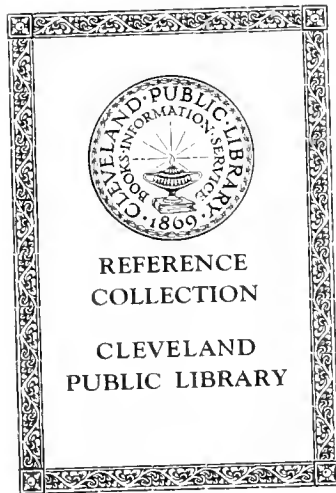




WITHDRAWN!

APR 26 1983

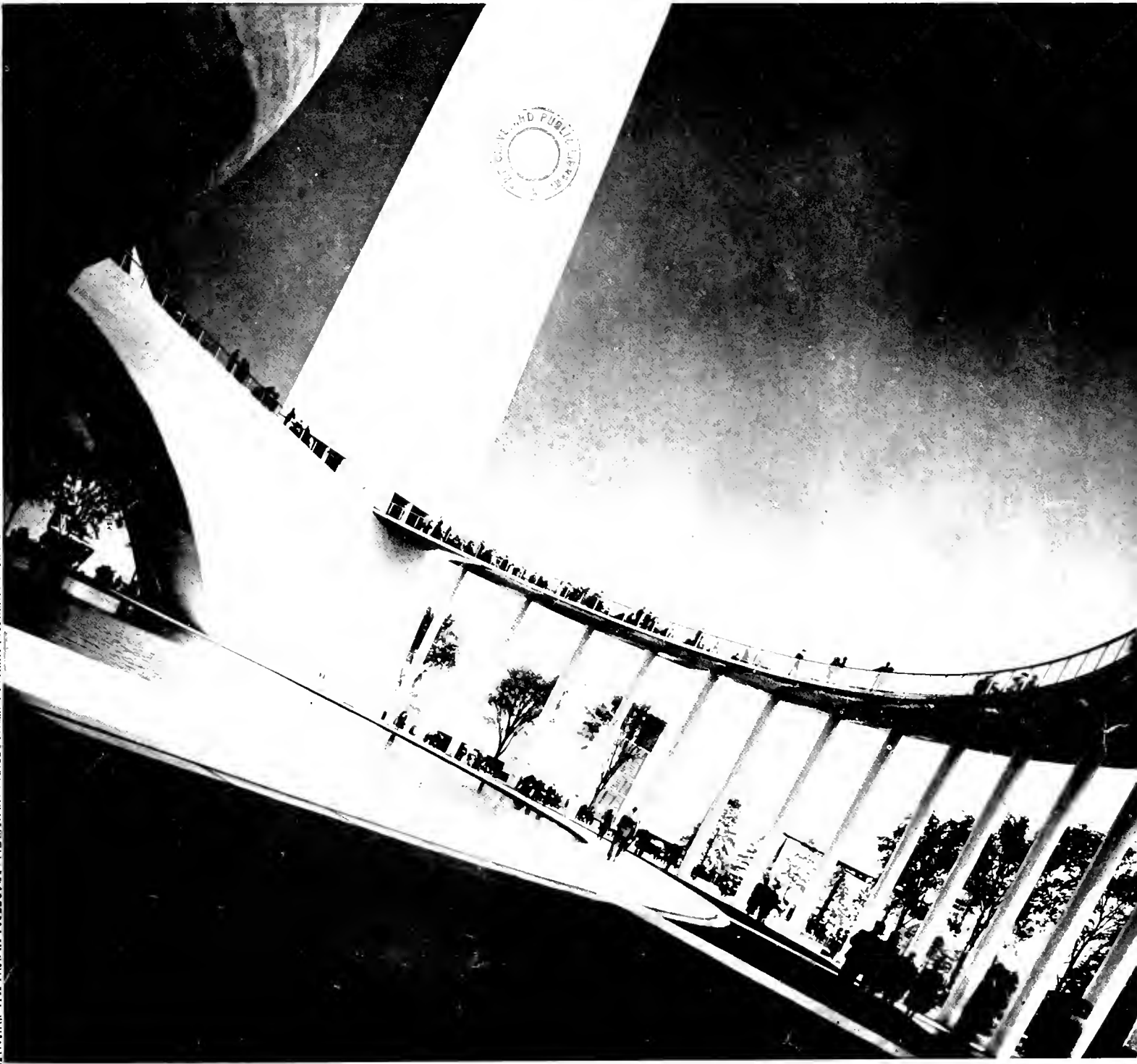


From the collection of the



San Francisco, California
2008

BUSINESS SURVEYS



NO 1

**IN THIS ISSUE: OFFICIAL WORLD'S FAIR SURVEYS:
WESTINGHOUSE PREVIEWS THE MIDDLETON FAMILY**

An Outstanding Contribution to the Field of Commercial Motion Pictures



THE FIRST ALL-TECHNICOLOR, ALL-DIALOGUE
FEATURE LENGTH PRODUCTION TO BE MADE
FOR GENERAL SALES PURPOSES . . .

*"The Middleton Family at
the New York World's Fair"*

PRODUCED FOR WESTINGHOUSE
AND FULLER & SMITH & ROSS AGENCY
BY AUDIO PRODUCTIONS, INC.

AUDIO announces with pride the completion of the outstanding example of institutional advertising in the history of sound films. This production, costing substantially less than the trade has been lead to expect for color-photography and dramatic story, will stand out among all others as the first of its quality and kind.

