted controls, swing-out legs, built-in tilt lock, is blower cooled. Also serves as a base for projector.
- Speaker case houses 12” bass reflex speaker and is carrying case for 25-watt amplifier-projector unit.
- Lamp has built-in anode with motor rheostat, automatic carbon feed, external are position marker.
- Compare the Victor 1600 Arc side by side with any other 16mm arc and see for yourself how much more you get for your projector dollar.

VICTOR MODELS FOR SMALLER AUDIENCES OFFER QUALITY FEATURES FOUND ON THE 1600 ARC

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SEND FOR FREE LITERATURE ON VICTOR 1600 ARC AND OTHER VICTOR A-V PRODUCTS

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BUSINESS SCREEN MAGAZINE
KODACHROME PROCESSING
(Reversal Color Print)

In 1950 The Calvin Company became the first company to process Kodachrome outside The Kodak Company. The machine was built to process 16mm release prints. Since that time processes have been changed several times and each time equipment has been brought up to date. Today the process is known as color reversal print stock (type 5269). We feel this extra experience in color is of value to you in supplying you better color prints. There are reasons why we went into color processing early, such as:

1. Better service: Prints don't have to be shipped elsewhere for processing. We don't claim to give the fastest service in the

(OVER)
business on every job—to do so would mean we did not have much work to do. But on most orders and on large orders, we are equipped to give better than normal service. We have given two-hour service, but certainly that is the exception.

2. Better color: We don't mean that we can process better than Eastman. But, by having control of our processing and printing, results from printers can be checked from hour to hour and any shift in color, no matter how slight, can be caught and corrected before it is out of limits.

3. We felt that color was to play a bigger and bigger role in motion pictures and television, and that the way to learn how to handle color better was to actually work with it. Today, we believe we can say we have more actual working experience with 16mm color than any other producer-service organization.

Why don't you use this service on your next order? Send, bring your material, or, better yet, call us, phone number HArrison 1-1234, Kansas City, Missouri.

Sincerely yours,

Lloyd Thompson,
Executive Vice President
Plymouth Shows to Sell in '59

Months of Planning, Study of Features, Precede Introduction of '59 Models to Dealer Audiences

How is Money raised for a show—a big musical show? The popular conception includes a lavish penthouse amply supplied with expensive champagne, wealthy playboys and girls, tired stock brokers, hard-boiled theatre people, and genial garment manufacturers, gathered to hear the book and score performed by its eager authors who are in search of that magic combination which will open fat wallets and provide the necessary $350,000 to produce the show.

That's one way of raising money for a musical, but there is another method. Picture a paneled conference room with a large table around which sit the top executives of a big motor company, each following from a script the words being read by the representative of a producing company. From time to time the scripts are laid aside while a tape recorder plays original songs that comprise the score—songs taped by well-known singers accompanied by leading instrumental groups. The atmosphere is strictly business for this is no mere $350,000 musical but one that will, perhaps, cost three to four times that sum, returning the investment a hundred fold and resulting in the continued employment of hundreds of thousands of workers.

New Models Are the "Stars"

Finally the script and the music are accepted, and the next logical question should be “Who will star in this show?” But in this instance, the question never occurs because the stars have already been hired. They are the Fury, the Belvedere and the Savoy—three stars that comprise the hopes for the Plymouth Division of the Chrysler Corporation for 1959.

The above scene took place early in July, 1958. Two producing companies were involved; the Industrial Division of the Music Corporation of America, which was the overall producer and handled the live portions of the show; and Visualscope, Inc., which produced the filmed segments. Representing MCA was Ervin Brabec, one of its vice-presidents; and on hand for Visualscope was President John H. Rose.

Combine Selling, Entertainment

Months of preparation had gone into the show, including countless conferences in Detroit attended by Plymouth executives: MCA’s director, Arnold Spector; the book writer, Norman Zeno; and the lyric writer, Eva Franklin. Ideas were weighed, accepted or discarded. The features of the cars were examined and re-examined to devise the best methods of translating them dramatically for the thousands of dealers who would get their first glimpse of the new 1959 line as the show traveled to 18 cities across the country. Not one word of lyric or script could be written for entertainment alone, but was carefully calculated to accomplish two purposes . . . “Sell the Cars” and entertain at the same time.

Unique methods of presenting the many facts and figures were devised. One hitherto unused device was employed in the opening chorus. Lyrics were set to a series (continued on next page)

Slides by Visualscope were synchronized with lyrics punched out by a professional chorus, directed by composer Ray Jaimes.
Plymouth Premieres:

(CONT'D FROM PRECEDING PAGE)
of art slides, which were animated by Visualscope. These were shown on the screen, and, under the guidance of Ray Jaimes, composer and musical conductor for the show, a chorus of singers synchronized the lyrics to the changing pictures on the screen. Other inventive devices for the presentation of the cars included dancing curtains, aluminum foil waterfalls, and curtains of light which dramatically brought the new beauties into view.

Audience Totals 100,000

Because of the tight time schedule for presentation of the cars, two companies, playing identical shows, were separately routed and transported by cargo planes, one to the eastern part of the country and one to the West. Two complete casts were engaged, two complete productions built, and two complete sets of films made.

On September 9th, the Eastern company opened in Pittsburgh, and a night later, the Western company opened in Chicago, both to much acclaim. Presented at night, much in the manner of a Broadway opening, the shows achieved a glamor sometimes lost in industrial theatre productions. In the five weeks that followed, these two companies introduced the new Plymouths to over 100,000 dealers and their families throughout the United States. Three bright stars had been launched in an entertaining yet highly productive fashion...stars whose acceptance by the public can have much to do with the state of our national economy.

The Plymouth Premieres are one more convincing evidence that show business has come into its own in industry and can look forward to an even brighter future—a future in which an artistic medium joined solidly with a commercial one can only achieve the betterment of both.

* * *

F&B Appointed U.S. Distributor Of Portman Animation Stand

☆ Florman & Babb, Inc. has been appointed exclusive distributor of the Portman Animation Stand and accessories.

The Portman Stand created considerable interest at the recent SMPTE convention in Detroit, where it was displayed for the first time under F&B auspices. It is now on display at the Florman & Babb showroom at 68 West 45th Street, New York. Catalogs are free for the asking.

* * *

Wagner Appointed Creative Head at Close & Patenaude

☆ Frank A. Wagner has been appointed creative director of Close and Patenaude, Philadelphia sales promotion agency. Wagner formerly was advertising and sales promotion manager for the technical products department of RCA Service Company, and prior to that was on the sales promotion staff of Philco Corporation.

Close and Patenaude create and produce sales promotion and sales training programs for such clients as E. I. du Pont de Nemours & Company, Scott Paper Company, Sun Oil Company, American Rayon Institute, Whirlpool Corporation, American Motors Corporation, Chrysler Corporation, and others.

* * *

Writer Wanted

Writer for permanent staff of leading national organization producing slidefilms, motion pictures and other visual tools, as well as printed materials related to business films, for top-notch accounts, Detroit location.

Must have know-how to research, organize and develop customer's factual material into effective, dramatic visual media.

If you are a self-starter who wants room to grow in a congenial atmosphere, this is for you. Send complete resume. We will keep it confidential. If you qualify, an interview is next step.

Write Box 12-A
BUSINESS SCREEN
7064 Sheridan Rd., Chicago 26
Owen Murphy
PRODUCTIONS, INC.

One of America's Great Industrial Film Companies

723 SEVENTH AVENUE • NEW YORK 19, N.Y. PLAZA 7-8144
Bright '59 Ahead for Screen Ads

**Attendance Increases With Theatre Re-Openings**

Fortified by the recent repeal of the 10 percent Federal excise tax on the first dollar of motion picture theatre admissions and the release by a number of leading manufacturers of extensive national screen advertising campaigns on their 1959 product lines, the theatre-screen advertising field appears headed for its most successful season in the year ahead.

Motion picture exhibitor organizations predict increased attendance and many theatre re-openings as a result of the excise tax repeal. Although the action by Congress in its recent session applies only to the first dollar of admission, theatre men point out that this will result in lower ticket prices for most of the country's moviegoers, since most of the nation's theatres now have their admission prices within the tax-free range.

Larger Ad Film Audience

Increased theatre attendance, in turn, will mean larger viewing audiences for filmed screen advertisements.

Additional growth in the potential for theatre-screen advertising also is reflected in the re-opening, over the past several months, of motion picture houses that have been closed for extended periods. Re-openings at the rate of nearly two a day were reported in a recent issue of Boxoffice magazine, which noted that some 333 hard-top houses have come back into the field since the first of the year. In more recent months, this trend has been on the increase, with 219 motion picture houses being re-opened in the second quarter of 1958 alone.

Greatest activity in this regard was in the north central section of the country, with 84 indoor theatres re-opening in this part of the nation since the first of the year.

Automobile manufacturers, virtually all of whom have been long-time users of the theatre-screen medium, again are taking advantage of color and big-screen effectiveness to merchandise the new body shades and upholstery fabrics of their 1959 models.

Helping Sell 1959 Models

To help put across the new names which it has given its 1959 cars, Buick completed two advance theatre commercials and added 10 more to round out its series. The company had the first films on its 1959 models on theatre screens by the last week in September.

Buick also is producing a theatre commercial for its German Opel cars, in which it is featuring both the Rekord and the Caravan models.

Chevrolet preceded its introduction of 1959 models with a teaser series on theatre screens, hinting about details of the new series and promoting the date when dealer showings would be held. With the release of new Chevrolet models in mid-October, six additional film advertisements were booked for theatre showings throughout the country by the company's agency.

Pontiac Promotion Tie-Ins

Chrysler timed its release of screen ads with the introduction of its 1959 models on October 24. The models are being promoted in a series of eight new theatre films. Dodge has announced six new theatre-screen advertising commercials for its new models.

A record of 13 new theatre commercials has been produced to promote Pontiac's new line, plus a pre-announcement film released before new model showings.

Oldsmobile is providing a new merchandising service tie-in with its 1959 screen advertising films. Promotional cards, folders, coupons and other printed matter are being furnished for distribution to the movie audiences as they enter the theatres. The company has produced two films, thus far, for its 1959 cars.

Ford for 1959 has 13 new the-

(Continued on page 24)
Don Malkames (center) examines cine strips on the "Rendezvous" set. John Newland, Director (right), discusses film quality with Du Pont Technical Representative, Joe Dougherty.

"New Du Pont 'Superior' 2..."  
the finest film I've ever used

This was the reaction of Don Malkames, A.S.C., Director of Photography for the television series, "Rendezvous," being produced by Kenco Productions, New York, for CBS.

After using the completely new Du Pont "Superior" 2 Type 936 Motion Picture Film for thirteen half-hour shows, Mr. Malkames joined the laboratory technicians in praising the film. Their conclusions were:

- Finest grain structure they had ever seen;
- Extreme flexibility and latitude;
- Captures rich blacks yet picks up excellent detail in spilled light areas with no additional fill lighting;
- Excellent tonal gradation;
- Requires one-third less processing time.

Don states: "This new Du Pont film does more to make my job easier than any other film I know. It takes a lot of the headaches out of lighting and actually produces better pictures than you have any right to expect. Without doubt, 936 is the finest negative stock I've ever used."

For additional technical information on Du Pont Type 936 Motion Picture Film, send the coupon below:

---

**Du Pont Photo Products Department**
2432 A Nemours Building
Wilmington 98, Delaware

Please send me technical data on the new "Superior" 2 Type 936 Film.

Name ____________________________
Address ____________________________
City __________________ State ______}

Better Things for Better Living... through Chemistry
Screen Advertisers Introduce '59 Lines:

(CONTINUED FROM PAGE 22)

atre shorts in color on its new passenger cars and trucks and on used cars. Six of the films feature passenger cars, three demonstrate trucks, and two are official Ford service films. All of the productions provide space for tie-in by local dealers.

Edsel has just completed production on four full-color screen commercials featuring styling, economy, special advantages and the automobile's 1959 concept. Nine new color film ads are available on the 1959 Rambler, with accent on action on the highway, ease in parking, and roominess and economy.

Other auto-makers with new theatre film series for 1959 include Studebaker with nine commercials, DeSoto with 10, Plymouth with five, Mercury with four, and Lincoln with two.

GE Shows '59 Appliances

Activity in the screen advertising field has not been limited to the automotive industry. General Electric recently announced that it will produce 18 films next year on its home appliance line, including refrigerators, freezers, room air-conditioners, dishwashers, unit kitchens and ranges.

Schaeffer Pens has produced two new commercials, one featuring the “Lady Schaeffer” fountain pens and the other demonstrating the Schaeffer “Skipspert.”

Thirty-three Socony-Mobil Oil Company screen ads relate the role of the firm in supplying Mobil products throughout the world, from Indianapolis Speedway to far-off Malaysia, and Sinclair Refining has added five new color shorts to its existing program for year-around theatre screenings.

A new national advertiser on theatre screens is the Frostie Company, Baltimore, which has six full-color commercials in distribution on its root beer, each a complete unit needing no trailer. Distribution costs are borne totally by the company's dealer advertising fund. Three of the films are live-action productions and three are cartoons.

Bolstering the claims of producers of theatre advertising shorts is the recent report by Sindlinger & Company, business analysts, which shows that the impact of theatre-screen ads is greater among owners of television sets than among non-set owners.

Theatre Ads Are Remembered

The Sindlinger study revealed that TV set owners not only remember more about the theatre ads they see, but that they remember longer. In home interviews in four cities, 73.1% of TV set owners recalled seeing theatre-screen advertising on their last visit to the movies, and 78.6% could name one or more advertisers.

In non-TV set homes, 67.7% recalled seeing advertising on their last movie visit, and 73.7% were able to name one or more advertisers.

Researchers also questioned audiences in theatre lobbies, and found that 61.1% of TV owners recalled screen ads and 68.7% remembered one or more advertisers; whereas the figures were 76.1% and 76% respectively, for non-set owners.

Rapid Film Technique Starts “Selective” Shipping Service

A new film shipping service geared especially to the needs of sponsors interested in selective showings has been inaugurated by Rapid Film Technique, Inc. Called Rapid Film Shippers, Inc., the new firm will perform film handling tasks only, allowing clients to undertake full control of bookings, payments and audience reports.

At the same time, besides shipping services, the company will offer complete access to the film inspection, rejuvenation and restoration processes which Rapid Film Technique (“The Film Doctors”) has been performing for nearly 20 years.

Jack Bernard, president of two of the Rapid organizations, feels there is a need for an efficient film handling service for sponsors seeking highly selective audiences.


Further information on services offered is available from Rapid Film Shippers, 37-02 28th St., Long Island City 1, N.Y.

* * *

Colmes-Werrenrath Expands Space at Glenview Studio

* Colmes-Werrenrath Productions, Inc. has announced that all editing, projection and sales functions of the company will be moved from its downtown Chicago offices and housed in newly acquired space in the former Coronet Studio at 1037 Woodland Drive, Glenview, Ill.

* * *

Bornhauser Directs Training For Standard Oil of Indiana

* Bernard O. Bornhauser has been appointed manager of sales training for Standard Oil Company of Indiana at the general office in Chicago, it has been announced by Dwight F. Benton, sales vice-president.

Bornhauser has been district sales manager at Evansville, Ind., since 1957. He started with Standard as a service station attendant in 1936, and has held sales posts in five Midwest cities.

NOW...IN CHICAGO

a complete optical effects service

for Midwest producers

35mm to 16 mm
16 mm to 35 mm
35mm to 35mm
16 mm to 16 mm

ANIMATION • TITLES • EDITING • COLOR OR B&W

ROSS WETZEL STUDIOS INC

615 North Wabash Avenue Chicago SUperior 7-2755
When you make commercial films, the budget is sacred. It isn't like the old days in Hollywood when a big name director could go a couple of million over his budget and get away with it. Today if you exceed your budget, it very likely will come out of your own pocket. So do what other smart producers, directors, cameramen and sound engineers do. Consult CECO. Our experts have the know-how about equipment and money-saving techniques. We carry the world's largest assortment of professional cameras, lenses, tripods, recording, editing, lighting, laboratory and processing equipment, etc. There is never any charge at CECO for consultation. Come by for help with any problem, large or small.