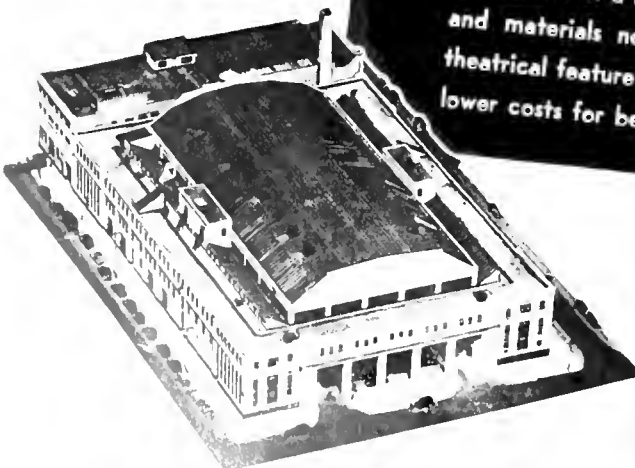
AUDIO stands alone in its field as a source of mature, professional film production for advertising use. AUDIO enjoys a unique and special position in this field. It operates the largest service studios in the theatrical motion picture industry. It has the benefit of a back-log of theatrical film production to provide personnel, facilities and materials not found elsewhere. Currently, more than \$2,500,000.00 in new theatrical feature film production is scheduled for these studios. It makes possible lower costs for better results than are usual in commercial films.

AUDIO PRODUCTIONS INC.

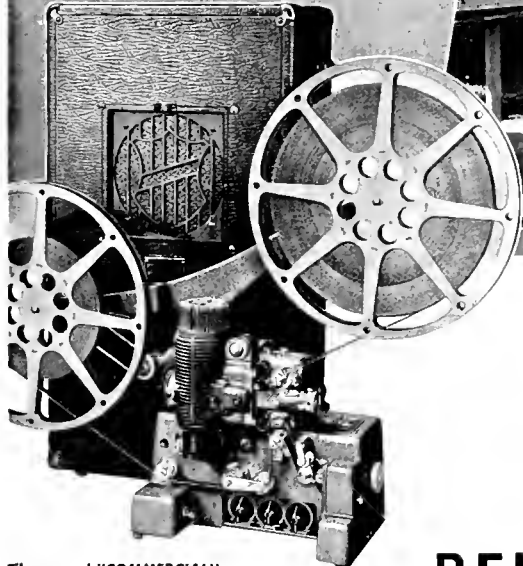
PRODUCERS OF SOUND MOTION PICTURES



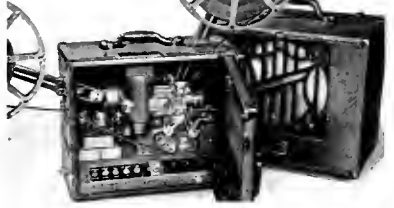
35-11 THIRTY FIFTH AVENUE, LONG ISLAND CITY, N.Y.
(West Coast Facilities — 6625 Romaine Street — Hollywood, California)



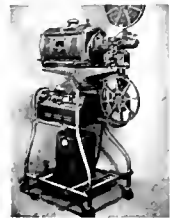
World's Fair Movies *Must* Be Superb



Filmosound "COMMERCIAL" is a compact, single-case projector offering the utmost in convenience and simplicity of operation for the busy salesman. It provides uninterrupted three-quarter-hour showings of theater quality in salesroom, showroom, hotel room, or moderate-sized auditorium.



Filmosound "MASTER" is a more powerful projector for serving larger audiences. It shows both sound and silent films. Has provision for using both a public address microphone and a phonograph turntable. Has powerful amplifier, and 750-watt lamp with condenser for 32% brighter pictures.



FILMOARC—the most powerful of 16 mm. projectors—employs the automatic, electric-arc type of illumination used by movie theaters. It provides such screen brilliance and ample sound volume that it can be used in largest auditoriums.

That's Why MOST Exhibitors Using Talking Pictures Show Them with

BELL & HOWELL *Filmosounds*

At both the New York and San Francisco Fairs, Bell & Howell Filmosound Projectors are—by far—the predominant choice of exhibitors who use 16 mm. talking pictures. Aetna Life, Armour, Bethlehem Steel, Coca-Cola, Coty, Yale & Towne, and scores of others use Filmosounds.

Why? Because the show must go on! Because continual use, all day and half the night, seven days a week for month after month, is grueling service which requires the utmost in projector ruggedness and stamina. Because these exhibitors have found that Filmosounds can be relied upon to project theater-quality pictures, to deliver clarion-clear sound, and to *continue* to

give new-machine performance after months of constant use.

The same lasting dependability which makes Filmosounds the choice of a majority of World's Fair exhibitors recommends these projectors for *your* use. Whether your need is for small, compact machines for your salesmen to carry, or for 16 mm. projectors capable in the largest auditorium, there is an ideally suited Bell & Howell model. All are built to the same quality and precision standards as the Bell & Howell studio equipment, preferred by Hollywood for more than 32 years. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*

How to Dramatize Your Product

... and build up sales and good will with commercial sound films is told concisely in a free, illustrated, 36-page booklet, SHOW-MANSHIP. Write for your copy, today.

BS No. 9-39

BELL & HOWELL COMPANY
1808 Larchmont Avenue, Chicago, Ill.
 Send free booklet, SHOW-MANSHIP.
 Include details on Filmosound Projectors for business use.

Name.....Title.....
Company.....
Address.....
City.....State.....



PRECISION-MADE BY

BELL & HOWELL

THE MEN BEHIND



Look to the men behind the men behind the camera for the success of your commercial motion picture.* Good camera technique is important—yes. But the success of the finished picture depends first of all on the story it tells to the people you want to influence. And that is determined long before the cameras start to roll—by the creative ability of the men behind the men behind the cameras.

So, Industrial Pictures, Inc., suggests that you consider the competence of the creative staff in choosing the studio that is to produce your business pictures.

Of course, we don't mean to minimize the many obvious superiorities in the facilities offered in our plant. They include: studios designed and built from the ground up for the production of business films . . . a stage acoustically designed in collaboration with RCA engineers to meet the special requirements of business pictures . . . the latest type RCA High Fidelity equipment to permit the making of sound pictures anywhere . . . and many other features which place Industrial Pictures in the first rank of commercial producers. Because of these facilities, and the capable personnel working with them, our clients benefit by greater technical excellence together with lower production costs in the finished product.