Bell & Howell Continuous Film Printer
Prints either sound or picture by contact. Suction-cooled lanphouse: removable filter holders; 300 watt projection type lamp. Other B & H Models and accessories available. $4,600.00

Bowlds Animation Disc and Peg Bar
Animation Disc features oversize contoured glass; convenient rotation; positive lock; full vision sliding scale; and clear, opal, or frosted glass. Peg Bar has precision pegs so that cells slip on and off easily. Has countersunk holes and flush screws for easy attaching.
Animation Disc $47.50
Peg Bar 6.50

Moviola Film Editing Machine "Series 20"
Designed so that short pieces can be used without putting film on reels. Rear projection screen. Reversed by hand-operation switches. Other models and Rewinders, Synchronizers, and Sound Readers available.
Model UD20S (Illustrated) $1,925.00
Other Film Editing Viewers from $49.50

CECO Stop Motion Motor for Cine Special
110 volt AC operation; 1/2 second exposure. Has forward, reverse, on-off switches; frame counter; power cable. Attaches easily to camera without special tools.
$450.00

Weinberg-Watson Modified Version of Kodak Analyst
Gives flicker-free projection at speeds from 6 to 20 frames per second. Single frame operation forward and reverse without damaging film. Quick transition from continuous to single frame.
$795.00

When you can't budge from the Budget... see CECO

SALES • SERVICE • RENTALS

CAMERA EQUIPMENT CO., INC.
Dept. S 315 West 43rd St., New York 36, N. Y. Judson 6-1420
THE NEW PORTMAN ANIMATION STAND...

$3,670 with 50" Zoom

Here is the all new Portman Animation Stand with features and accessories found only on much higher priced stands. Check the new Portman Animation Stand against competitive models on following comparison chart and see why the Portman stand is the biggest, best buy in animation stands.

PORTMAN STAND X

<table>
<thead>
<tr>
<th>Feature</th>
<th>STAND Y</th>
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<tr>
<td>Camera carriage travel</td>
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<tr>
<td>Compound movement North, South</td>
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<tr>
<td>Compound movement East, West</td>
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<tr>
<td>Camera carriage ball bearing mounted</td>
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<td>Compound movements on ball bearings</td>
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<td>1 pc. cast iron bed</td>
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<td>Handwheel control for zoom</td>
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<td>360° rotation</td>
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<td>Peg track movement</td>
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<td>Table top size</td>
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<td>Camera carriage column construction</td>
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<td>Crawl titles pass between columns</td>
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<td>Fields covered in one continuous zoom</td>
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<td>Compound moves on ground steel</td>
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<tr>
<td>Counter</td>
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<td>Zoom counter and scale</td>
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<tr>
<td>Controls read facing operator</td>
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<td>Controls within reach of sitting operator</td>
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<tr>
<td>Cast construction throughout</td>
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<td>Hole thru table top to floor for projection</td>
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<tr>
<td>Free-spinning handwheel knobs</td>
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<tr>
<td>Camera carriage drive</td>
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<td>Camera carriage counter-weighted</td>
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<td>Adjustable leveling feet</td>
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<tr>
<td>Price of Stand and Compound</td>
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<tr>
<td>With shadowboard pantograph 4&quot; under lights</td>
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Newly Organized Television Film Association Seeks Standard Leaders, Cueing System for TV Film

A new organization, the Television Film Association, has been formed in Hollywood for the purpose of creating more unified and standardized operating procedures in the television film industry.

As its first two projects, the TFA is working to develop a standardized leader for television film, and a standard cue and cue mark for tv film which could be used by all tv stations adopting the system.

John P. Ballinger, of Screen Gems, is president of the new association. Other officers are: Bill Edwards, American Broadcasting Company, vice-president; Charles E. Buzzard, Buzzard Enterprises, treasurer; Miss Nancy Knutzen, of U.C.L.A., secretary.

Officers Name 5 Directors

Appointed by the officers to serve on the TFA board of directors were Robert E. Hufford, Eastman Kodak Company; Jack M. Goetz, Consolidated Film Industries; Edward W. Hunt, Jr., KTLA-TV; Robert C. Vinson, Armed Forces Radio and Television Service; and Howard Landau, Permalfilm.

Membership in the association, subject to approval by the board of directors, is open to any person employed by a company involved in or contributing directly to the production, distribution, or exhibition of television film.

Want Timing in Seconds

TFA is proposing that the new leader for tv film be graduated into seconds rather than feet, the present standard graduation for both television and theatrical leaders. Main objection to the present leader is that the 35mm footage graduation loses its meaning when reduced to 16mm and is of no practical use as an exact measurement. On the other hand, a tv leader graduated into seconds at the rate of 24 fps would not lose its value in reduction, and would provide a measurement of time more consistent with broadcasting operations.

President Ballinger, a member of SMPTE, is presently working on this development with SMPTE through Howard J. Schumaker, staff engineer, and N. R. Olding, operations engineer, of Canadian Broadcasting Company, to obtain SMPTE approval of the proposed leader as an industry standard.

Purpose of the proposed stand-ard cue and cue mark for tv film is to eliminate the present practice of separate cueing by each tv station. Adoption of a standard marking method, TFA believes, not only will save time at tv stations but also will prevent prints from becoming damaged by cue marks.

German Lab Equipment Maker Visits Oscar Fisher Plant

Karl Kindermann, president of Kindermann & Co., German manufacturer of photographic processing equipment with plants in Berlin and Wurzburg, was a recent visitor to the plant of the Oscar Fisher Company, Newburgh, N.Y., manufacturer of similar equipment in this country.

Mr. Kindermann and Oscar Fisher, president of the American firm, met during the recent 1958 Photokina in Cologne, and discussed working cooperatively in the design and manufacture of photographic processing equipment. The German concern makes extensive use of various plastics in its products, while Fisher specializes in the production of equipment made of stainless steel.
Auricon 16mm Sound-On-Film Cameras run

QUIET AS A CANDLE FLAME!

The Auricon Camera is unique, with noiseless operation as silent proof of precision design. It runs so quietly that no heavy and cumbersome external blimp (sound-proof enclosure) is required! For fast "set-up" and dependable filming of professional 16mm talking pictures, Producers and Cameramen choose Auricon to shoot pictures synchronized with Optical or Magnetic "double-system" recording equipment, or to record "single-system" sound on the same film taking the picture.

All Auricon Cameras are sold with a 30-day money-back guarantee. You must be satisfied!

🌟 Write for your free copy of this 74-page Auricon Catalog.

AURICON
A PRODUCT OF
BERNDT-BACH, INC.
6910 Romaine Street, Hollywood 38, Calif. / Hollywood 2-0931

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931
PICTURE PARADE

Sound Slidefilm Helps Sell New Wool Fashions for Men
☆ The Men's Wear Promotion Department of the Wool Bureau, Inc., has prepared a special sales training, animated sound slidefilm, Rainsgate to the Rescue, as part of its new program for retail stores.

The 15-minute film on new wool fashions for men is the core of the Fall 1958 sales training package designed to help men's wear salesmen increase their sales. The training kit also includes a leader's guide with complete instructions for use of the film as a discussion stimulator among salesmen, and suggestions for follow-up training. Also available are take-home leaflets for distribution to salesmen making up the training audience.

☆ ☆ ☆
9 Cartoon Films on Health Available for Public Showing
☆ A Health Awareness Series of nine cartoon films designed to encourage interest in both personal and community health has been released by the U.S. Information Agency for distribution through United World Films.

Non-technical in character, the films emphasize the relationship between cause and effect, rather than procedures. The subjects, ranging from 8 to 12 minutes in length, are:

The Human Body, What is Disease?, How Disease Travels, Cleanliness Brings Health, Infant Care, Tuberculosis, Defense Against Invasion (explaining vaccination), Water, Friend or Enemy, and Winged Scourge (showing means of combating the Anopheles mosquito, carrier of malaria).

Information concerning the use of these films is available from United World Films, 1445 Park Avenue, New York 29.

☆ ☆ ☆
1,000,000 Visitors See Film About Colonial Williamsburg
☆ More than a million visitors to Colonial Williamsburg, Virginia, have viewed the 15-minute motion picture, Williamsburg—The Story of a Patriot, since its premiere at the opening of the Information Center of Colonial Williamsburg on April 1, 1957.

The film, produced by Paramount in VistaVision, Technicolor and Todd-AO sound especially for Colonial Williamsburg, serves as a bridge of understanding for 20th-century visitors who come there to step back briefly into their 18th-century heritage. It is exhibited daily in two theatres at the Information Center.

Williamsburg was produced for Paramount by William H. Wright and directed by George Seaton. The script was written by Emmet Lavery, with music by Bernard Herrmann.

Millionth visitor to Williamsburg theatre, Mrs. John Trappe, gets commemorative gift from Carlisle Hamelsine, president of Colonial Williamsburg, Virginia.
Ten Leading Executives, each representing one sector of the economy, have predicted that 1959 will be a banner year for American business. Improving conditions that began in the last quarter of '58 are expected to continue through the first half of the new year ahead. Some of the forecasters predict that the last six months will be even better.

Speaking on December 9 at the annual "Outlook for Business" luncheon sponsored by The First National Bank of Chicago to more than 1,100 business leaders were Joseph B. Block, president, Inland Steel Co.; Edward Eagle Brown, board chairman, The First National Bank; Mark W. Cresap, Jr., president, Westinghouse Electric Corp., and Donald W. Douglas Jr., president, Douglas Aircraft Co., Inc.

Also optimistic about the future were Willis D. Gale, chairman, Commonwealth Edison Co., Charles H. Kellstadt, president, Sears Roebuck & Co., Franklin J. Lunding, board chairman, Jewel Tea Co., Inc., and Louis B. Neumiller, board chairman, Caterpillar Tractor Co. The oil industry was represented by Frank O. Prior, board chairman, Standard Oil Co. (Ind.) and the construction business by H. C. Turner Jr., president, Turner Construction Co.

Their viewpoints are summarized by Mr. Kellstadt's opinion: "the upward forces already started are strong enough to carry the economy forward to higher levels of activity in 1960 ... higher than in any other comparable period."

Will the film medium take its rightful place in the burgeoning business economy? New budgets approved by the American Telephone & Telegraph Co. for films on several important levels, including broad employee training projects, suggest that they will. Many other concerns, surveyed by Business Screen in recent weeks, have new pictures in finishing stages or on the planning boards for early '59 production. Still others are being budgeted.

It's time for all those directly concerned with the better and wider use of the film medium to join forces for the future.

Make your own list of resolutions for 1959 but let us suggest a few for your consideration:
1. The best product of our producers and sponsors, now current in the field (whether produced in 1955 or 1958), needs to be shown to the men who make decisions within large and small companies throughout the world. That includes showings to leaders of trade groups and policy-makers in local, state and Federal government.
2. Support every possible means of getting such films programmed at important gatherings where such leaders meet ... at the National Association of Manufacturers' next annual meeting, at the annual gathering of the United States Chamber of Commerce and before the leaders of the AFL-CIO. Men of this stature don't attend "film festivals" so let's cut down on expensive, self-adulation where tens of thousands of dollars are spent for wall decorations to please ourselves.
3. This doesn't preclude support of the international film events where the U. S. competes with other nations and where the vital problem of foreign trade is affected. The hard-working group represented by the Committee on Non-Theatrical Events (CINE) has set up effective procedures to serve the industry in this area.
4. Encourage film showings to individual companies on the highest executive levels, including the Boards of Directors. This is the responsibility of alert public relations executives within such companies as well as spokesmen for production and distribution firms.
5. Be aware of the enormous gains made in film distribution. That includes the potential theatrical audiences as well as public service showings via television and the nearly 500,000 16mm sound motion picture projectors in U. S. schools, churches, factories, etc.
6. As always, look to your own house for improvements: do films take too long to gestate? Shorten the time! Are we truly imaginative, really creative in every possible way? The screen is wider, the colors more brilliant and definitive, the music richer ... let your thinking go wide, brilliant and richer, too.

For ourselves, we are proud of the accomplishments of 1958—of the producer groups who worked together in New York, Chicago, the Twin Cities and San Francisco and for the privilege of working with them ... of the members of IAVA who met in St. Paul, Princeton and Washington, D.C. To all of you and to every one of our thousands of loyal readers ... a happy, healthy and prosperous New Year!

—OHC
PRSA Conference

"Great Forces Shaping Our Future" Discussed by Public Relations Men

More than a thousand public relations executives from all over the country met in New York last month for the annual national conference of the Public Relations Society of America, Inc.

"The great forces shaping our future" provided the theme of the meeting as public relations men discussed the political, economic and sociological forces at work in the United States today, and the role of communications in accelerating and causing these changes.

A leading event of the three-day meeting was a film composed of interviews between United Press International correspondents and newspaper publishers in nine foreign countries, filmed by United Press Movietone News.

The advice to the people of the United States on their international manners ranged all the way from the Egyptian view that we have been insulting and have tried to hinder the development of the Egyptian people to the Italian statement that we need only continue being as generous as we have been up until now with our friendship.

Among workshop sessions conducted at the PRSA conference were two concerned with audio-visual media: William J. Ganz, representing the Film Producers Association of New York; Arnold Lerner of the International Business Machines Company; and Richard Milbauer of Newsweek, were chairmen at a session "Utilizing Public Relations Films Effectively."

**YOUR 1959 CALENDAR OF FILM FESTIVALS & MEETINGS**

<table>
<thead>
<tr>
<th>Month</th>
<th>Event Description</th>
<th>Location</th>
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<tbody>
<tr>
<td>February 2-4, 1959</td>
<td>15th Annual Motion Picture Production Workshop, presented by The Calvin Company. Sessions will include screen illustrations, displays, talks by film producers, film users, Calvin personnel. No fee for sessions or banquet. For details write The Calvin Company, 1105 Truman Road, Kansas City 6, Mo.</td>
<td></td>
</tr>
<tr>
<td>February 10, 1959</td>
<td>First Home Fashions Film Festival. Sponsored by the National Home Fashions League, 767 Lexington Avenue, New York 21. Entries limited to 16mm films produced during 1957 and 1958 on topics in the home fashions-home furnishings field.</td>
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</tr>
<tr>
<td>March 16-18, 1959</td>
<td>Third Medical Motion Picture Workshop, sponsored by the Veterans Administration and presented by The Calvin Company. Sessions will include screen illustrations, displays, talks by leading medical film producers and film-users.</td>
<td></td>
</tr>
<tr>
<td>April 29-30, 1959</td>
<td>7th Annual Columbus Film Festival, Columbus, Ohio. Screenings and Festival Banquet at Fort Hayes Hotel. Films produced during 1956, 1957 and 1958 are eligible for judging, if they have not been entered in previous Columbus Festivals. Deadline for film entries: March 1, 1959. For entry form and detailed information, contact D. F. Prugh, Film Council of Greater Columbus, Memorial Hall, 280 E. Broad St., Columbus 15, Ohio.</td>
<td></td>
</tr>
<tr>
<td>May 4-8, 1959</td>
<td>58th Semi-Annual Convention of the Society of Motion Picture and Television Engineers, Fontainebleau Hotel, Miami, Florida. Theme: &quot;Films and Television for International Communications.&quot; Program Chairman, Garland C. Misener, Capital Film Labs, Inc., Washington, D.C.</td>
<td></td>
</tr>
<tr>
<td>June 9-13, 1959</td>
<td>Sixth International Advertising Film Festival, Cannes, France. Sponsored jointly by International Screen Advertising Services and International Screen Publicity Association.</td>
<td></td>
</tr>
</tbody>
</table>
Adam Hathaway, as company president, defines productivity: “To get more of what is materially important to you, you must first produce more of what is useful to others.”

A scene from “1104 Sutton Road”

A Champion among sponsors

A Library of Informative, Challenging Films Covering a Wide Range of Subjects Is This Paper Company’s Contribution to Community Relations and Good Corporate Citizenship

THE CHAMPION PAPER & FIBRE COMPANY has long held a well-merited reputation for quality products among the printing and converting trades and their customers who use its fine white papers in markets throughout the world.