But of far greater importance, we believe, is the emphasis Industrial Pictures places on the work that goes before—on providing a staff unusually able to fashion a story in pictures that effectively reaches into the minds of those you would influence. We invite you to investigate the thinking and working procedures of the men behind the men behind our cameras.

*An example is "Champions of the Gridiron," produced for General Mills, Inc., by Industrial Pictures . . . the first feature-length film ever made on the activities of the National Professional Football League.

INDUSTRIAL PICTURES INC.

4925 CADIEUX ROAD • DETROIT

MOTION PICTURES

ILLUSTRATIVE PHOTOGRAPHY

SLIDE FILMS

Facilities In New York • Detroit • Hollywood

The FILM FORUM

A COLUMN OF LETTERS FROM OUR READERS



ADDRESS LETTERS
ON TECHNICAL
QUESTIONS TO THE
BUSINESS SCREEN
SERVICE BUREAU

♦ My thesis on "The Potentialities Of Sound Film As A Retail Training Device" has been accepted by Northwestern University in final fulfillment of the requirements for a Masters degree.

As you know, no authoritative books and few articles have been written on sound film as a training device. Hence, much of the material had to be gathered the hard way, through several months of intensive research. Numerous producers, users, and trade organizations were contacted in an effort to determine both the present status and probable future developments in the field. Although these sources of information were not in all instances entirely satisfactory due to hesitancy on the part of some producers and users to give information that might be of value to competitors, the thesis is, I believe, a reasonably complete, impartial evaluation of the present use and future possibilities of sound film as a training medium, and should be of considerable interest to producers and users of commercial film.

I would like to express my sincere gratitude to *Business Screen* for the valuable information gathered from its publications and the splendid cooperation given me.

Gordon B. Palmer.

♦ Please advise at once if you have any films on the subject of wines.

George R. Salkin, Sales Manager
Granada Wines, Inc.

♦ We have recently subscribed to your magazine, *Business Screen*, largely in the hope that we might become acquainted with some of the industrial films put out by such companies as United States Steel, Ford, American Telephone and Telegraph, etc. We are wondering if it would be possible for you to make available to us some information regarding a number of these industrial films, as to their content and the advisability of showing them before a group of investment officers in a banking institution. We should, also, greatly appreciate learning how such films may be made available to us.

T. D. Montgomery

♦ I am getting pretty sick of the arty critics in magazines and newspapers raving about the merits of the "documentary" films which are flooding the country under the sponsorship of various governmental agencies and at the expense of the taxpayers.

Not that many of these films do not deserve full credit from a critical standpoint. That isn't the point. The point is that these same critics would probably recoil in horror at the thought of praising an American corporation which sponsors a picture which is just as "documentary" and not any more "propaganda" than one of these films which draw hysterical paens of praise.

The fact is that the majority of the so-called "documentary" films are issued for exactly the same purposes as the publicity or advertising pictures which are being sponsored by leading companies. Such pictures are usually issued to influence public opinion, to sell goods, or to create good will for the sponsors. In both cases they may stick entirely to facts. In both cases they may be fully entertaining and legitimately educational. Of course, the critics who fail to give equal credit to the corporations' sponsored pictures probably hold off because of the old superstition that the corporation's name or product must not be

mentioned for fear it might be called "advertising" in the editorial pages.

Fortunately, when it comes to pictures *Business Screen* is one medium at least which gives the corporation a mouthpiece to publicize its activities along these lines.

The corporations which sponsor pictures and the producers who make them are not asking for any favors from the public. The corporations do not ask the public to pay any part of the cost of the picture.

It is obvious that there are dozens of so-called business and industrial pictures being made today which rank with the very finest of the "documentary" films. Many of them are better. And, I am trying to get bigger and better recognition for them from the critics. All the business picture people ask is an even break.

Pat Dowling.

BUSINESS SCREEN

VOLUME TWO • NUMBER ONE

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How Many People can your salesmen "sell"

in 30 MINUTES?

PROOF

If you want proof that Caravel
Pictures get results, check with

American Can Company
American Machine & Metals, Inc.
Wallace Barnes Company
The Bates Manufacturing Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
Godfrey L. Cabot, Inc.
Calco Chemical Company, Inc.
S. H. Camp & Company
Cluett, Peabody & Company, Inc.
Congoleum-Nairn, Inc.
Davis & Geck, Inc.
Dictaphone Sales Corporation
Eastman Kodak Company
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
National Biscuit Company
National Lead Company
Raybestos-Manhattan, Inc.
Socony-Vacuum Oil Company, Inc.
E. R. Squibb & Sons
Talon, Inc.
The Texas Company
U. S. Industrial Alcohol Company
OR ANY OTHER CARAVEL CLIENT

EVEN your top salesman is blocked again and again in trying to reach all the people who can influence a sale. But even your average salesman can reach them with a well-planned motion picture ... and in thirty minutes' time!

He can shut them off from interruptions...darken the room...focus their undivided attention on the screen...compel their interest with dramatic pictures and a well-delivered talk...conduct them through your plant...demonstrate the merits of your product or your service...anticipate objections before they are voiced and knock them down...then drive your selling points to the dotted line.

One notable example: Number of executives who had to be sold—39. Time spent in reaching 23 of these executives—two years. Attendance at a motion picture showing—36. Three weeks later, the closing of a six-figure contract.

Your biggest loss in selling is the time your salesmen spend in getting to the right people. Let us show you how you can save that time—and make it count!

CARAVEL FILMS

INCORPORATED

New York • 730 Fifth Avenue • Tel. Circle 7-6112



For Perfect Showings of
BUSINESS FILMS



Da-Lite Screen in the private theatre of the Household Finance Corporation's exhibit at the New York World's Fair. This exhibitor, in presenting its films elsewhere to smaller groups, also uses Da-Lite portable screens including The Challenger, with tripod attached which can be set up instantly anywhere.

PROMINENT EXHIBITORS USE

SCREENS

Reg. U. S. Pat. Off.

Wherever industrial motion pictures and slide films are being shown — whether at the Nation's two World Fairs or elsewhere throughout America in factories, schools, clubs, churches, auditoriums, offices or homes — you will find experienced users of this modern selling medium projecting their pictures on Da-Lite screens. Many of these exhibitors chose Da-Lite screens after comparative tests had proved their superior light reflective qualities and greater convenience. Others specified Da-Lite equipment because of its 30-year old reputation for quality and dependable service. Da-Lite screens are available with White, Silver, or Glass-Beaded surfaces in many styles and sizes to meet every requirement. Ask your producer-dealer about Da-Lite screens today.

DA-LITE INSTALLATIONS

*At The New York World's Fair**

Include the Exhibits of

HART, SCHAFFNER & MARX	UNITED STATES NAVY
HOUSEHOLD FINANCE CORP.	DOMINICAN REPUBLIC
LEE HAT COMPANY	FINLAND
NATIONAL ADVISORY COMMITTEE	POLAND
ON AERONAUTICS	STATE OF OHIO
(Aviation Building)	DENMARK

At the Golden Gate International Exposition, San Francisco

Include the Exhibits of

ARMOUR STAR BRAND
CALIFORNIA STATE
RECREATION DEPARTMENT
CALIFORNIA MINES
GREY LINE TOURS
PACIFIC HOUSE
AUSTRALIA
KEITH THEATRE
ARMOUR STAR BRAND
PHILIPPINE PAVILION
REPUBLIC OF COLOMBIA
PERFECT SLEEPER CORP
DRAMA OF SCIENCE
STATE OF OREGON

* As officially reported in the New York World's Fair Survey of Business Screen Magazine.

PARTIAL LIST OF PROMINENT USERS OF DA-LITE SCREENS

ADDRESSOGRAPH-MULTIGRAPH CORP.	EASTMAN KODAK CO.	JOHNSON WAX CO.
AIRWAY ELECTRIC APPLIANCE CORP.	THE FISK TIRE CO.	LIBBY, McNEILL & LIBBY
ALLIS CHALMERS MFG. CO.	GENERAL MOTORS CORP.	LUMBERMEN'S MUTUAL CASUALTY CO.
AMPRO CORP.	THE GREYHOUND MANAGEMENT CO.	MODINE MFG. CO.
BELL & HOWELL CO.	HART, SCHAFFNER & MARY CO.	JOHN MORRELL & CO.
CHICAGO & NORTH-WESTERN RAILROAD	HOUSEHOLD FINANCE CORP.	THE PENNSYLVANIA RAILROAD CO.
CHRYSLER CORP.	INTERNATIONAL BUSINESS MACHINES	SCHULZE BAKING CO.
COMMONWEALTH EDISON CO.	INTERNATIONAL HARVESTER CO.	STEWART-WARNER CORP.
DEERE & CO.	INVESTORS SYNDICATE	THE STUDEBAKER CORP.
DE VRY CORP.	JOHNS-MANVILLE CO.	VICTOR ANIMATOGRAPH CO.
REFUBEN H. DONNELLEY CORP.		WILLARD STORAGE BATTERY CO.

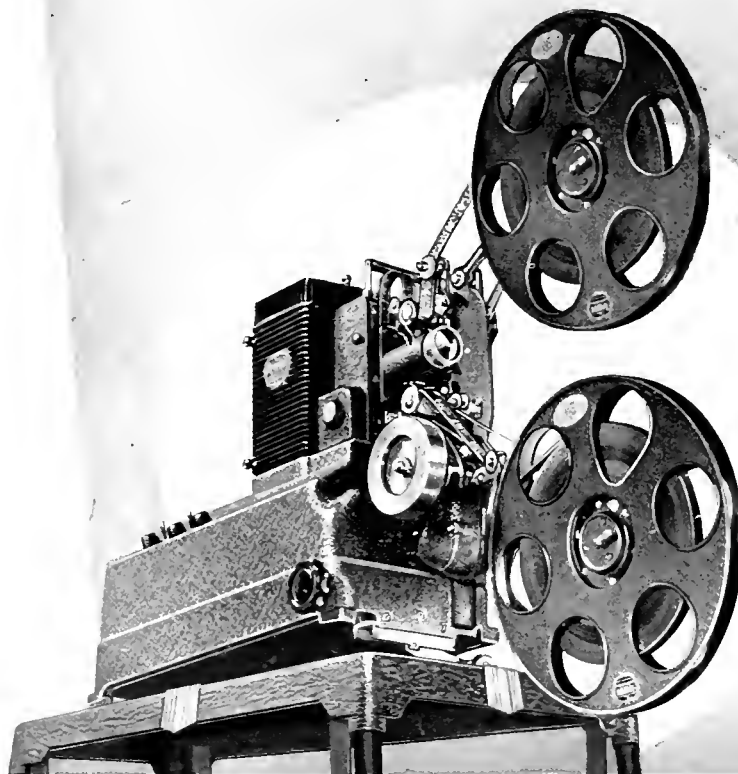
Write for 48-page catalog on Da-Lite screens, including recently reduced prices!

DA-LITE SCREEN CO., INC., DEPT. 9B, 2723 N. CRAWFORD AVE., CHICAGO, ILL.

Da-Lite screens are first choice of leading producers, distributors and users of business films.