To the millions of persons who have viewed one or more of the five public relations motion pictures sponsored by Champion since it launched a precedent-breaking film program less than a decade ago, this paper-maker has also become a courageous spokesman of thought-provoking, timely screen fare which has stimulated countless hours of audience discussion. That objective was certainly the aim of the two most recent Champion motion pictures: Production 5118 (a study of personal communications) and 1104 Sutton Road (which deals with the highly debatable issue of employee productivity). Both of these films are dedicated to the simple premise of getting their viewers to think for themselves about the vital issues involved.

That the more than 14 million members of Champion’s film audience have most certainly included a good many business leaders and other paper users who thought this progressive concern also deserved their favorable consideration as a potential supplier has been evident in its sales leadership. But there isn’t a product mention or “commercial” in either of the two pictures cited other than the usual sponsor credit title.

Public relations is definitely a guiding force in Champion’s basic philosophy. Its former public relations director, Dwight J. Thomson, under whom the film program was initiated in 1949, has since assumed a larger role in the office of the president as executive vice-president for personnel and public relations. R. Calvin Skillman, now in charge of the company’s department of public relations at the Hamil...

(Continued on the next page)
A Champion among sponsors:

(cont'd from preceding page)ton, Ohio headquarters, was the company’s representative who supervised the film program at its outset. He continues to give active, aggressive leadership to both production and film distribution.

The initial stimulus for an expanded film activity dates back to that eventful day in 1949 when president Reuben B. Robertson, Jr. suggested that Champion replace its outdated sales film (Paper Cones to Life) with a new public relations motion picture. Three ideas were submitted by p.r. executive Cal Skillman—and all three were accepted.

The film project was assigned to Public Relations and a survey of film producers undertaken, the prime objective being to select a company qualified from the dual viewpoint of facilities and experience. Wilding Picture Productions, Inc. won the assignment.

These "first" three motion pictures covered three highly-diversified fields:

1. Good Business was created to deal with Champion’s relations with its friends and neighbors as a company — to show the human values inherent in a good business. Its intended audience was industrial and community groups. The theme exemplified Champion’s own philosophy on its responsible role in community relations “as a practitioner of the profit system and a believer in the benefits of industrial democracy.”

2. Deep Roots, which turned out to be the keystone film in this trilogy, told of changes in the South’s agricultural patterns which followed the discovery and application of pine in paper-making. Champion had turned to small woodland owners in the rural South, taught them scientific tree farming, and turned neglected acres into cash crops. Portrayed through the story of a typical Southern family, Deep Roots was to show the results of cooperation between an industry and the people whom its program affected.

3. Paper Work was the single picture which directly involved the company’s finished products, depicting the versatility of paper as a raw material. Primarily a sales film, it was to be aimed chiefly toward customer audiences.

The achievement of these objec-

tives on the screen was preceded by months of research by Wilding writers Sam Beall (Deep Roots and Paper Work) and John Davenport (Good Business). Personal interviews with church and community leaders, with Champion officials all down the line and attendance at a six-week company sales training course, gave these experienced writers the essential insight and know-how which went into their first scripts. These mss. were tape-recorded and then presented to Champion personnel in all divisions for comment and approvals.

Shooting on all three pictures began in Wilding’s Chicago studio in June, 1952; location sequences in the Carolinas, Texas and Ohio and in printing plants around the country also were filmed through five months ending in October of that year. Deep Roots became a 30-minute color film which, despite Champion’s restrictions on audience types, has been shown to 58,855 audience groups, totaling 4,387,977 persons by Dec. 31, 1958. It made its debut in 1952.

Good Business and Paper Work, both 30-minute color films, have also earned enviable audience records. The former had 31,493 showings to 3,039,745 persons by Dec. 31; Paper Work recorded 40,403 showings to 3,791,965 persons at the same date. All three films were given to Modern Talking Picture Service, Inc. for national distribution via that company’s 28 regional film exchanges.

It was an auspicious beginning.

* * *

* Fortified by its favorable experience on these three “conventional” themes, Champion’s progressive philosophy took the company a giant step forward in its film concepts. Important clues to this acknowledgment of “corporate citizenship” have been expressed by president Robertson: “To many people a corporation is inanimate—it is without feeling,

“I’m just part way up the totem pole—right in the middle all the time. What can I do?”

—Foreman, “1104 Sutton Road”

“Produce! Produce! That’s easy to say when all you have to do is push people around...”

—Worker, “1104 Sutton Road”

“I want my husband to paint the kitchen and lots of things. But they work him too hard at the factory. They don’t appreciate him. They don’t pay him enough. He should fight for what’s coming to him. Believe me, I could tell them a thing or two.”

—Wife, “1104 Sutton Road”

B U S I N E S S S C R E E N M A G A Z I N E
A Tribute to Our Customers

In recent years the ARRIFLEX has become the most successful professional motion picture camera. Its many superior features and outstanding advantages which contributed to its success have been enumerated in a series of advertisements, published over the years in the trade magazines.

Every camera is only a tool, a means to an end, the end being the picture it is to make. To produce a picture of optimum quality, with the least amount of effort, in the shortest possible time and at the lowest cost -- that is the task in which the ARRIFLEX distinguishes itself in the opinion of people who are best able to judge: the ARRIFLEX users.

In some of our previous advertisements we have already featured many of our customers who use and love the ARRIFLEX. They were selected from a long list of well-known firms, institutions and governmental agencies. Now, we are paying a special tribute to another very important group of ARRIFLEX users: the film producers. The fact that so many of them have chosen the ARRIFLEX for so many of their successful productions is incontrovertible proof that the ARRIFLEX has become the most important camera in the field.

We thank the producers listed for providing us with the information for these pages. It is our intention to publish a similar list next year and for many more years to come. Therefore, would those of our customers who did not answer our questionnaire on time, or who are not on our list, please write to us, so that we may be sure to include them in our next series?

The engineering and production staff of the ARRIFLEX factory join us in saluting these and all our other customers and thank them for the confidence placed in our equipment. All of us pledge to continue our best efforts to keep the ARRIFLEX what it has been acclaimed to be: the most desirable and successful tool for the motion picture industry.

KLING PHOTO CORPORATION

Paul Klingenstein
President

The theme idea of “corporate citizenship” kept recurring in the company’s thinking.

The result was a “film story within a story.” Production 5118

The company’s latest motion picture, 1104 Sutton Road, a 30-minute production in Technicolor (and its fifth made by Wilding), is based on a theme that can start

‘‘DEEP ROOTS’’

30 minutes • color

• This dramatic narrative shows
"I'm just part way, in the middle all

"Produce! Produc all you have to do

"I want my husba lots of things. But, at the factory. They don't pay hi, for what's coming could be a

Minersweeping Explosive Cutters U.S. Navy
Explosives & Terminal Procedures IRE Enroute & Terminal Procedures U.S. Navy
Progresso TV Comm's. McCann-Erickson, Inc.
Boluva TV Commercialss, Carlo Vinti Adv.
Roosevelt Raceway Heinemen, Kleinfeld, Shaw & Joseph, Inc.
*Dipsey Doodles Richard K. Mahoff
*Cheese Doodles Richard K. Mahoff
*Manhattan Shirts Pack Advertising
Clowning Around Atson Productions
Exploring the Farmland Roy Wilcox Prod.

MIDDLE ATLANTIC

AMERICAN FILM PRODUCTIONS New York, N.Y.

Minesweeping Explosive Cutters U.S. Navy
Explosives & Terminal Procedures IRE Enroute & Terminal Procedures U.S. Navy
Progresso TV Comm's. McCann-Erickson, Inc.
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Exploring the Farmland Roy Wilcox Prod.

FILM GRAPHICS INC. New York, N.Y.

The Film Sell New York, N.Y.

The Film Sell New York, N.Y.

FOREST FILMS, INC. New York, N.Y.

*DOMA Art New York, N.Y.

W. M. J. GANZ CO. New York, N.Y.

Man & Car New York, N.Y.

The Ordeal of Thomas Moore New York, N.Y.

LARK MUSIC New York, N.Y.

COURTNEY HAFELA New York, N.Y.
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‘DEEP ROOTS’
30 minutes • color
This dramatic narrative shows
"I'm just part way in the middle all right."

"Produce! Produce all you have to do.

"I want my husband lots of things. But at the factory, I don't pay him for what's coming could tell them a"
THE CALVIN CO.  Kansas City, Mo.  (Continued)

Adams Ranch  In the Middle  The Grapevine  Processing Nuclear Reactor Fuels & Wastes  The Perennial Guest The Greatest Gift  Exploring God’s Wonders
Transportation By Water  Contract Maintenance  Our Big Issue
Phillips Petroleum  University Films  University Films  Union Carbid

CAVALCADE PROD. INC.  Lake Zurich, III.

VOLUME 1

Chih-Te Chin

THE LAWRENCE ASSOCIATION, PRODUCTIONS, Morton Grove, Ill.

COLOS-VERRENNATH PRODUCTIONS, INC.  Chicago, Ill.

JOHN COULBURN ASSOCIATION, INC. Wilmette, Ill.

COMMERCIAL CORPORATION  Western Springs, III

CORONET INSTRUCTIONAL FILMS  Chicago, III.

THOMAS COUNTRYMAN FILM PROD. & CONTINENTAL FILMS Minneapolis, Minn.

DOW CHEMICAL CO.

The company's latest motion picture, "104 Sutton Road", a 30-minute production in Technicolor (and its fifth made by Wilding), is based on a theme that can start

CUMMINS PROD. Chicago, Ill.

WILLIAM E. DENEEN

Huntington Woods, Michigan

"DEEP ROOTS"

30 minutes color

- This dramatic narrative shows

Producers Choose ARRIFFLEX!
I am just part way in the middle all Produce! Produce all you have to do

I want my husband lots of things. But at the factory. They don't pay him for what's coming could tell them a

America's Most Successful

picturing the versatility of paper as a raw material. Primarily a sales film, it was to be aimed chiefly toward customer audiences. The achievement of these objec-
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**DEEP ROOTS**

30 minutes • color

• This dramatic narrative shows
“I’m just part way in the middle all

“Produce! Produces all you have to do

“I want my husband lots of things. But at the factory! They don’t pay him for what’s coming could tell them a


dedicating the versatility of paper as a raw material. Primarily a sales film, it was to be aimed chiefly toward customer audiences.

The achievement of these objec-
to this acknowledgment of “corporate citizenship” have been expressed by President Robertson:

“...to many people a corporation is inanimate—it is without feeling,

America’s Most Successful Producers Choose ARRIFLEX!
sympathy, or interest in what takes place around it—a rather impersonal creation with its eye primarily on the balance sheet. However, to others a corporation is more—much more.

"It reflects the personality of those who guide it. It is, in fact, a citizen of the community in practically every sense of the word, with the exception of the right to vote. Between those two views we may find the status of practically every corporation. By its own course of conduct a corporation is placed somewhere along the scale between the inanimate and the good corporate citizen."

An enthusiastic spokesman of better personal communications all along the line; in business, the community, government and individual relations, president Robert-son's image of a good corporate citizen's responsibility for taking an active role in what it believes to be a general public need became the theme of Champion's fourth picture in this public relations series—a film on communication.

That film, Production 5118, is easily one of the most discussed, and most profitable picture ventures ever undertaken by an American company. It has won six awards, including that of the Freedoms Foundation. It has developed a continuing flow of "fan mail" from its viewers and these include many company presidents and other top executives.

And to date, it has enjoyed (under tight audience restrictions which exclude television showings) 68,993 showings to 2,909,023 viewers. There probably isn't a single person among these who hasn't been stimulated to some kind of reaction to 5118. A controversial ending has been well received by 80% of its viewers; about 20% have expressed some very positive sentiments that the ending should be changed. But the vast majority of those who have seen this picture and commented on it in stacks of letters have praised Champion's courage and imagination in the handling of a topic which is much discussed but has had all too little done about it—at least on the screen.

The story of Production 5118—and the decision to follow a broader course in Champion's film concepts which made this film possible—began on May 22, 1954. The theme idea of "corporate citizenship" kept recurring in the company's thinking.

The result was a "film story within a story," Production 5118 presents significant episodes within the life of one Philip Baxter, president of a corporation (mythical but very much "alive") and it interprets the actions of its principal characters through imaginative episodes in which the actors sometimes impersonate the characters of the story and sometimes discuss the roles they portray.

What Production 5118 aimed to achieve was the stimulation of thoughtful discussions among audience groups on their own communications problems. You get an idea how widespread that result has been through just two of many thousands of audience comments like these:

"The effect on the audience was electric. After they caught their breath there was a full hour of discussion about the picture..." (American Viscose Company).

"We showed your Production 5118 to several hundred of our employees in the Washington and Idaho areas. The picture is so good and was so well received...would like to take it to all of our approximately 11,000 people as part of our Human Relations Follow-Up Program..." (Pacific Telephone and Telegraph Company).

Production 5118 began its audience career in auspicious fashion. Its world premiere showing was in Mid-November, 1955 at the 8th National Conference of the Public Relations Society of America. Many large audiences at conventions and other assemblies have requested its showing as a featured event. At such places, a Champion spokesman usually appears and a brief epilogue talk is given.

Major film awards at Columbus, Cleveland and Stamford were followed by the House Magazine Institute Award and the Golden Reel Award of the former Film Council of America. The Gold Medal award of the Freedoms Foundation is a cherished acknowledgment of its contribution to the "American way of life."

As a paper maker, Champion well appreciates the importance of supplementary, printed materials and its portfolio which accompanies 5118 has been cited by the Graphic Arts Association.

**

On the premise that "what's past is only prologue" Champion embarked on its latest and even more provocative film project in 1958.

The company's latest motion picture, 1104 Sutton Road, a 30-minute production in Technicolor (and its fifth made by Wilding), is based on a theme that can start

THE CHAMPION FILMS

"1104 SUTTON ROAD"
30 Minutes • Technicolor

- This picture doesn't "preach" productivity from the viewpoint of management—or from any one viewpoint. Instead, it portrays the many-sided attitude of one person toward productivity as he looks at it through the eyes of a husband, a worker, a foreman, and then, of the president of his company. Each time, he thinks he has the problem of productivity licked, only to encounter it, unchanged, assailing him on a new flank. Finally, the play's central character does see something—the focal point of the problem. Imbued with new understanding, he employs it as president, again as foreman, again as a worker, and finally as a husband. Each time it works.

Program Materials: in addition to the 16mm sound print of "1104 Sutton Road" there are bulletin posters, news releases and a "Meeting Leader's Guide" containing suggested introductory remarks and discussion questions. A discussion-starting "trailer" film featuring individuals representative of typical groups is available on special request.

"PRODUCTION 5118"
30 minutes • color

- This picture does not tell a story of a business or a product. It does dramatically spotlight a problem which concerns all people. Production 5118 is a mature study of personal communications—the way we try to transmit our ideas so they will be understood by others. It develops the simple and sound conclusion that only in an atmosphere of mutual understanding can we achieve voluntary cooperation in our homes, our work, our community and in the world we all share.

Program Materials: include a discussion "flip chart" and a Program Chairman's Folio.

"DEEP ROOTS"
30 minutes • color

- This dramatic narrative shows
**‘DEEP ROOTS’**
how an industry developed the use of pine in making paper, with resulting changes in a typical Southern rural family's lives...

**GOOD BUSINESS**
30 minutes • color
- Answering many basic questions about our free competitive enterprise system, this film is about a company and its friends and neighbors. It takes viewers into crossroad villages, large cities, entire states—Ohio, the Carolinas, Texas—to show the human values of good business.

Chats with the people who work for this particular company show how and where they work. Talks with members of their communities—ministers, school superintendent, banker and Chamber of Commerce secretary show that “all must profit to make good business work.”

**‘PAPER WORK’**
30 minutes • color
- The manufacture of fine paper is the theme of this picture. From pine forests to mills and inside the paper plant where pulp becomes fine-quality paper, this film details both processes and attitude: one company's standards and how they are maintained. Color and photography are combined with a rich musical score.

**A Champion among sponsors:**
(cont’d from preceding page)
a good argument almost anywhere in the business world today. That theme is—productivity.

The argument arises, Champion officials felt, because the word “productivity” means so many different things to different people. Some link it with automation, and they're afraid of it or eager to embrace it, depending on their viewpoint.