IN THE SPIRIT OF TOMORROW

Today's outstanding value in 16 mm. sound projectors



YES—the sound projector of tomorrow—but here today! Not just a new model, or an improved unit—but a revolutionary new design whose performance lives up to its promise in every respect. The new Models "X" and "Y" offer you: Convenient operation with all controls centralized on one illuminated panel—as easy to operate as a radio. Such extreme quietness that a sound proof case is not required. Ease of threading—as simple to thread as a silent projector. Convenient portability—Model

"X" weighs only 19 lbs. complete in one case—and both models swing into action as easily and quickly as a portable typewriter. Other features include: A Quick-Cleaning Optical System; Economical Operation with the standard pre-focused projection lamp; New Simplified Design—and fast Automatic Rewinding. It is mechanically impossible to tear film perforation. To top these all are the new low prices—so that now even the most infrequent user of sound films can no longer afford to be without

efficient 16 mm. sound projection equipment. Send coupon below for full details.

NEW LOW PRICES

Model "X"—equipped with 60 cycle A.C. motor, including 1600 foot reel, 8" dynamic speaker, complete accessories, and cords, comes in one case all weighing only 49 lbs. **\$275**

Model "Y"—equipped with Universal A.C.-D.C. motor, for both silent and sound film speeds, including complete accessories, and cords, with 12" dynamic speaker, comes in two compact cases **\$295**

Model "Y" also is available in one case, complete accessories with 8" speaker. Can also be obtained with Reverse and Still Picture Button at slight extra cost.

MANY PLEASSED USERS

Many industrial firms are today using the new Amprosound models X and Y—and report very satisfactory results. Names and addresses gladly furnished on request.

AMPRO

PRECISION CINE EQUIPMENT

Ampro Corp., 2839 N. Western Ave., Chicago, Ill.

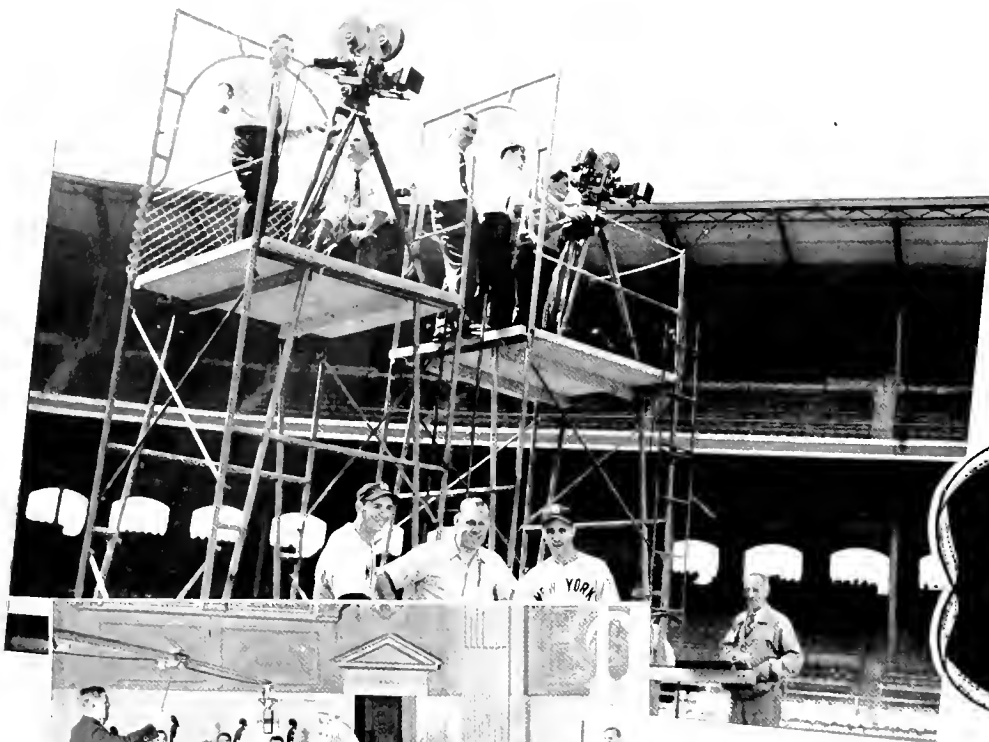
Please send me the new 1939 Ampro Catalog. I am particularly interested in:

- New Amprosound Model "X" and "Y"
- Ampro 16 mm. Silent and Convertible to Sound Projectors.
- All Ampro 16 mm. Sound Projectors including Ampro-Arc.
- Ampro 16 mm. Continuous Projectors (for Displays—World's Fair and Convention Exhibits).

Name _____
Address _____
City _____

State _____

BS-939



Production
EXPERIENCE...



★ The production of good industrial films is the result of wide experience and a constant, active production schedule. A large permanent staff of creative and technical personnel is constantly employed in the production of films for a variety of uses. The extent of this wide and varied experience may be conveyed in part by the following listing of films recently released or approaching completion.

NOW IN PRODUCTION

OFFICIAL 1940 AMERICAN LEAGUE BASEBALL FILM, produced in cooperation with Lew Fonseca, Director of Promotion, American League of Professional Baseball Clubs.

"MISSA SOLEMNIS" (10 reels), the story of the Catholic High Mass,

produced in cooperation with Rev. James R. Keane, O.S.M.

"GARDENS IN THE CITY," produced for the Chicago Park District.

"THIRTY YEARS OF LOGGING," in co-operation with the Allis-Chalmers Mfg. Co.

RECENT PRODUCTIONS

- "Styles In Smiles" Kolynos Co.
- "March Of Power" International Harv. Co.
- "Fun For All — All For Fun" Chicago Park District
- "Sports" Chicago Park District
- "Fun On The Lake Front" Car Wheel Mfrs. Ass'n
- "The Story Of A Car Wheel" Elgin National Watch Co.
- "Time For Graduation" Dr. J. B. DeLee,
- "Eclampsia—In The Science And Art Of Obstetrics" Chicago Lying-In Hospital
- "Dan Daly Does It" Red and White Corporation
- "Red And White Round-Up" American Air Lines
- "Shop Talk" American Air Lines

CHICAGO FILM LABORATORY, INC.