Others say it's a dirty word that means “speed-up.” And still others hold that “productivity” is really a good word; that it embodies all the elements of free enterprise, competition and progress that have allowed American industry to rise to its present high position.

But in its widest sense, productivity is a very abstract subject and a tough nut for the film writer to crack. More so if it is to be handled forthrightly for an industrial audience on all levels.

The message of Champion's latest film, completed and released via Modern on August 15, 1958, is that “the things you want, in material or any other form, come to you from others. But you have no real control over these things. You only control what goes from you to others—products or attitudes or whatever it may be. So only if you produce more of what other people need and want can you indirectly control more of what comes back to you. And in the understanding of this lies the secret of productivity.”

As in the case of Production 5118, the film audience is just now warming up to the subject of Sutton Road. 700 prints are being kept in circulation through Modern exchanges and, like Production 5118, this most recent picture is accompanied by excellent collateral materials of the same type.

A preview print distributed by Business Screen on several test showings earned the commendation of an oil company's specialist in the field of labor economics as the “best treatment of productivity” he has encountered. Used in a regular training course as a discussion stimulator, it scored well.

By December 1958, a total of 5,462 showings to 195,180 viewers had been registered through Modern's 28 exchanges and the word was just beginning to get around.

* * *
- And how does Champion feel about the film medium, its role in the “corporate image” and the results of this major effort? For one thing, Cal Skillman has noted:
  “While Production 5118 was not designed as a “sales” picture, one of the most startling developments has been its use by our sales offices. Our salesmen are constantly being called on to show the film to many top management people. Mr. Skillman summarized Champion’s viewpoint toward the film medium in a talk at the University of California last May:
  “They must meet an audience need as well as a company need. They’re a waste of time and money if they don’t.
  “And, finally, they must be considered as only a part of continuous, long-range programs involving and complimenting many other segments.”

The president sums it up in “1104 Sutton Road”—

"Our people must be made aware that we are all in this together—unified. That same unity must be extended to include our industry, our communities—uses, even our nation.”
New “Eyes” for Space Travel

Inertial navigation, which enabled the submarines Nautilus and Skate to navigate precisely to the North Pole, is the subject of a new motion picture, Destinations of Tomorrow, released by Autonetics, a division of North American Aviation.

Produced by Autonetics' motion picture department under the supervision of Jay E. Gordon, the 16mm, 12-minute sound and color film traces the development of inertial navigation systems. Since 1945, Autonetics has developed a series of inertial autonavigator systems for aircraft, missiles, and for possible use in space vehicles, in addition to those adapted recently for ship and submarine use.

Destinations of Tomorrow describes not only the basic scientific principles involved in the autonavigator systems, but also the construction and testing of the equipment. Highlights include aircraft and missile applications — the F-86 Sabre Jet, the Air Force X-10 missile and the Navaho, as well as the USS Nautilus.

The film was written and directed by Cal Reed, with photography and editing by Lee Dobbs. Available for public, non-theatre and television use, Destinations of Tomorrow may be obtained for showings upon request to the Public Relations Department, Autonetics, 9150 E. Imperial Highway, Downey, California.

Life Story of a Satellite

“Explorer in Space” Pictures Successful Launching, Explains Purposes and Benefits of Rocket Research

Explorer in Space, 10-minute documentary believed to be the first complete motion picture record of a successful satellite launching, has been released by the U. S. Information Service for distribution through United World Films, Inc.

Rating the importance of the Army's achievement as one of the great scientific achievements of our time, the film explains the purposes of rocket research with its resulting data being made available to scientists everywhere.

Shows Assembly of Jupiter-C

The assembly of the Jupiter-C rocket, 70 feet in length, is shown at Cape Canaveral, Florida, where the most important test launchings have been made.

Cameras showing the placing of the Explorer, with its sensitive instruments, into the nose cone of the Jupiter, and then the successful launching is seen in actual photography with animated sequences illustrating the succession of thrusts as the device soars into outer space at a speed of 18,000 miles per hour. The final stage propels the satellite into orbit.

How to Arrange for Showings

Information regarding the public use of this film may be obtained by writing United World Films, 1445 Park Avenue, New York 22.

Photography: Space Science Tool

“Destinations of Tomorrow,” Autonetics' new film on inertial navigation.

"We may be sure that much of the information about outer space will be obtained by photography. Just as the camera has been the astronomer's indispensable tool, so it will probably be the primary tool of the space scientist.

"Take man's first exploration of the moon, for example. We may safely predict that rockets in orbit around the moon will be the first successful instruments for relatively close-up study of the moon's surface—including the moon face which remains forever hidden from direct earthly view.

"How are these orbiting rockets to give us the information they are sent to gather? . . . Photography practically guarantees a satisfactory solution. Your imaginations will hardly be strained if you conjure up a rocket carrying automatic cameras with telephoto lenses and automatic processing equipment. Add the TV system needed to scan the finished film minutely and transmit the image back to earth and you have a capable instrument for doing the job. This possibility, I dare say, strikes you as much less fanciful than did the idea of sending photographs by wire or wireless when this was first proposed a relatively few years ago. . . .

"When man himself eventually goes out into space, it's a dead certainty that he'll take his cameras with him. Of course, he may need some special optics—some newly designed equipment—incidental problems, I should say, which you will have to solve for him. . . .

"You are probably aware of current plans to study the spectra of Mars from a high-flying balloon, 100,000 feet above the earth. Surely these efforts foretell the day when man will visit this provocative neighbor of ours. . . . You are, I may not live to see his triumphs, but we'd better get busy with our preliminary assignments all the same. Keep in mind all the celestial reconnoitering by photography which must be done in advance."

Donald McMaster, Vice-President and General Manager, Eastman Kodak Company, addressing the Society of Photographic Scientists & Engineers, October 9, 1958.

THE BIG 9TH ANNUAL PRODUCTION REVIEW IS COMING!

The authoritative, complete listing of all qualified producers of business and television film cross-indexed for easy reference use, will appear in February, '59. The 9th Annual Production Review contains many new features for the film buyer.
**Camera on MARTIN**

Prime Producer of Military Aircraft, Missiles
Uses Film Medium to Inform Government, Public

White Sands, Muroc Lake, China Lake, Edwards Air Force Base, Fort Sill, Redstone Arsenal, Bermuda, Puerto Rico, Newfoundland, Germany, on a carrier in the North Atlantic, and in submarines in the Caribbean Sea.

Martin's motion picture section works for both the Presentations Film Unit on classified projects for military and government agencies, and for the company's Information Services on subjects for release to the general public.

**Progress Reports on Film**

The Presentations Film Unit, a part of the Martin Company's Engineering Division, turns out progress reports on the test and development of guided missiles and aircraft. Headed by William F. Romeike, the unit has two directors and two script writers.

After the camera work has been completed by Martin's men, the film is sent to an outside source for editing and sound work, with the supervision furnished by the Presentations Film Unit writer assigned to the project.

Major problems here are turning out a first-quality film under an urgent deadline, and trying to coordinate shooting with the military so as not to interfere too much with the operation or missile launch. It's also a major problem in logistics to get men and equipment to many of these operations.

Another problem is simply that of waiting. When you're working with missiles, you don't just go out and shoot the scenes and then come home. The shoot may be postponed again and again. Then you just sit in the desert, or in the rain, or wherever you may happen to be—and wait, maybe for more than a week.

"Veterans" Film Blast-Offs

Martin prefers, whenever possible, to use its own experienced cameramen on these jobs. Since they've usually been on the missile or plane project from the beginning, they know what to look for. Also, they're accustomed to filming missile launchings and tracking, and won't forget what they're there for at blast-off time.

In shooting their film reports of aircraft test flights, Martin camera crews have gone to the air themselves in F-100s, F-94s, L-19s and helicopters. On the recent first flight of the P-6M Seamaster jet seaplane, the men used a Sec-Bee amphibian, a Navion, a T-33 jet and four F-11F Grumman jets.

The scenes below record satellite launching as (left) an 11-ton rocket tarts space trip carrying 21½ lb. satellite in nose.

Martin film-makers on location at Cape Canaveral. From left: Cliff Peacock, Information Service, Tim Hale, Orlando unit; and Ned Stephenson, cameraman.

Below (center): First stage drops off, its fuel expended. Right: Retro-rockets "brake" second stage, let third stage coast clear.
with remote camera installations.

Responsible for the production of films for release to the general public is the company's Information Services, of which F. N. "Jim" Nutt is director. Clifford L. Peacock is in charge of this particular activity.

With Peacock handling the writing, directing and production, this unit usually completes three or four films of the public relations type per year, all on unclassified subjects.

Here again, the film is sent to Capital Film Labs for editing.

Above: Giraffe carries camera crew aloft for a Matador test.

Typical of the films produced by Martin for public release is The Missile Man, reviewed in Issue 2, Vol. 19 of BUSINESS SCREEN. Telling the story of the activities which culminated in the successful launching of the Air Force's Matador missile, The Missile Man was filmed on location in Orlando, Fla., with the actual launching sequences being made at Cape Canaveral. Working with Peacock and the Martin camera team in this film were members of the 17th Tactical Missile Squadron, now stationed in Formosa.

Five PR Pictures at Modern

At present, Martin has three other public relations films in distribution through Modern Talking Picture Service, Inc. They are Horizon Unlimited, the story of the Viking research rockets; The Intruder, dealing with the problem of jet noise; Look to the Sea, on seaplanes and the water-based concept; and Project Vanguard.

Usual practice is to put 100 color prints and 30 black-and-white prints (for TV) with Modern. In addition, many groups within the company — Sales, Customer Service, and Technical Representatives, for instance — buy quantities of prints for their own use.

In the case of The Missile Man, the Air Force bought 250 prints for its own use. The film was shown last February over the ABC-TV network, and NBC has obtained a print for continuous showing over closed-circuit color TV at the Brussels World's Fair.

Latest Is "Project Vanguard"

Martin's latest film release is Project Vanguard, showing the step-by-step development of the Vanguard rocket launching vehicle from its inception to the actual firing of a satellite-carrying missile. Animated sequences show down and launch. Crisp, dramatic sound was contributed by Frank Maniglia, Capital's chief sound man.

Prints were held back pending a successful launching; a "crash program" of TV showings was set up for Martin by Modern to coincide with the orbiting. This project didn't materialize, for the final effort didn't succeed. However, after the film's release, Modern received 150 TV confirmations in the first three weeks.

Below: Vanguard on its pad in a dramatic night scene. White band on rocket is frost from liquid oxygen used as first stage oxidizer.

Above: Martin cameras peer into a test cell to report on some of the development work being done on a military project.

Below (left): Satellite is separated from third-stage rocket at 18,000 mph. (Right): Orbiting satellite in "Project Vanguard."
SEARS ROEBUCK AND THE FILM
The World's Largest Retailer Takes a Firm Step Forward in the Film Medium and a Broad Look Ahead

Sears, Roebuck and Company, world's largest retail merchandising organization, has for eight years been making increasing use of motion pictures and sound slide films as effective and economical media of communication with employees, customers, and the general public.

Principal use of motion pictures within the Sears, Roebuck organization in this period has been for communicating with its "family" of 225,000 employees in its 725 retail stores, 11 mail-order plants, and 850 catalog sales offices in the United States.

The Three Personalities of Sears
Sears, as an Employer, begins its film "talks" to new employees with Starting With Sears as part of their induction into the Company.

Sears, as a Merchant, has made only a small beginning so far in using the motion picture medium to present its merchandise to the general public. In 1956-1957 it produced an experimental series of 73 television commercials or distribution to all stores who wanted them. The vast bulk of Sears advertising is placed in newspapers. It is unquestionably in the field of advertising that the company's most promising potential as a film-sponsor lies.

Sears, as a Citizen, brings to the public in the United States such motion picture productions as the widely-praised Endowing Our Future, Your Community, and a new film, Distributive Education, under the sponsorship of the Sears, Roebuck Foundation.

The Sears organization is also addressing itself via motion pictures to young people in search of careers in retail merchandising; and to its suppliers and the peoples of Latin American countries, where it has 59 retail stores and 15 sales offices and in which its ultra-modern facilities are often the finest in these lands.

In addition to its motion picture program for employees and the public, Sears also is a very active producer and user of sound slide films for the multitude of internal education and training tasks in its sales and service operations.

Films help the company to carry out its business philosophy, phrased in a vestibule inscription above the main doorway of its Chicago headquarters offices: "Sears must account for its stewardship not only on the balance sheet but also in matters of social responsibility."

Modern Film Program Began in 1950
Sears' activities in the motion picture medium had their start in 1950, and the company's first major film series, The Story of Sears in America, was released for showings to employees in February, 1952. This eight-film unit, originally produced and intended for circulation to Sears employees only, is now in general distribution through Modern Talking Picture Service.

Cites Need for Economic Education
The activities which culminated in the making of the motion picture series on The Story of Sears in America were a part of the company's program of massive post-war expansion. Sales tripled between 1945 and 1956. In connection with this expansion, General Wood, then Sears' board chairman, said in a message to the company's officers and their staff assistants: "Sears management should do more than we have done so far to educate our employees in the economic facts of life. What do our employees know about economics? What do they know about the competitive system of doing business, about democracy, actually? Please research this project and come up with some suggestions for a program that our board of directors might approve."

By 1950 it seemed as if some sort of film record of the "On to Chicago" meetings might provide a suitable program. Some two thousand Sears executives from around the country took part every ten years in an "On to Chicago" convention at headquarters—"Parent" to Sears' people. Tape recordings of the 1950 meetings were made and slide films prepared for employee showings. Their reception by the field organization was disappointing. The vitality of the "live" convention was just not there.

Special Study Group Is Brought In
So it was decided to go at the problem of educating employees in economics from another tack. In the Spring of 1950, the company called into consultation Sumner Slichter, Harvard economist; Peter Drucker, author and analyst of the modern American corporation; Fred Harbison, then head of the Industrial Relations Center of the University of Chicago; and Frank Cellier, then executive producer of Encyclopaedia Britannica Films, and now

Left: Setting up board meeting scene for one of Sears' "Annual Report on Film" productions. Standing in background is F. B. McConnell, board chairman of Sears.
Sears' producer of informational programs, including motion pictures.

Working with these men was a committee of Sears vice-presidents and other senior executives, with the late Senator Robert LaFollette as outside consultant and chairman. This autonomous group met for approximately two full days a month over a period of more than two years.

How "Story of Sears" Series Began

After reviewing motion pictures and other materials which had been produced by industry, by labor unions, and by other organizations who had attempted to tell the story of the American system of competitive enterprise, the committee concluded that there was only one way in which Sears could do the project justice: by telling the story in terms of the company itself and its place in the development of the American business system.

To this end, the committee presented to the company's board of directors plans for the production of a series of motion pictures which would be the spark plug for the discussion sessions that would be the real pay-off of the program.

Called The Story of Sears in America, the program was made up of eight individual units, each consisting of a motion picture, a discussion leader's guide, take-home pamphlets, and comprehensive informational booklets. Production costs approximated $1,000,000. The company estimates that it cost another $5,000,000 in payroll to present the program to some 200,000 employees at more than 71,000 discussion sessions led by 2,600 trained discussion leaders. The program was warmly received—and apparently the experience convinced Sears' top management that motion pictures had an important place in the company's future planning.

A Tribute to "The American Way"

The purpose of the series was summed up in a statement by Mr. F. B. McConnell, then Sears' president, and now chairman of its board of directors:

"We hope that this program will help our Sears people to see that the part they play in the progress of our company is important—that a company such as ours could only have developed in a free enterprise system—that the free enterprise system is based on our Amer-

ican heritage of freedom. We hope that the program will stimulate the people of Sears to take stock not only of their own company, but of American business as it exists today."

Film Titles in the First Program

Individual motion pictures in the series were titled The American Customer, Working with Sears, Partners, Merchandise in Motion, Behind Each Sale, Citizen Sears, Progress Through Profits, and Yardsticks for Tomorrow. The American Customer was designed to open up discussions of various kinds around the two most fundamental aspects of the American economy—the customer's freedom of choice, and the merchant's freedom to compete. Working With Sears explored some of the implications of the basic economic fact that any

and selling. The motion pictures highlighted the effect of competition on these three fundamental aspects of Sears business. The constant need for improvement, for out-thinking and out-performing competition, was the theme of this three-film "series within a series."

The Big Corporation as a Citizen

The sixth film, Citizen Sears, looked at American corporations from quite another point of view—their responsibilities as citizens. It discussed the privileges, and the obligations, which membership in the American community confers on all its citizens, both private and corporate.

Progress Through Profits dealt with the hard economic fact that the people who invest their money in a business expect a return on their investment through profits. The film talked about the varying viewpoints that exist on profit, and spelled out the facts about profit. It emphasized the dynamic role of profits in the expanding American economy.

The eighth and last film of the series, Yard-
SEARS ROEBUCK AND THE FILM:

(continued from the preceding page)

Steps for Tomorrow, talked about five of the characteristics of the American economy, characteristics which are excellent yardsticks against which the performance of American business (including Sears) can be measured. The film stressed the fact that these yardsticks are valid because they are rooted in the basic principles of America itself.

The Sears Annual Report on Film was begun in 1955 as a direct lineal descendant of the company's original Story of Sears in America series. The Report produced in 1958 to cover 1957 operations was the fourth in the series.

The Sears "Annual Report on Film"
Unique among employee motion pictures of its kind, the Annual Report on Film was inaugurated to carry to the entire employee family the spirit and impression of the company's informal "Big Board Forum" held at Chicago headquarters on the day following the annual meeting of the Sears board of directors. To Sears, its employee-stockholders are its "Big Board"... and the company wanted the whole organization to get the same direct reports from officers that they'd get if they came to the Chicago "Big Board" meeting.

Straight from the shoulder, without frills or sugar-coating, the Annual Reports on Film have talked to Sears employees as co-owners of the company, and given them the highlights of the company's operations during the fiscal year just ended. Because so many employees are co-owners (135,000 of them are stockholders through their membership in Sears famous Profit-Sharing Fund) their interest in the profitable operation of the business is unusually high. They want to be given facts completely and frankly.

Show Year's Results and the Outlook
That's the key to the four annual film Reports. They have been supplements to the written annual report—to give employee-stockholders a picture of what the past year has been like, and what the outlook is for the year ahead.

The Reports on Film have accomplished this by a combination of brief reports by top Sears officers, interlaced with illustrated statistical summaries narrated by an off-screen voice. Although earlier versions in some instances ran as long as 50 minutes, the current one was edited down to 25 minutes for purposes of payroll-economy in a recession year.

The reports have been individualized for each of the company's five merchandising territories by a trailer which included a brief statement by the vice-president in charge of the territory.

Distribution of the Annual Report film has been through Modern Talking Picture Service, which has scheduled showings through its offices in the headquarters cities of the different merchandising territories. First showings are generally held in the larger stores in each territory. Modern sets up the schedule, and notifies stores several weeks in advance when the film will be available to them, so that they can make the necessary arrangements.

"Report" Films Are Viewed Abroad
Besides being shown in all Sears U.S. territories, the Film Report is also sent to the company's stores in Canada, Australia, and Latin America. In Latin America, showings are held for all English-speaking employees, which includes all top personnel. Here the purpose of the showings is informational, since all outside the United States are separate corporations.

Building Goodwill in Latin America
Sears in Latin America, produced in 1956, was made to explain the company's philosophy of doing business in the six Latin American nations where the company has retail stores—Cuba, Mexico, Colombia, Venezuela, Brazil and Peru.

Realizing that the entry of any North American company into the Latin American business scene has frequently in the past been viewed by nationals of those countries with mingled feelings of suspicion and distrust, Sears wanted the film to show that it was in Latin America not as an outsider, but as a partner.

More Than 6,900 Local Supply Sources
The company decided that it could quite logically make a motion picture that would tell its present and potential suppliers in Latin America about its purchasing and merchandising practices. Sears now has more than 6,900 Latin American sources of supply. In Brazil, for example, it buys some 95% of its merchandise from local firms. Its purchases in other Latin American countries vary with the available local sources which can supply merchandise of the quality and in the quantities that Sears requires. Becaue of its "point-to-point" audience approach, the film successfully presents the over-all story of Sears business philosophy, not as a vague theory in far-off North America, but as it is actually being practiced in Sears relations with suppliers and employees south of the border.

Carries Message to Thought Leaders
In the two years since its release, this film has carried the story of Sears not only to its Latin American suppliers, but also—and significantly—to the leaders of thought and influence in the six host countries.

Sears in Latin America was made not only for Latin Americans, but by Latin Americans as well. As much of the film as possible was made in Latin America, using national camera crews, technicians, and production workers. The music for the film was composed, performed, and recorded in Latin America. The

Above: "The American Customer" looks at a typical American shopper, her likes and dislikes, and how to serve her best.
finished production lists many credits to Latin American motion picture people.

The film says, in effect: "Look here, Mr. and Mrs. Latin America, in your country Sears is not an outsider who is here just to sell you its merchandise and take its profits back North. We're your partners . . . we want to buy as much of your local goods as you can supply to meet our standards . . . to help start up brand-new industries, in some cases, to make new products that we feel customers will welcome. We're not a grab-and-run operation; we're here to stay—a regular member of your business community. Our progress and your progress go together."

*Partners in Progress* is the company's stateside version of this film.

**Film Presented by Senior Executive**

Since its introduction, *Sears in Latin America* has been shown to virtually every opinion-making group in the six Latin American countries in which Sears has retail operations. Frank Cellier says. It is shown only to carefully selected audience groups, upon specific invitation. One of Sears senior executives, who is a Latin American (and also a graduate of Yale) customarily presents the film as part of a three-hour program which includes not only a brief address, and an extended question-and-answer session, but also the examination of a handsome take-home booklet, which outlines the company's history in the United States and in Latin America, explains its buying policies, and explains its sense of economic, civic and cultural responsibility to the communities in which it has stores. The booklets are the work of Carlos Merida, one of Latin America's foremost artists.

In the booklet Sears makes this point: "In Latin America, as in the United States, we are guided by one simple precept: we cannot benefit and profit unless the communities who are our hosts benefit, in turn, from our presence. We hope this booklet, and the film which it accompanies, will serve to introduce ourselves, and to explain what the opening of a Sears store may mean to you."

**Coordinates Sears' Film Operations**

Sears motion picture activities head up to Frank S. Cellier, whose job it is to coordinate the activities of the various department heads as they apply to communications media, particularly motion pictures. Mr. Cellier's position is perhaps unique in that he operates other communications medium will do a more effective job for them.

His position gives Mr. Cellier an opportunity for a broad look at the company's scope of operation, so that he is in an unusually good position to suggest where motion pictures would be helpful.

A native of South Africa, Mr. Cellier holds postgraduate degrees from two universities in that country. At the University of London he was a Carnegie Fellow. His Ph.D. is from Columbia University. In 1954, Hillsdale College in Michigan awarded him an honorary L.H.D. for his communications work. He has taught communications in many schools and colleges in this country and abroad, and during World War II was in the overseas branch of the OWI, in charge of radio and film to sixteen countries.

In the handling of a motion picture project, Mr. Cellier's department acts, in effect, as a prime contractor. His department can handle the scripting and direction, or it can contract for the script from an outside source, and turn over production and direction details over to one or

**Sears in Latin America ...**

Modern stores like this one in Caracas, Venezuela, exemplify Sears' abroad ...

*Continued on page sixty-five*
The Prudential’s Audience Bonus

Prize Series on Great Events and Personalities of Last 50 Years Can Reach Audience of Millions in Schools, Communities Via 16mm

Television Program Sponsors are now finding a big "plus" audience through on-theatrical distribution of their filmed programs. The most ambitious project going to date is that of the Prudential Insurance Company which is distributing—through Association Films, Inc.—some 19 half-hour and six full-hour programs from its award-winning series, The Twentieth Century. Additional programs are regularly added to the series shortly after their CBS-TV telecasts.

Prudential, which is now said to be the fastest growing insurance company in the world, as been unique in the insurance field for its consistent large appropriations for television advertising ($4,557,000 in 1957). After early experiments in 1950-1953 to find a format it could live with comfortably, Prudential caught the public’s fancy with You Are There in 1953-1956, Air Power in 1956-1957, and now The Twentieth Century.

Subjects Cover Biographies, Sciences

These CBS-TV documentary films, with film services by United States Productions, Inc., nature news commentator Walter Cronkhite created, encompass the great events and personalities of the past 50 years, including special headline issues dealing with contemporary events, subject matter ranges from the biographical (Churchill, Gandhi, Roosevelt, Peron, and others) to the scientific (jets, atomic developments, missiles, etc.).

Early in its television experience Prudential recognized the exceptional value the documentary films might have in the school curriculum. Accordingly, the company began providing a 5-page Television Teaching Aid to any school which requested it. (Over 10,000 schools now receive the folders each week.)

From this point it was almost inevitable that educators would ask for prints of the films to schedule into special curriculum needs. Pru.

Color Blindness Testing

Sponsor: U.S. Navy.

Title: Color Vision Testing, 20 min., color, produced by Audio Productions, Inc.

A man with a slight degree of color-blindness usually finds only slight inconvenience from his condition in normal civilian life. But in the Navy his inability to distinguish colors might someday cause a tragic accident.

Color-coded electronic wiring, artillery shells, signals, beacons and running lights are guides that Navy men in many occupations must recognize unfailingly. To make sure that color-blind men are never assigned to color-critical tasks, the Navy has devised tests (Pseudoisochromatic charts, and the newer Farnsworth lanterns) which determine the degree of color recognition in all personnel. This film explains how the tests work, and how they should be conducted.

Color-blindness is not confined solely to males, though it is rare in women. One woman, however, with an even more unusual situation of being color-blind in one eye only, played a significant part in this film. For one sequence, which shows how a room decorated in a variety of colors appears to color-blind people, the woman squinted up one eye, then another, to tell the film technicians just how the room did look—color-blind fashion—and her description was followed exactly.
THE EQUATION:

\[(P \sim K + U)\]

"Progress is proportional to our Knowledge, plus our ability to Use it for the common welfare."

* * *

SPONSOR: Ford Motor Company.

TITLE: An Equation for Progress, 28\(\frac{1}{2}\) min., color, produced by MPO Productions, Inc.

† There are some scientists who tell us, in essence: "Never mind what we're doing; you can watch, but don't try to understand, for you never will." But since we must all try to understand, there are the popularizers—filmmakers who produce only for children—of all ages, and whose methods usually consist of likening scientific principles unto such symbols as scurrying chipmunks.

In this extraordinary film Ford and MPO have determined to prove that though there may be a big gap between science and public understanding of it the gap can be bridged intelligently—and without resort to nursery symbols.

Joseph March, who wrote and produced the film, believes that films about science must reflect its true essence, with dignity, and this cannot be done by over-popularizing the subject. Mr. March's theme is that people are an awful lot smarter than some TV sponsors seem to think they are. He is equally scornful of the arrogant scientific cult which disdains any effort by common people to divine its rituals.

In An Equation for Progress Joe March found a fellow believer in Ford's Vice President for Engineering and Research, Dr. Andrew A. Kucher, Dr. Kucher, who appears in the film, and narrates it, completely disproves any notions that science cannot be pictured believably, interestingly and without talk-


Ford's "Equation for Progress"
The Fascinating World of Modern Industrial Research Comes to Life in an Understandable New Color Film That Bridges Past and Future

THE STORY OF THE FORD PICTURE

T he world of research is a fascinating one, and out of it has come most of the wondrous new developments that make our modern life so interesting and the future so challenging. But all too often the job of "humanizing" laboratory operations for the public is left to the motion picture industry. Ford Motors, cooperating with MPO, the film production arm of the Motion Picture Health Foundation, has produced an equation of this sort—a color film called An Equation for Progress which furthers understanding of research in a manner that is both interesting and educational.

Below: Dr. Kucher shows the Glideair, an experimental car without wheels which moves on a frictionless cushion of air.

(Continued on Page Sixty-Seven)
THE WORD "dynamic" could well be used as an adjective in describing the growth of Dynamic Films over the past ten years. On October 15th of this year the company observed its tenth year of operation.

Co-founded in 1948 by Henry Morley and Nathan Zucker, these two ex-Yale classmates got together with an idea of doing more than just starting another entry in the motion picture sweepstakes. They had been associated for many years previously in motion pictures—Zucker as a writer-director-producer and Morley as a studio consultant. Both men felt that the coming decade would see a tremendous growth in the entire audio-visual field and felt that the challenge of reaching men's minds through the media of film would be a stimulating and challenging enterprise.

Pioneering Was Always the Goal
High among the initial goals was the hope that they could establish and develop a company that did more than just make films in established patterns of production and distribution, but would anticipate the needs of an exciting medium that was coming of age.

With the foresight that has characterized the company's growth, Zucker actually predicted the shift in film production from the major studios to the independent producers and has kept his company among the top independent pioneers in the use and development of new equipment and new techniques of film-making.

Put No "Strings" on Diversity
Unusual among companies just starting out, there were no set limitations on Dynamic's field of enterprise. The company realized a diversity of productive effort from their very inception. Unlike most companies who specialize either in the industrial film or the TV commercial or the theatrical film or the educational film, Dynamic has maintained from the very beginning that creativity in film production and successful distribution were the common denominators of all effective communications. Specialization, as applied to Dynamic's plan, has been that of depth in subject area, rather than in techniques.

The years 1948 to 1952 were formative in nature as the company expanded its operation from a one-room office and small stage on the 5th floor of 112 West 89th Street to the occupation of three floors in that building.

Their 5th anniversary party, in 1953, found them owning and operating a large, modern, well-equipped sound stage, a dubbing and sound recording studio and maintaining their own editing rooms. A modest, but select, staff of approximately 20 people handled production and Zucker and Morley were doing most of the planning and direction of pictures.

Having to their credit a series of successful
motion pictures and a bedrock of clients among top business companies. Dynamic began to expand its development in all aspects of client film services.

1953 Was a Milestone Year

In the year 1953, just five years after their inception, Dynamic turned out 30 industrial and sponsored films, about 50 television spots, four theatrical shorts and two television series and had established a reputation in the industry as a producer of the unusual motion picture.

Such films and film series as High Tower, Highway By The Sea, Leather In Your Life, On Stage With Monty Woolley and many others were in part responsible for this growing reputation.

At the five-year mark, Zucker and Morley began a series of expansions designed to strengthen the company's executive alignment. Lee Bobker and Les Becker joined the company as director-producers and two years later, Sol S. Feuerman, considered by many to be one of the country's outstanding producers of medical and scientific films, joined Dynamic to head their wholly-owned subsidiary, Medical Dynamics, Inc.

Death Claims Co-Founder Morley

In 1955, however, the company suffered the loss of Henry Morley, one of its founders. This was a loss not only to Dynamic Films but to the entire industry as Morley had been among its leading figures for over 15 years.

In the period from 1953 to 1958, the story has been one of a continuing growth. A total of 250 major awards have been garnered by Dynamic for excellence in film competitions all over the world.

The studio and production facilities have been expanded and new equipment, in keeping with the growing demands for Dynamic pictures, has constantly been added. The client roster has grown to include nearly 300 currently active accounts and the firm now employs over 50 regular staff employees in technical and creative capacities.

Now Has Four Subsidiary Groups

New sales and executive offices have been added at 405 Park Avenue and the company operates four wholly-owned subsidiary organ-

ations as well as seven major departments within the company itself.

The nucleus of Zucker, Becker and Bobker is still, in the main, responsible for the general overall operation of the company while Medical Dynamics, under Feuerman's direction, has grown into a leading producer of medical, scientific and pharmaceutical films.

equipped for all 16mm and 35mm sound operation. Seymour J. Weissman and John J. Fitzstephens are staff directors and project supervisors and Gerald Carrus directs the operation of Dynamic's distributing organization.

John Townsend heads sound recording studio. Distribution Dynamics. Mina Brownstone, a top public relations woman, handles Dynamic's media research as well as coordinating film production with clients' sales, advertising and public relations campaigns.

The company begins its second decade of operation with a full roster of production projects. Over 50 sponsored or industrial films are in the works; a full schedule of television commercials has booked the studios over three months in advance; five theatrical shorts are in the production stage.