MOTION PICTURES



SLIDE FILMS

STUDIO AND GENERAL OFFICE

18 W. WALTON PLACE • WHITEHALL 6974

CHICAGO, ILLINOIS

• A TIP to the Simmons Company; a topnotch movie is awaiting you in the text of Dr. Edmund Jacobson's book *You Can Sleep Well*. Ditto to an automobile sponsor whose sales promotional executives should be aware of one of the recent A-B-C's of good driving handbooks almost any one of which would make a fine film for distribution before audiences of club women.

Which brings us to the point that the non-fiction shelves of the bookstores are full of how-to-dos ranging from house decoration to trap-shooting and none yet with a commercial sponsor. Not only can we use the talent and research already put into these volumes but their popularity would lend additional guarantees of public interest for any subsequent films—sponsored or otherwise. An additional hint would be to present the experts themselves in personal appearances, particularly where their presence would add to the general authenticity of the production.

SPECTACULARS AND MR. LEIGH

♦ Douglas Leigh, the youthful executive who surprised advertising and Broadway with the "moving picture" spectaculars, has done a light-hearted animated film in the same vein for Emerson Drug and Bromo-Seltzer at the New York World's Fair.

Leigh's *Goofy Newsreels* don't revolutionize sponsored entertainment but they do offer a fresh note to the field. Perhaps the poster technique offers an entirely new market for outdoor showings on a projection compromise that will make it possible to place similar cartoons elsewhere.



★
Douglas Leigh, whose moving picture signs turned into an animated film.

HEARD ON THE AIR:

♦ Bob Seymour, *Business Screen's* scout-at-large who gathered most of the magazine's World Fair Survey material which appears on Pages 21 to 25 of this issue, reports the following conversation heard on the air recently:

Kay Kyser: "Say Bill, tell us about the Lucky Strike mo'om

pitcher, who's the star?"

Announcer: "Well, Kay, in the Lucky Strike motion picture now being shown at the New York World's Fair it's the exclusive toasting process that steals the show. Yes sir, folks, three million people have seen this picture . . . and be sure to stop at the American Tobacco exhibit and see this motion picture when you come to the World's Fair!"

Which seems to be the last word—heard in the sponsor's own language, s'help us.

DENT ON VISUAL SENSORY AIDS

♦ Business and education will share a long-felt need for an authoritative handbook on visual-

sensory aids to instruction such as Ellsworth Dent's *Audio-Visual Handbook* (Soc. for Visual Ed., 1939) offers. The latest edition which contains a complete analysis of all types of visual and sound aids also discusses the business use of the medium.

According to Dent industry first used the more common visual aids for teaching safety, cleanliness and cooperation to workers, many of whom could not read. Exhibit slides and pictures made a common language between employer and employee. Industry now also uses the visual-sensory field, Dent reminds us, for a mild form of propaganda.

Dent's long years of experience in audio-visual education and his present position as director of the educational department for the RCA Manufacturing Company qualify him as one of the field's ablest spokesmen. The new handbook also affords a complete guide to all types of visual, sound and audio-visual aids; a glossary of reference texts, commercial

sources of films, equipment manufacturers and various tables.

THE FILM PARADE:

♦ Previewed by a *Business Screen* representative in New York recently was Emerson Yorke's new Cinecolor production *The Ninth State*. According to the reviewer this scenic tour of New Hampshire is one of the finest travelogues to hit the screen in recent months. Labeled a "cavalcade of the salient historic, scenic, cultural, recreational and industrial highlights of New Hampshire," *The Ninth State* will be welcome film fare on educational and theatrical screens from coast to coast throughout the country.

The original musical score, one of the picture's highlights, is by Solita Palmer. Alois Havrilla is the commentator and production director, and authorship was by Emerson York.

♦ Pittsburgh's Duquesne Light Company is tying up advertising materials with its 20-minute sound motion picture

From Sun to Sun in highly effective style. A 20 page 2-color booklet entitled *Behind the Scenes with Electric Living* was recently used as a mailing piece and as a souvenir in conjunction with local showings of the film before requesting civic groups.

WAR & PHOTOGRAPHIC MATERIALS:

♦ An authoritative statement to the editor of *Business Screen* from the Eastman Kodak Company gives a final answer to the question of war shortages in photographic supplies.

The Eastman letter states that film and developing agents are now manufactured entirely in the United States; "that Rochester

operations are not endangered by any shortage in materials that can be foreseen as a war result."

CHICAGO VS. NEW YORK:

♦ For the use of anybody who wants to compare the use of films at Chicago's Century of Progress with the New York World's Fair we offer the following in evidence:

Number of Projectors at Chicago 87
Number of Projectors at New York 129

♦ One of the neatest Kodachrome travelogues in recent months is



The Coty Building at the New York Fair houses one of the show's most compelling films.

a new addition to the YMCA Motion Picture Bureau Library. *Saguenay Saga*, a full color scenic trip on the St. Lawrence and through the "Habitant" country is available for free showing and might be suggested to other commercial sponsors as a supplement.

IN OUR NEXT ISSUE

♦ The editorial files on the sound slidefilm have been gathering weight for some months. Finally we are to do the long-awaited section on this medium together with a selection of the outstanding slidefilm programs of the past two years. Also forthcoming is another of Larry Rosenthal's interesting articles on screen advertising; one on the writer's job in commercial films and another on "Opportunities for the Commercial Film As Yet Unrealized." That last title sounds pretty auspicious!

Business Screen's candid camera catches a theatre screen ad in an intense bit of kitchen action.





That impressive, descriptive, convincing advertising film you have is potential sales energy—a presentation that will touch the pocket nerve of dealers and consumers. What a wonderful job of selling it's going to do!

But just a moment—*how* is it going to sell?

Many a master business film is buried alive, right *now*. The drama of its action, the power of its clearly spoken word, the clarity of its product display; all this buried alive without ceremony.

Business talking pictures are not like wine. They don't improve with age. Vintage films turn to vinegar if you don't watch out.

A film is as valuable as the distribution it gets.

MODERN TALKING PICTURE SERVICE has 73 point-of-sale distributive units that cover 732 cities in which meet 46,230 established audiences drawn from the middle and upper consumer groups. These are

available to the advertiser in the number, quality and kind he stipulates.

MODERN TALKING PICTURE SERVICE has facilities for booking suitable advertising films in theaters from coast to coast.

MODERN TALKING PICTURE SERVICE has contacts throughout the country for the booking of your advertising message with schools using sound films.

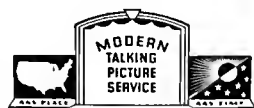
These local bases are equipped with every technical device required to give any business film expert presentation, and are operated by men experienced in all the details of management, direction and sales showmanship.

Tell us the territory, class, age, sex or special groups you wish to reach, anywhere. We will, *WITHOUT OBLIGATION*, give you a confidential report prepared for your individual use.

NOW is a good time to write us.

MODERN TALKING PICTURE SERVICE, INC.

9 ROCKEFELLER PLAZA (An Independent Organization) NEW YORK CITY



TRADE-MARK REG. U. S. PAT. OFF.

"Business as Usual During Altercations"

AMERICA'S WORK MUST BE DONE
AND FILMS WILL DO IT BETTER

BLESSED by a free press, screen and radio, we live in the most enlightened land in the world. We are better informed on the progress of Europe and Asia's wars than the vast majority of peoples involved. But between the successful efforts of able foreign news staffs and the unabating barrage from propaganda agencies we are left little time in which to reflect on our many unsolved economic and social problems here at home.

Wherever the hearts of liberty-loving Americans may turn personal sympathies—our own citadel of democracy is still threatened by these problems. If we are, indeed, safeguarding the last stronghold of free democratic institutions, we owe it to ourselves to reaffirm an America united in thought and action.

The forces of Recovery may be advanced by speculative increases based on expectations of war demands on our production facilities. But we cannot forget the hazards of equally speculative rises in the costs of basic materials also involved in our long overdue housing boom. As pointed out elsewhere in this issue, our slow progress in achieving understanding and increasing trade in Latin America must not be neglected for a temporary trade boom brought about by the closing of other markets to these countries. At home, again, problems of unemployment, labor relations, social welfare and basic economic ailments must not be regarded as miraculously cured by the swift rise in stock prices.

MORE than ever before there is a great need of reaching our own people — of piercing the gathering clouds of war talk and war opinion — with sound and sensible interpretations of business problems. Manufacturers dependent on a steady and rising demand for building materials will recognize the responsibility of maintaining the enthusiasm for home construction. The employer faced with a sudden step-up of production will remember the economy of visual training for hundreds of new employees, of



an equally important stressing of safety measures through safety education especially among new and unskilled workers. The job of the salesman, made easier by a rise in individual incomes, is also more difficult because of the rising price of his product and the uneven distribution of income rises.

Above all we need to remember that the sound motion picture and sound slidefilm have ably demonstrated their usefulness and economy in attaining such results. Better production, economies in equipment, and the widest coverage of audience groups ever achieved await the business film sponsor today. In specific fields where consumer problems are now of paramount importance such as housing, insurance, health and safety education, and family matters, the films can now be brought before almost every influence group in the country.

In the inner circles of business organization, the important task of relaying an exact and unchanged message to large numbers of widely scattered salesmen, of equipping dealers with modern sales methods and a thorough knowledge of the product and similar accomplishments may be safely entrusted to the visual media.

TO the film industry entrusted with the production of new and important programs of this nature, the responsibility is greater than ever before. It will not be met by experimenters with amateur equipment or the office-in-his-hat producer. It can only be carried out by able and long-experienced studio production organizations, fully staffed with able creative talent and completely equipped. To the sponsor whose business needs such expert interpretation, the film offers its potent force. To an America badly in need of keeping its mind on important affairs at home, it provides a medium more thorough and forceful than a thousand headlines and their attendant rumors.

— O.H.C.

Hands across the Caribbean...

... a Spanish soundtrack on a well-produced industrial film makes a first-rate ambassador of goodwill to your customers in Latin-America. To American Business the editors of Business Screen point out the possibilities of the film medium in the South and Central American Countries.

abrupt seizure of our oil wells, we have not altered the calm and orderly procedure of this diplomacy.

All of which brings to mind in paraphrase, the highly important thought that with all this getting of knowledge, we still need mutual *understanding*. We don't know the Latin-Americans, neither do we understand their language and customs. There is little appreciation of these countries in the United States and probably something less on their part. We are too easily pictured as an aggrandizing colossus whose occasional bursts of generosity are to be regarded with high suspicion. A confused montage of gauchos, swarthy millionaires, Amazon Indians and lazy peons is the average North American's picture of our cousins to the South. So our newly-discovered diplomatic tenderness is not actually based on a spontaneous national spirit of kinship. Neither is Latin-America's equally warm reception. What, then, is the background on which we have to build and keep this new export market?

American diplomacy has merely served to insure a receptive customer. Europe's war has served to create a demand by elimination of competition. The short and simple fact of the matter is that it is now up to American business to cement trade relationships beyond the possibility of renewed competition from abroad. This can only be done by applying the principles of salesmanship from beginning to end and the first element in this program is obviously that of getting and keeping the understanding of our Latin-American customers. Thus the preface to the important place which the sound motion picture and possibly the sound slidefilm can play in making this possible.