Active Program for Spring of '59

The American Forum of the Air, recently acquired by Dynamic for a television production series and a theatrical feature, are in the script stage, planned for production in the Spring of 1959. 16 "community conscious" films on current American problems are in production, both for specialized clients and Dynamic's own community network distribution.

A full schedule of radio programming and integration in film campaigns is also being produced by the sound department and the company is pushing forward its plans for the production of full audio-video films.

(Concluded on Page Sixty-Two)
Trading on "The Big Board"

An Informative Film for Institutional Buyers

TITLE: The Big Board, color, 13 min., produced by On Film, Inc.

The New York Stock Exchange has released this new film as the latest step in its information program aimed at describing for institutional investors the Exchange's facilities for making the best use of the auction market.

Keith Funston, president of the Exchange, introduced the film at a press preview on November 5 in the Exchange's Exhibit Hall Theatre.

The picture employs footage taken on the trading floor, as well as a stylized set depicting a trading post, and explains the work of the auction market and the special block procedures developed by the Exchange to meet the specific needs of institutional investors. The film describes these seven special procedures in detail.

Mr. Funston declared that financial institutions and intermediaries such as commercial banks (acting as agents for investors) account for about 20 per cent of total volume on the Exchange. About one-third of this institutional volume represents blocks of 1,000 shares or more.

The Big Board, Mr. Funston

said, was made to show professional investment managers how they can make the best use of Exchange facilities—and how it can best serve their needs.

The Big Board will be shown to investment managers of such institutions as banks, trust companies, insurance companies, investment companies, educational institutions, foundations, health-education-welfare funds and religious organizations.

Ruddick C. Lawrence, Exchange vice-president, said the Exchange's continuing information program for institutional investors involves the preparation of research and other material for this important audience, as well as conferences that have been conducted regularly at the Exchange since 1954 with investment managers representing 1,000 financial institutions. Starting in November, he said, similar conferences will be held in other cities in an effort to reach more investment managers, as well as partners and staffs of member firms in these cities. The Big Board, plus other visual presentations, will be used by teams of Exchange executives and specialists for these presentations.

"Big Board" scene shows how large blocks of shares are traded.

Investor Wisdom from Babylon

Regular Stock Acquisition Goal of IBA Picture Which Launches a Campaign to Educate Public

The Investment Bankers Association of America is planning a nation-wide campaign to educate the public in the wisdom and value of regular investments, on the premise that "the more people know about stocks and bonds, the more people will buy.

"And the more people who own stocks, the better it will be for our free enterprise system," Robert O. Shepard, chairman of the IBA education committee, said in proposing the program before members of the organization at their recent 30th annual convention.

Shepard said that various elements of the industry have undertaken educational programs at different times, all with the same goal, but with each one running in a different direction. As merchandising companies, he said, IBA's aim should not be to teach how the stock market operates, but "to create the desire to buy."

A new 17-minute color film, The Richest Man in Babylon, designed to help in this program of education, was premiered at the IBA convention. Produced for the association by Wilding Picture Productions, Inc., of Chicago and Detroit, and based on the late George S. Clason's book by the same title, the film reveals the secret of the wealth of the richest man in ancient Babylon.

The secret is a simple one; the rich man early adopted this motto: "A part of all I earn is mine to keep." Thus he always saved—and invested—at least 10 per cent of all that he earned.

Hero of the film story is Arkad, "the richest man in Babylon, after the King himself." Arkad, a scribe, toils all night on clay tab-

Above: in return for his labor, Algamish tells Arkad (left) the secret of achieving wealth.

lets for old and wise Algamish, a financier of his day, who in return tells Arkad the secret of achieving wealth. Background of the story is the riches and grandeur of ancient Babylon and the opulence of its citizens.

In the production of the 16mm film, Wilding employed a limited animation technique called "Pan-camera." Only certain parts of the cartoon figures, such as the head and lips, moved. Color paintings, produced by Wilding artists in Detroit and photographed by a camera in motion, depict the splendor of ancient Babylon.

"Our film version of The Richest Man in Babylon delivers a powerful and timely message in a simple and understandable manner—a message that is as true today as it was in ancient times," IBA president William C. Jackson, Jr., said in introducing the production to the 1,200 delegates.

A pamphlet edition of the Clason book, which has sold an estimated five million copies, has been so successful in presenting the lessons of financial success that the IBA decided to make the picture.

A special pamphlet, telling the story and illustrated by scenes from the picture, has been printed by Prentice-Hall, Inc., for distribution by IBA in connection with the film. The original Clason book of the same title, which also contains other anecdotes, is published by Hawthorne Books, Inc.

Further information on obtaining the film may be had by writing Erwin Boehmler, Educational Director, Investment Bankers Association, 425 Thirteenth St., N.W., Washington 4, D.C.
Sounds Tell a City's Story

Vibrant Kansas City as Site for New Industry

Sponsors: Kansas City Chamber of Commerce; Southwestern Bell.

Title: Sound of a Million, 27 min., produced by The Calvin Co.

The sounds and scenes created by the daily activities of a vibrant city of a million people lend exciting reality to Sound of a Million, a 27-minute motion picture in color produced for the Kansas City Chamber of Commerce and the Southwestern Bell Telephone Company by The Calvin Company.

Designed to promote the advantages of greater Kansas City as a desirable site for new business and industry, and as an all 'round good place to work and live, Sound of a Million was viewed by more than 71,000 persons during its first week of release, and has been commented on favorably by local and national civic and business leaders.

With the skyline of Kansas City as a focal point, the viewer hears the sounds and sees the activity created by a million people. The voice of heavy industry reflects the city's strength and energy; the cowboy symbolizes the city's prominence as a cattle and agricultural center; representatives of all faiths lend their sound to the dramatic background; even flamingoes at the zoo add their voices to the city's giant chorus.

The result is a broad view of the industrial, business, civic, cultural, religious and recreational background of Kansas City. Wires speed a city's sounds . . . and cattle augment the chorus.

Humor Spices a Selling Pitch

The Post Woos Admen With an "Adult Eastern"

Saturday Evening Post space men are having a fine time this winter laughing at themselves in the new Post film, Showdown at Uter Gulch. Basically designed for fun, the picture nevertheless manages to present a solid case for the big Curtis publication which has grown faster in today's television era than ever before in its history.

Designed for presentation to advertising executives throughout the country, the film is sub-titled An Adult Eastern, although the locale is way out yonder, amongst such characters as "Bandits, rustlers and guns from TV Guide."

The movie takes as its theme that its magazine is young in heart, exciting, endowed with pep and vigor and inevitably moving faster than any other. Its writing sophisticated in intent, with a "fearless humor," lacking in sentimentality, statistics and analyses, establishes a new tone for magazine presentations of the future.

Satirical in style, the movie was written by Post cartoonist T. Key and features his famous "Hazel." It is certain to become a conversation piece for the Post's Orson Bean, Harvard '48 (Ya '0), left the "Blue Angel" long enough to take the lead in the film. Crosby and Hope take to "Ir road" again in Post's film.

Crosby and Hope take to "Ir road" again in Post's film.

Below: Chico Marx performs his piano specialty for "Salome" Jets in this Post-film scene.

Below: Orson Bean finds Miss Jenkins a charming protector . . .

The Contribution of Films at Brussels

The Brussels Universal and International Exhibition set the nations of the world a formidable task. That task was to convey to millions of visitors of every nationality an accurate picture of each nation's way of life—the people who are its lifeblood, and its cultural, economic and industrial achievements.

All the traditional means of demonstration were used—the arrangements of material, models and pictures—the design of the Pavilions—the Festivals of the performing arts. These explained the historical and cultural background.

Against this background, the new medium of the documentary motion picture showed most effectively the nations as they are today. Forty-three cinemas in the exhibition grounds convincingly portrayed the world's economic and industrial scene and provided an insight into the everyday lives of our neighbors.

In the cinemas, visitors, relaxed and comfortably seated, absorbed the nations' messages more quickly, and retained their new found knowledge longer than by any other means.

The exhibiting countries put their faith in film to create international understanding. At Brussels film has proved to be the universal language.

Baron Mœns de Ferrig Commissioner General, Brussels World Fair
Nature Study from Venezuela

Creole Petroleum Film a Plea for Conservation

Ponsor: Creole Petroleum Corp.
Title: Curioseando en Los Llanos Venezolanos, 26 min., color, produced by Robert C. Hermes, William W. H. Gunn, and Willard Pictures, Inc.

This film on Venezuelan wildlife with Spanish narration has been released by Creole Petroleum Corp., Venezuela's largest oil producer. The company commissioned Robert C. Hermes, a photographer-lecturer of the National Audubon Society, to make a picture or use in Venezuela, and a longer version for use in the lecture circuit in the U.S. and Canada.

The film features natural sounds recorded on location in the Venezuelan llanos, or plains. It ends with a strong plea for conservation of the remarkable wildlife of that section of the country. During production, Mr. Hermes spent many months on a large cattle ranch on the Orinoco River in central Venezuela. There he found birds, animals, and reptiles seldom seen even in zoos and museums. The scarlet ibis, blue heron, waterfowl and others are pictured, as are lizards and exotic butterflies, anteaters and, as a climax, red howler monkeys performing acrobatics on the roof of the jungle.

Participating with Mr. Hermes was Dr. William W. H. Gunn of Toronto, a zoologist and present field secretary of the Federation of Ontario Naturalists. He recorded bird and animal calls on the scene during production. The picture was edited by Willard Pictures, Inc.

Creole is distributing the film widely throughout Venezuela, including showings on television. Spanish-speaking audiences in the U.S. may borrow the picture without charge from Creole, 1230 Sixth Ave., New York 20.

Alaska Lures the Sportman

Not All Pioneers are looking for oil in Alaska. Some are looking for pictures ... pictures of scenery, fish, forests and streams. Now that Alaska has become a full-fledged state, alert business film sponsors have been quick to capitalize on the increased interest in this comparatively little-known area.

Kiekhafer Corporation (Mercury Motors), Northwest Orient Consolidated Airlines and Northern Consolidated Airlines are joint sponsors of a film about fishing in Alaska now in production at Fenton McHugh Productions, Inc., Evans- ton, Ill. Tentatively titled Over the Rainbows, the motion picture was made in 35mm Eastmancolor and will be released in January.

In a land of contrasting civilization and wilderness three times as big as Texas, the problems involved in producing the film were pretty big, too. All supply and production requirements had to be worked out in advance, and carefully scheduled; there was no quick telephone source in case of an oversight. The only communication from the actual fishing camp at Kulik River Lodge in the Nan- wyunik Lake region is by short-wave radio, and the aurora borealis blacked-out even that service.

Nearly a ton of equipment had to be flown in, along with the cast and crew of six, via the Cessna Bushmaster twin-engine, float plane used by Northern Consolidated Airlines for its bush operations. Approximately 300 air miles from Anchorage, the Kulik River fishing camp is located in the Katmai National Monument area. Nearby is the Valley of 10,000 Smokes, once alive with volcanic activity and still part of one of the world's largest active regions.

Weather and Kodiak Bears

This country is the home of the giant Kodiak bear, the world's largest land carnivore, and the big fellows let it be known that they resented any movie-making in their domain. Twice filming had to be stopped, and in a hurry, when a couple of Kodiak cubs, along with their mother, decided to fish right along with the cast.

While weather is always a problem in location shooting, nowhere is weather forecasting more of a challenge than in southwestern Alaska. This is the "weather factory" for the whole North American continent, and severe meteorological disturbances are the rule rather than the exception. Local weather patterns are almost unpredictable. Thus, while a crew was busily shooting a scene in brilliant sunshine on one side of a mountain, the other side often was enveloped in a raging storm.

Get the Pioneering Spirit

Surrounded by the pioneering spirit of the residents of Alaska, whose average age is only 22, the crew soon discovered that the hazards involved in making a motion picture there represented just another challenge. In a land bursting with the anticipation of things about to happen, only 1% of its oil, coal, minerals and timber has been surveyed.

Historic Film on Nuclear Ship

Title: Full Speed Ahead, 15 min., color, produced by Sam Orleans Productions.

Historic filming of the heart of the world's first nuclear powered merchant ship comprises this first in a series of documentaries built around construction progress on the Nuclear Ship Savannah. Full Speed Ahead, a filmed presentation of the highly technical subject, was the bright spot of a recent Nuclear Ship symposium in Washington attended by some 800 shipbuilders, engineers, and scientists.

The picture shows the testing of materials and safety devices that are going into the new-ship merchant vessel. Never before filmed scenes of the actual setting up of a nuclear reactor power system, and the elaborate precautions taken to assure its safe use in world trade, are reassuring to watch.

Coming upon the heels of epoch making underwater voyages made by America's atomic powered submarines, Skate and Nautilus, and the doubtful reception of those vessels in some European ports ("nothing from Groton in Denmark"), the new film offers a timely public relations medium. It will be available for televised showings at an early date. Prints will be available to universities for use in science and engineering classes and for private showings at civic clubs and organizations.

During the past 12 years, Sam Orleans, the producer, has delved into the opening realms of nuclear physics and related subjects for such films as Radio-isotopes for Engineering, Security, Industrial Compressors for Tomorrow, and High Energy Radiations for Man-kind.

Covering the ever-widening field to a popular film series for the Atomic Energy Commission depicting historic progress on plants at Oak Ridge, Tenn., Paducah, Ky., and Portsmouth, Ohio.

For information on prints, write the Maritime Administration or the Atomic Energy Commission, Washington, D.C.

Theatrical Short on Fishing Shows Why

Business Screen Magazine
It's the Picture That Counts...

and currently the following companies are counting on MPO

to meet corporate objectives through motion pictures:*

AMERICAN AIRLINES
AMERICAN INSTITUTE OF CPA'S
ASSOCIATION OF PACIFIC FISHERIES
EVINRUDE MOTORS
FORD MOTOR COMPANY
GENERAL MOTORS CORPORATION
GREATER NEW YORK FUND
GULF OIL CORPORATION
HAMPTON WATCH COMPANY
KAISER ALUMINUM & CHEMICAL CORP.
LEVER BROTHERS COMPANY
MONSANTO CHEMICAL COMPANY
REMINGTON ARMS COMPANY
REYNOLDS METALS COMPANY
UNION CARBIDE CORPORATION
UNITED STATES AIR FORCE
U.S. FISH & WILDLIFE SERVICE
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.
WILDING NAMES GAGE, WEAKE TO HEAD EAST, MIDWEST SALES

HUGH F. GAGE has been elected a vice-president of Wilding Picture Productions, Inc., Chicago, and placed in charge of Wilding's Eastern Sales Division with headquarters in New York City.

Clifford F. Weake will succeed Gage as manager of the Midwest Sales Division of Wilding in Chicago. Announcement of the appointments was made by Jack Rheinstrum, vice-president, sales, of Wilding.

In his new capacity, Gage will be in charge of sales in eastern states of all Wilding services, including business motion pictures, industrial stage shows, slide films and graphic arts productions. Wilding tv commercials are handled through a separate division.

Gage joined Wilding as an account executive in the New York branch in November, 1954. Previously he had been a partner in Farrell and Gage Films, New York City, and a vice-president of Robert Yarnall Ritchie Productions, Inc. He has been associated with communications for business for 25 years.

As head of the Eastern Sales Division, he succeeds Ted Westermann, who remains as a vice-president of the corporation.

Weake joined Wilding as an account executive in 1951, and has served companies in such varied industries as appliance, petroleum, farm implement, utilities and financial institutions.

As Midwest Sales Division manager, Weake heads the division's five account executives, handling sales of Wilding services in midwest and southern states between Minneapolis and New Orleans, and in all states west of Chicago including the southwest, west and Pacific northwest areas. TV commercial sales in the midwest are handled by Wilding-TV.

Before joining Wilding, Weake was assistant district manager in the Chicago office of National Gypsum Company.

Erne, Cooper Named to New Executive Posts at Florez

Two new executive appointments at Florez Incorporated, Detroit, have been announced by Genaro A. Florez, president and board chairman of the sales development and training firm.

Hans A. Erne, vice-president and member of the board, will assume the duties of secretary-treasurer, and J. Raymond Cooper, vice-president and assistant general manager, has been elected to the board of directors.

Erne joined the Florez organization in 1941, and has served as an account executive for a number of Florez clients, including American Motors, the Lincoln and Mercury Division of Ford Motor Company, Norge, and Bunting Brass and Bronze.

Cooper, a member of the company since 1945, is a veteran of many years in Detroit photographic and graphic arts activities.

Francis Lee Joins Animatic Productions as Producer-Director,

ANIMATIC Productions, Ltd., New York, has absorbed the studios and facilities of an animation film company formerly headed by Francis Lee. Mr. Lee has joined Animatic as a producer-director.

Tack Lowndes, president of Animatic, says that this expansion is part of the company's new plan to provide its existing and new clients with extra film services in the field of television commercials and animated industrial presentations.

Bartel Now with Hartley As an Associate Producer

HERMAN BARTEL, former visual editor at THE AMERICAN HOME magazine, is now affiliated with Hartley Productions, Inc., New York, as an associate producer.

Previously he serviced national accounts in the fields of design, illustration, and as an agency art director. Throughout his career his avocation of motion picture production has earned him such recognition as the Lloyd Bacon Trophy for the best non-professional film of the year, a special showing by the Academy of Motion Picture Arts and Sciences, commendations for placing two productions in the Ten Best Non-Theatrical Films of the year, and citations for outstanding photography.

Marvin Goldman, Lee DeGroot New Execs at Mel Richman, Inc.

MARVIN GOLDMAN has been named art director and Lee DeGroot sales representative of the Film Division of Mel Richman, Inc., Philadelphia. The division specializes in the production of audio-visual presentations for business.

Formerly a free-lance photojournalist and commercial photographer, Goldman recently produced and directed two motion pictures: Focus on Infinity, an art film about the works of William DeKooning, and An Alone Army, an educational film about George Washington at Valley Forge.
PUT YOUR VOICE ON FILM TO MAKE YOUR MOVIES MORE EFFECTIVE

The Kodascope Pageant Magnetic-Optical Projector is two communication tools in one. It's a fine optical sound projector. And it's a precision magnetic recorder for adding sound to silent film—even while you sit at your desk!

How it works: Once magnetic striping has been added to any 16mm film, proceed much as you would with any dictating machine.

Narrate as the story unfolds, blend with music and sound effects, make changes as often as you wish. Alter existing scripts to bring films up to date, change the narration for use with different audiences, tailor your message to fit special needs.

Where to use it: Research and progress reports, training, employee orientation, public and stockholder relations, customer presentations—these are only a few of the ways magnetic sound can be used.

And this same Pageant Projector can also be used as a conventional sound projector to show any 16mm film, sound or silent.

The cost of this remarkable tool is $850*, little enough when you consider all the ways it can help you improve your communications, internal and external.

Let a Kodak A-V Dealer demonstrate at your convenience or send for brochure.

*List price, subject to change without notice.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N.Y.
Premiere World Title Golf Film

Eisenhower Trophy Match Latest in USGA Film Series

The latest in a series of official United States Golf Association films, St. Andrews Golf, has been completed by National Educational Films, Inc. for premiere at the USGA annual meeting next month.

The film records the first World Amateur Team Championship event held at St. Andrews, Scotland, last October, for the Eisenhower Trophy.

USGA Officers on the Scene

On hand for the United States were John D. Ames and Joseph C. Dey, Jr., president and secretary, respectively, of the USGA, Robert T. "Bobby" Jones, Jr., captain of the American team, and members, Charles Coe, William Hyndman III, William J. Patton and Dr. Frank M. Taylor, Jr.

St. Andrews, seat of the oldest Scottish University, an occasional residence of royalty, and a seaport, is best known as the location of the most famous golf course in the world, the Royal and Ancient Golf Club, founded in 1754. Wherever a camera is pointed in this film there is scenic beauty, historical significance, or the drama of a closely contested match.

Twelve countries were represented as the first drive was sent down the historic first fairway by G. Behrens of Venezuela to begin the long trek on storm-swept fairways. Winds of gale force strong enough to blow Frank Taylor's ball off the putting surface of the eleventh green heightened the drama of the first day's play.

Great Britain led by six strokes with the U.S. in second position.

Great Britain maintained its lead during the second day, with New Zealand coming up strong to go out in front on the third day. In the final round, the U.S.'s Bill Hyndman took the spotlight—his 72 tied the fast-finishing Australians and carried his team-mates into an 18-hole play-off for the Eisenhower trophy.

Australia Wins World Title

In a dramatic play-off Australia won the first world championship by two strokes. The lead ebbed and flowed, but the Aussies were victorious largely through the efforts of 21-year-old Bruce Devlin, whose brilliant 72 clinched the victory.

For the first time, and in deference to a request by the USGA, the interior of the Royal and Ancient clubhouse was exposed to the motion picture camera. On one wall hang portraits of Bobby Jones and Francis Ouimet, the latter being the only American honored by being made a captain of the club.

St. Andrews Golf will be available for rental to clubs, civic and fraternal organizations. Prints can also be purchased by golf clubs and golf associations.

* * *

Armour Slidefilm Gives Tips On Raising "Meat Type" Hogs

An Armour & Company sound slidefilm in color designed to encourage the production of "meat type" hogs is getting favorable attention from midwestern farm leaders.

Titled We All Have a Stake In Meat Type Hogs, the 19-minute production is part of a company program to show farmers how to make more profit by raising hogs with more lean meat.

More than 16,000 livestock men have seen the color slidefilm in private showings, and additional thousands have seen it in farm programs over TV stations in Chicago, Kansas City, Omaha, Detroit, Minneapolis, and Madison, Wis.

Charles Hughes, of Armour's Livestock Bureau, produced the slidefilm, assisted by Charles Shaw, head of the company's audio-visual department.

9th Annual Production Review

The Buyer's Guide to Producers Will Appear in February, 1959
Peter Mayer Named Special Rep for SVE Visual Services

☆ Peter Mayer has been named special representative, extending sponsored 35mm filmstrip service and special production activities for the Society for Visual Education, Inc., Chicago. Mayer formerly was advertising manager for Rodney, Inc., and production assistant with Gordon Best Advertising.

Besides serving the nation's schools and churches, SVE offers facilities for industrial (35 mm filmstrip or 2x2 slide) presentations, through advertising agencies or on direct order from the client.

SVE is a subsidiary of Graflex, Inc., Rochester, N.Y., and an affiliate of General Precision Equipment Corp., New York City.

☆ ☆ ☆

Jack Tarbis Joins Filmack As Account Exec in Chicago

☆ Jack L. Tarbis has joined the Chicago branch of Filmack Studios as an account executive for Filmack's television and industrial film department.

Tarbis, who taught television production and special effects at Kentucky's United Television Laboratories, formerly was associated with CBS-TV, Kent Lane Films, Cayton Advertising, and the Paul J. Steffen Company. His background includes all phases of TV and industrial film production, direction, editing, as well as sales and agency copy writing.

☆ ☆ ☆

Coco Named U.S. Distributor For New Gaumont-Kalee Unit

☆ Camera Equipment Co., New York City, has been appointed exclusive United States distributor for the new Gaumont-Kalee "1690" sound recording unit for the Arriflex 16 Camera.

With the Gaumont-Kalee unit, the Arri 16 can be brought to location for assignments that do not warrant the use of expensive and unwieldy equipment. Transistorized, the equipment is light in weight and easily portable.

The combination can be operated by a cameraman and sound operator, the latter carrying the amplifier on a shoulder strap and handling the mike during the interview. The unit is mounted between the camera and the tripod head. The film is pulled through the sound head by the take-up and hold-back sprocket on the camera. No other mechanical drive is required.
Thompson of the New York Times have highly praised the Dynamic-produced film and as a culmination of his contribution to the industry, in 1958. Mr. Zucker was honored by his fellow producers and elected president of the Film Producers Association of New York.

Despite this imposing record, Zucker and his company begin the next decade with a sense of "just beginning."

Zucker feels that everything that has gone before has merely been a preparation for what is to come. He could be termed "the last angry man" in the film industry. He is dissatisfied with having the "non-theatrical film" bracketed as a poor relation of the Grade B Hollywood or television program. He is upset because producers are still going in and out of business with every picture. He is irritated when he finds that the writing of the industrial or sponsored film is considered less than a creative assignment. And he is downright furious when anyone suggests that the film industry has seen its best days.

Has Ambitious Plans for Future
His plans for the future are ambitious and broad. The subject areas in which Dynamic is currently at work are as wide and diverse as the 20th century itself. In industry and commerce there are films on corporate images and investment counseling, suggestion systems, jobber-dealer merchandising, retail sales-customer relationships and technical and conceptual skills.

Lee Bobker is supervising a series of human relations pictures on changing neighborhoods, intergroup community relations, old age and retirement, and psychiatric and mental health problems.

Les Becker has initiated and is producing motion pictures in public relations and government, including traffic and highway safety, city planning, urban renewal, housing, as well as religious programs such as a film on the North American Christian community. In addition, he is writing, directing and producing several unusual overseas travel films.

Under Sol Feuerman's direction, the medical and scientific film department has in production films on forensic medicine, hypertension and the role of the American dentist in our society.

Subjects Cover a Wide Range
Other programs under Zucker's personal direction include films on schools and school planning, the history of the labor movement in America, the role of the federal governmental agencies in housing, immigration, as well as special theatrical features and television entertainment films.

This tremendous range of subject area is dramatic proof of Zucker's contention that a creatively staffed independent film company is, and will continue to be, the core of the film industry and that, as far as Dynamic is concerned, no film project lies beyond their scope.

* * *
"Citizenship in Action" Shows Value of Student Government
Citizenship in Action, a 23-minute sound motion picture showing the opportunities offered high school students to participate in citizenship activities through their student councils, has been released by the Audio-Visual Center, Indiana University.

The film was produced in cooperation with the National Association of Student Councils of the National Association of Secondary-School Principals (NEA). It is intended for use by student councils, social studies classes, guidance counselors and others who help young people to become interested in civic affairs.

Prints may be purchased at $100 each from the Audio-Visual Center, Indiana University, Bloomington, Ind., and from the Educational Film Library Association, 250 W. 57th St., New York 19.
Heagerty New President of International Lip-Sync Firm

Lee J. Heagerty has resigned as vice-president of merchandising for Grant Advertising, Inc., to become president of Hudson Productions Ltd., Montreal, Canada, an international lip-synchronization service for films.

Hudson's staff and facilities in Montreal are being expanded, and plans are under way to open overseas offices and facilities in Havana, Madrid, Lisbon and West Berlin.

Under the expansion program, Hudson will produce lip-synchronous sound tracks for TV films and theatrical motion pictures in French, Spanish, Portuguese and German. At present the company specializes in French.

Elektra Productions Moves

Elektra Film Productions has moved to larger quarters at 33 West 46th Street, New York City.

Shean Will Direct Promotion Activities at S. W. Caldwell

Walter Shean has been appointed advertising and promotion manager of S. W. Caldwell Ltd., Toronto, according to Gordon Keeble, vice-president of the company.

Shean, who became interested in photography and advertising while an engineering student at Queen's University in Kingston, has been associated with Hirrington News Service and CKWS-TV. Earlier he was with National Business Publications, Toronto.

At Caldwell, Shean will coordinate the advertising, promotion and publicity activities of the various divisions of the company.

Sturm Studio Moves; Add Staff

Sturm Studios, starting its tenth year this month as a producer of films for government and industry, has moved to new, larger quarters at 49 West 45th Street, New York, and has taken on additional permanent personnel.

The original three partners of the company, Bill Sturm, Orestes Calpini and Albert D. Hecht, now have a permanent staff of 25 and their basic company embraces two subsidiary divisions. Kineo-Graphics, Inc., produces stop-motion sequences for films of all types; while another division has developed a special puppet, or "Anikin" (animated mannequin) for filming purposes.

In addition to industrial films and TV spots, the company has been a long-time producer of theatrical films for the U.S. Navy and Air Force.

Identify Your Films Instantly

Unnumbered films cause confusion and loss of time.

The MOY edge numbers every foot of 16, 17½, 35mm film and simplifies the task of checking titles and footages.

You can now save the many hours lost classifying films with cut titles. The MOY VISI-EDGE FILM NUMBERING MACHINE replaces cue sheets, footages, messy crayons, punch and embossing—does not affect film. Work prints show special effects, fades and solves require edge numbers to keep count of frames cut added. Both negative and positive films can be numbered.

FREE! Catalog on Motion Picture & TV Production Equipment

Gigantic Catalog! 176 pages, listing over 8000 different items with 500 illustrations. For Film Producers, TV stations, Industrial Organizations, labs, Educational Institutions, etc. Send Request on Company Letterhead.

ONLY $2475

Convenient payment terms arranged. You may apply your idle or surplus equipment as a trade-in.

Our Specialty...

SALESMAINSHIP on Film

As scores of top firms can tell you, there's no faster, more forceful way to put your message across than with a Holland-Wegman film.

For Holland-Wegman is a 5,000 square foot studio fully equipped and manned to plan, write and produce top calibre films in any category—product sales, public relations, training, documentary, television commercials.

What job do you have for Holland-Wegman salesmanship-on-film? Phone or write us about it today!
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

New Genarco Slide Changer Takes Up to 70 Slides 3½x4
☆ A new electric slide changer (Model 6800) has been announced by Genarco, Inc., Jamaica, N.Y. The slide changer, which takes as many as 70 slides 3½ x 4 with cover glasses bound all around or the new Polaroid slides in plastic mounts, operates by push-button remote control and changes slides in less than ½ second, the manufacturer states.

Retailing for $285.00, the Model 6800 unit can be adapted for use with most makes of 3½ x 4 slide projectors. It is described in pamphlet 257A, available on request to the company.

BUYERS READ BUSINESS SCREEN

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Demonstration Reel available on request
Sears and the Film:
(CONTINUED FROM PAGE 49)

more outside sources. His department can do as much, or as little, of the script-to-screen job as the individual project warrants. This arrangement provides unusual flexibility in motion picture production. In the case of Sears Latin American film, for example, the major portion of the camera work and direction was done by two state-side people. National crews did much of the rest. During a memorable week a year or two ago, the company actually did have motion picture crews operating simultaneously in Lima, San Paolo, Mexico City, New York, Vancouver and Chicago.

Motion picture services which Mr. Cellier’s department subcontracts range from research to directing, from animating to editing, from opticals to printing.

This method of operation gives the company access to a wide variety of production sources. However, practice has been to use two or three principal sources, who have come to understand by experience the company’s main objectives and requirements in terms of costs and quality. Over the years, some of the company’s principal production sources in Chicago have been Encyclopaedia Britannica Films, Wilding Picture Productions, Dallas Jones Productions, and Colmes-Werencrah Productions; Herman Engel Productions has handled much of Sears’ motion picture work in the East. Telepix has handled major assignments for Sears on the West Coast.

Seek Balance for Program

Part of his department’s job, as Mr. Cellier sees it, is to strike as close a balance as possible between effectiveness and economy in the films it produces.

A case in point is a production for the various levels of store management, Sears Best Is Your Best Buy, made in 1957 to spark sales emphasis on top-line Sears merchandise. Since the film was intended for a Sears audience only, and not for the general public, an inexpensive kinescope was made in a TV studio, rather than a motion picture. While kinescopes have the obvious disadvantage of flat lighting and coarse resolution and hence lack the depth of a regular motion picture, getting the message across was the main objective—since this was a “pitch-type” presentation. This justified the lower-cost kinescope production. On the other hand, where visual quality is of paramount importance, as in a fashion film, a kinescope film would not be advisable, in Mr. Cellier’s opinion.

Follow Three Main Paths

Motion picture activities at Sears take three principal directions:
1. Communicating with Sears employees.
2. Communicating with the general public.
3. Communicating with the consumer public.

1. Under the first category, of course, come such films as the Annual Report and the induction film, Starting With Sears, a film which is shown to all new employees.

The company “talks” to its employees in a number of additional films. One of them, Secret Thief, deals with the problem of inventory shrinkage, its aim being to reduce the $6,000,000 which Sears loses annually through this means. The film is “custom-screened” in the field by men traveling out of (CONTINUED ON NEXT PAGE)
Sears and the Film: (cont’d from preceding page)

the territorial controllers’ offices. While the film’s actual effect may
be difficult to assess, Mr. Cellier points out that even a 5% drop
in inventory shrinkage would more than pay for ten motion pictures
on the subject.

Custom Work Shows, a 20-minute film in color, is intended to
help Sears stores set up and run efficient work rooms for the fab-
rication of draperies, slip covers, and the hardware on which good-
looking draperies need to be hung. This film also is custom-screened
in the field, with the complete presentation including manuals,
charts, oral presentation and dis-
cussion.

Starting With Sears replaces an earlier indoctrination film, pro-
duced for the company in 1951. Although motion picture costs
have risen sharply in the interim, Mr. Cellier’s department, by con-
trolling all phases of production, was able to bring in the new film
at over 40% less than its earlier counterpart.

Besides those now in use, several additional films intended for em-
ployee showings are now being considered for future production.
The films include:

Sears Benefit Program, to in-
crease employees’ appreciation of this aspect of Sears personnel
policies.

The Testing and Development Laboratory, to point up the con-
tribution which this service department has made and will continue
to make to the efficiency and pro-
ductivity of Sears buyers and their
sources of supply.

Visual Stock Control, to help the company realize important
savings in inventory control.

Track-Leading and Delivery of
Merchandise, to help reduce the company’s million-dollar losses in
this area.

Films for General Public

2. In communicating with the general public, Sears’ most distin-
guished recent effort is the motion picture Endowing Our Future, re-
leased under the sponsorship of the Sears, Roebuck Foundation
and in circulation through Modern Talking Picture Service. A search-
ing appraisal of the history, prob-
lems and prospects of American higher education, Endowing Our
Future was named by the New
York Times as one of the ten
best documentaries of 1957. The
Sears Foundation produced it in cooperation with Herman Engel
Productions in New York.

Besides Endowing Our Future, individual units of The Story of
Sears in America, and Partners in
Progress, a number of other pub-
lic relations films under the Sears
aegis also are in general circula-
tion.

Films Aimed at Consumers

3. The “consumer public” part of
Mr. Cellier’s activities has, so
far, included the production of 73
television commercials; As Your
Home Goes, a film on home
improvement now in circulation to
consumer groups through Modern
Talking Picture Service; and a produc-
tion for which planning has been
completed, titled Our
Wonderful World, aimed at helping to
sell the Sears book series of the
same name to parents via PTA
groups, to librarians, and to teach-
ers, and at recruiting and training
new personnel to sell the set of
books.

An important part of this ac-
tivity, also, involves persuading
individual merchandising depart-
ment sales managers to make in-
creasing use of films in their pro-
motion activities. Since all Sears
merchandising departments have
their own promotional budgets, to
spend as they see fit, this means
convincing the departments of the
value of the film medium.

Your Community, a documen-
tary film on the subject of home
improvement projects, has had
good reception among women’s
clubs and in high school social
studies classes.

Progress Through Profits, a unit
in the Story of Sears series, is be-
ing given additional distribution
through the U.S. Chamber of Com-
merce, utilizing the services of
local chambers of commerce. In
this matter, Sears has followed the
lead of the Du Pont Company,
which has made two of its films
on economic education, It’s
Everybody’s Business and The Story
of Creative Capital, available to
the National Chamber.

Newest production for the Sears
Foundation, Distributive Educa-
tion, was released this summer.
Made in cooperation with the
American Vocational Association,
the film is designed to stimulate
the establishment of distributive
education courses in high schools
throughout the country.

Although not in the strictest
sense a public relations film, the
company’s Time for Decision
merits mention in this broad cate-
gory. It is Sears’ contribution to
the subject of retail distribution in
the Vocation Weeks for college
seniors that are held annually by
educational institutions through-
out the country. In this film Sears
speaks not primarily for itself but
for the entire field of retail dis-
tribution.

Sears’ Future in Pictures

What is ahead for Sears in the
motion picture medium? As Frank
Cellier sees it, Sears’ real motion
picture era lies in the future. “We
have hardly begun to scratch the
surface,” he says. “The potential
use of motion pictures and TV by
this company is so great, and so
invaluable, that we regard today’s
investment as ‘seed-money’ for the
future.”

In Sears, Mr. Cellier’s depart-
ment has a unique opportunity to
cultivate a broad, over-all view of
the company’s operations, its mer-
chandising potential, its personnel
potential, and its public relations
potential. His department is in an
excellent position to be both a con-
sultant with individual depart-
ments on communications projects
and a liaison between these de-
(continued on page 68)
AN EQUATION FOR PROGRESS  
(CONTINUED FROM PAGE FIFTY-ONE)  
non-scientific audience in a motion picture falls a little flat.

Ford Motor Company's *Equation for Progress* doesn't make this mistake. It's a technical film, but it is presented in a manner that non-technical audiences, too, will find appealing.

In the words of Dr. Andrew A. Kucher, vice-president of engineering and research for Ford and the narrator, "this film is really a kind of progress report—a reminder of how far and how fast we have come along the American road of research and engineering and to what extent we have applied our knowledge to the common welfare."

Recalling how comparatively uncomplicated research was in earlier days, the film pictures such pioneers as Henry Ford, who tested his theories on internal combustion engines at the kitchen sink; the Wright brothers, who used their bicycles and their bicycle shop as a "laboratory" on the principles of flight; and the early Thomas A. Edison laboratory at Menlo Park. But this situation didn't remain for long. Today, as Dr. Kucher points out, "a research scientist must have equipment at his disposal not to be found in attics and cellars: for such equipment is not only extremely complex, it is also extremely expensive. Someone must put up the money for these necessary tools of modern research—and industry has undertaken a considerable share of this responsibility."

Thus the gap is bridged for a look at some of the scientific marvels that are a part of everyday happenings in Ford's Research and Development Center at Dearborn.

There is an extraordinary sequence of alpha particles being emitted by a radio-active substance under laboratory study. The camera catches the vapor trails resulting from this action—the only action that the human eye, or any known scientific device, can record. These vapor trails, however, tell a story to the scientist, a story that may be translated into better living for tomorrow.

Under Dr. Kucher's guidance, the camera next moves on to record the spectroscope (CONTINUED ON PAGE SIXTY-NINE)
# NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

## EASTERN STATES

- **MASSACHUSETTS**

- **NEW JERSEY**
  - Hedcraft Co., 142 Morris Ave., Mountain Lakes, N. J.
  - Association Films, Inc., Broad at Elm, Ridgefield, N. J.

- **NEW YORK**
  - Buchan Pictures, 122 W. Chipewa St., Buffalo.
  - The Jam Handy Organization, 1775 Broadway, New York 19.
  - Zen Killian Company, Inc., 723 Prospect Ave., Westbury, N. Y.
  - Training Films, Inc., 150 West 54th St., New York 19.
  - Visual Sciences, 599BS Suffern.

- **PENNSYLVANIA**
  - P. Lilley & Son, 928 N. 3rd St., Harrisburg.
  - The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0145.

- **WEST VIRGINIA**
  - S. Simpson, 818 Virginia St., W., Charleston 2, D.Ickens 6-6731.

## SOUTHERN STATES

- **FLORIDA**
  - Norman Laboratories & Studio, Arlington suburb, P.O. Box 8908, Jacksonville 11.

- **GEORGIA**
  - Colonial Films, 71 Walton St., N. W., Alpine 3578, Atlanta.

- **LOUISIANA**

- **MARYLAND**
  - Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. Tel. 9-5391.

- **MISSISSIPPI**
  - Herschel Smith Company, 119 Roach St., Jackson 110.

- **TENNESSEE**

## MIDWESTERN STATES

- **ILLINOIS**
  - American Film Registry, 1018 So. Wabash Ave., Chicago 5.
  - Atlas Film Corporation, 1111 South Boulevard, Oak Park.
  - Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

- **MICHIGAN**
  - The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.
  - Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

- **OHIO**
  - Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
  - Films Unlimited Productions, 137 Park Ave., W. Mansfield.

## WESTERN STATES

- **CALIFORNIA**
  - LOS ANGELES AREA
    - The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.
    - Ralke Company, Inc., 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.
    - Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

- **SAN FRANCISCO AREA**
  - Association Films, Inc., 1799 Stevenson St., San Francisco.
  - Photo & Sound Company, 116 Natoma St., San Francisco 5.
  - Westcoast Films, 350 Battery St., San Francisco 11.

- **COLORADO**
  - Audio-Visual Center, 28 E. Ninth Ave., Denver 5.

- **OREGON**
  - Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

- **TEXAS**
  - Association Films, Inc., 1108 Jackson Street, Dallas 2.

- **UTAH**
  - Deseret Book Company, Box 958, Salt Lake City 10.

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**Sears and the Film:**

(Continued from page 66) parts and top management. Under this arrangement, motion pictures and other forms of communication can grow increasingly effective—"consummation," according to Mr. Cellier, "devoutly to be wished."

Mr. Cellier's viewpoint as to the eventual development of the company's Annual Report on Film warrants mention here.

"Eventually the Report on Film will undoubtedly take the form of a two-way telecast, with questions visibly asked in Seattle or Bangor or Miami and answered from Chicago—or elsewhere, too, if necessary—within seconds," he says.

**Closed-Circuit TV Costly**

"Technically, such a telecast is perfectly feasible today, and these techniques are in actual use. To provide an adequate substitute for our annual film through these techniques today, however, would make our costs prohibitively high. In another few years, perhaps, Sears will have its own TV network; just as we have a teletype network today. When that day comes, we will probably use it not only for an annual conversation with the whole field, but for frequent—even daily—conversations with appropriate segments of the field, and particularly for sharing with the entire company such a momentous event as our 'On to Chicago' meeting."

**Film Is the Basic Medium**

Even when the day of the company's own TV network comes, a large part of the basic presentations will necessarily be made on film. Mr. Cellier thinks. Brief question-and-answer periods may be "live," but they will serve as interludes in, or additions to, the basic on-film presentation which, as in commercial TV today, is always safer and cheaper, and mostly better.

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**Commercial Films, Inc. Opens Studio in Springfield, Mass.**

A new motion picture production company, Commercial Films, Inc., has been formed with offices and studios at 458 Bridge Street, Springfield, Mass. The firm will specialize in public relations films for business, according to Wallace E. Huntington, president.

Sheldon M. Titcomb has been appointed general manager of the new film production firm.
AN EQUATION FOR PROGRESS

(CONTINUED FROM PAGE SIXTY-SEVEN)

study of metal, using instrumentation so delicate that just one imperfection in 10 million particles is apparent. Use of the electron microscope in the study of metals also is pictured, an indication of the lengths to which automotive scientists today go in their search for perfection.

Through the use of sound waves of enormously high frequency, automotive scientists can now probe the interior of metals, and "listen" for flaws that no other means could detect. Using this equipment, the research man literally "sees" imperfections with his ears.

Dynamometer test cells that record the inside workings of an automotive engine ... the use of modern instrumentation in the study of torque ... analog computers into which facts can be fed to pre-test the behavior of experimental cars ... all of these tools of science are shown as necessary components of the modern automobile maker's laboratory.

Looking into the automobiles of the future, the film shows how micro-photography is now a tool of research study ... how, through processes now known, the basic molecular structure of metals and ceramics can be changed. Soon, the automotive scientist may be able to give the metallurgist a "prescription" for the metals he wants, and the latter will simply create them for his use.

A most interesting segment of the film is a laboratory demonstration of "free radicals"—molecules that split off from the original mass and then try to recombine with other atoms. This is a relatively new phenomenon and in their studies of it lab men use liquid helium and other refrigerants that bring their subject down to minus 452 degrees, approaching absolute zero. These studies may lead to the development of more efficient motor fuels.

Since all research looks to the future, what of the car of tomorrow? Equation for Progress pictures a laboratory model that has no steering wheel—because it has no wheels, and rides on a cushion of air. Dr. Kucher's closing words have special meaning:

"The research scientist works in the present, but he is really our link to the future. It is on the stepping stones of his knowledge that we make our progress."

"The future is not an accidental thing over which we have no control—the future is what we make it. And if we look over the shoulder of the man in the laboratory today, we can get a glimpse of tomorrow."

"I believe we are living in a period of time which will be proclaimed by the historians of the future as 'the golden years of research and engineering progress.'"

Besides being available to general audience groups, Equation for Progress also is being aimed at college and university audiences.

Arrangements for screenings may be made through any of the Ford Film Libraries, located at 16 East 52nd Street, New York 22; The American Road, Dearborn, Michigan; and 4303 Telegraph Avenue, Oakland 9, California.

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A Study of the Sponsored Film Medium and—

THE TEEN-AGE MARKET

The Teen-Age Market, made up of America's young people between the ages of 13 through 19, one market constantly in need of practically all consumer goods and services ... including guide ... and a field of potentially great reward for business film sponsors, in terms of both present and future demand. Pertinent facts on the size and chasing power of the teen-age market, and how it may be reached effectively with business films, have been compiled by Modern Talking Picture Service into a 16-page illustrated report, issued in conjunction with American Education Week, November 5.

9 of 10 Schools Use Films
Purpose of the Week is to interest the history, ideals, achievements, problems and needs of the schools, and to arouse a greater teen interest in their well-being and improvement. Modern presented its report to create an awareness on the part of business leaders concerning what their company's films are as part of the curriculum in the out of 10 schools.

The report points out that there are four reasons why Industry is particularly interested in teenagers: 1) Their own present purchasing power, which is vast; 2) Their role in playing in family living and spending; 3) For their rich potential as an adult market; 4) Because humane, eyes-future business leaders want to see our Youth healthy, well educated, and able to take a useful place in society as workers, leaders, and family providers.

Rapid Growth of the Market
After holding fairly steady for about 30 years, the U.S. teen-age population is enlarging rapidly, as the result of a huge crop of babies born after World War II begin to mature. This rise in teen-age population is significant, the report states, because it will mean a major increase in the average per capita demand for goods, as the high consumption teen-age group increases much more rapidly than the generally rising U.S. population.

Data concerning the size, purchasing power, and influence on family buying habits exerted by teen-agers are given in the tables in the column below. Also given are figures on 1958 U.S. school enrollment, and figures from a survey by Modern regarding use of sponsored films in 23,622 U.S. high schools.

The report is a compilation of existing data assembled by Modern from such sources as Scholar-Articulate, Student Marketing Institute, Seventeen, Youth Research Institute, Gilbert Youth Research, The American Girl, The Young Catholic Messenger, Boys Life, The Purdue Opinion Panel, Audio-Visual Commission on Public Information, and Association of National Advertisers.

Present and potential sponsors of motion pictures for the teen-age market will be interested in these comments from the report:

"Schools welcome informative films from business and industry. Films allow all members of a group to share in a joint experience, stimulate learners to read more about the subject of the movie, improve remembering and reduce failures. Factual business sponsored films gained added conviction when shown in class, because students tend to accept as fact what they are taught in school."

Schools Prefer These Subjects
"Greatest interest areas of schools for business-sponsored educational films are in history, economics, geography, man-made, arts, trade and commerce, home economics, science, physical education."

"Home economics classes in high school present one of the best ways of reaching teen-age girls. Here a girl is taught to be a smart consumer. In 1956, nearly 1,700,000 girls were enrolled in high school home economics classes."

"You can also attract teen-agers' attention to your film by presenting it to them in their clubs and social activities."

Films Must Be Informative
"Promotional films for the teen-age market ... must be highly informative, be presented interestingly, and be of biased information. As a general guide, you should employ the same objective approach you would use if you were preparing an article about your business for a popular magazine."

The report cites The Sun Goes North (Florida Citrus Commission) and Scratch Game (Procter and Gamble) as typical of sponsored films which have had enduring popularity with teen-agers. Now in its seventh year, the first film has been viewed by 2,295,710 boys and girls; and Scratch Game, itself a teen-ager in its 13th year, has been shown to young audiences totaling 11,796,000.

Good Programs for Guidance
American Dairy Association, Monsanto Chemical Company and Bethlehem Steel Company are mentioned as industrials who have used films effectively to guide school audiences toward careers in their fields. Socony Mobil Oil Company is cited for its series of films on traffic safety for young people; and Gillette Safety Razor Company for its Fitness for Leadership to encourage participation in sports by teen-age boys.

Copies of the complete 16-page report are available free from Modern Talking Picture Service, 3 East 54th Street, New York 22.
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