Millions of feet of "educational" movies have been sent out by Germany to every corner of South and Central America. Shown in private gatherings and loaned free to movies, schools and public meetings, these reels portray a scenic and industrial Reich. On the "entertainment" side, a Nazi-financed film company is producing cultural films entirely for the Latin-American market.

English "documentaries," French, Italian and Spanish propaganda reels have been seen in every country and the influence of a flood of books and papers as well as the usual torrent of short-wave radio programs has served all these nations in preparing the ground for trade. There will be a noticeable decline in this direction for some time to come, at least insofar as film production is concerned. The time would seem to be opportune for a replacement with the superior

Rio's famed "Sugar Loaf" guides American ships to prosperous Brazil.



American Airlines

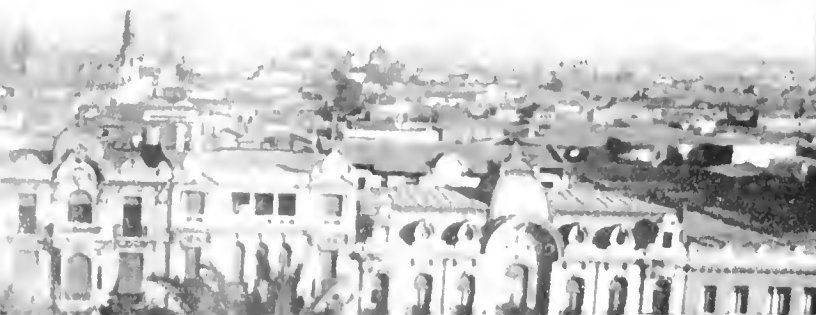
★ THE AMERICAN SALESMAN has a lot of new responsibilities to face if our new kinship with Latin-America is to amount to anything.

Now that his competitors from England, Germany, France and Italy are finding their respective "home offices" temporarily diverted, our salesman is about the only fellow who can deliver the goods. Perhaps this is the time to remember how much we've needed *real salesmanship*. Certainly American business should not accept with too much self-satisfaction this period of order taking. The memory of those rapidly rising Nazi sales curves in Brazil and other countries is too recent, the continued presence of determined little men of Nippon too mindful of our lost textile markets.

If persistence and the weight of numbers counts for anything, the efforts of European and Asiatic rivals had left our typical salesman well out on a lonely limb. He never understood most Latin Americans anyway and their opinions of him and his country have never been very flattering. That is, not until recently, for all this has been changing very fast.

Within the Roosevelt administrations a new era of Latin American cultivation has been developing. A "Good Neighbor" policy in practice rather than theory, it has gone far to supplant the memory of other "Good Neighbors" of previous administrations who alternated loans with detachments of marines. The President's visits and those of the Secretary of State have punctuated a well-developed program of friendly co-operation. Even when faced with Mexico's

Santiago, (Chile) center of one of Latin-America's foremost markets.



quality of film production which our reels enjoy over most foreign products. Not of second-hand Spanish adaptations of Hollywood "C" features but of thoroughly honest, splendidly-produced and wholly-American reels related in Spanish and Portuguese. In this program, a major share of responsibility rests on the industrialist and exporter who will benefit from this vitally needed education of his prospects.

What can American Business do to help its case in Latin-America? The answer is that it should aid its salesmen and its statesmen with any acceptable educational medium at its disposal. Not only that, but it must show its customers the economy and efficiency of our machinery and goods and, finally, it should interpret North American customs and attitudes in a thoroughly honest fashion.

Elliot Roosevelt, in a recent radio address, commented on the American salesman's shortcomings in South America as a matter of not only language barriers but a lack of appreciation of Latin-American customs and temperament. But the Spanish and Portuguese sound track, narrated by a native of the countries in which the sponsor is interested, can easily bridge the first gulf. The universality of the pictures themselves requires no apology.

The International Harvester Company and a few of the biggest motor concerns have been almost the only American sponsors to realize the usefulness of Latin-American adaptations of their industrial films. In one of the few comments from within the industry itself, Charles Light, foreign manager of the Alexander Film Company recently delivered a radio address over the short wave facilities of the Columbia Broadcasting System on the "importance of the motion picture as a medium for cementing closer relationship among the Americas." Alexander syndicated ad reels are offered dealers in the South American market.

American projectors of the 16mm. type are now to be found in almost every large city. The manufacturer list is several hundred machines of this type. Theatrical (35mm.) equipment is even more wide spread with many small towns now equipped for sound. American business branches can well afford to bring more equipment considering the reward now offered in the permanent clinching of this market.



THE LATIN AMERICAN MARKET

its recent history in the competition among nations for the highly profitable export markets in South and Central America. Figures from the Department of Commerce.

% Sales to Latin-America
Table showing United States leadership in the Latin American markets for three recent years. Based on U. S. Dept. of Commerce figures.

	1929	1937	1938*
United States	28.7	34.3	36.1
United Kingdom	14.9	12.6	12.2
Germany	10.8	15.3	17.0
France	5.1	2.9	3.5
Italy	5.0	2.6	3.1
Japan	1.9	2.7	2.6

% Purchases from Latin-America
Showing the ratio of leadership in purchases of the United States for the same periods.

	1929	1937	1938*
United States	34.0	31.1	31.7
United Kingdom	18.7	17.6	16.3
Germany	8.1	8.7	10.6
France	6.2	4.0	4.0
Italy	3.0	3.1	1.7
Japan	1.9	1.6	1.3

*Estimate.

Havana and Moro Castle—an important port in the highly profitable Caribbean trade seas.



• AN ENGLISH BANKER named Montague once gazed at an elastic cheek and said (among other things), "Tis always a mortification to me to observe that there is no perfection in humanity."

This remark is also, I contend, a fair and realistic criticism of industrial motion pictures. But I refuse to share the late Mr. Montague's mortification about a thing which has existed so long without appreciable change as human nature.

A commercial motion picture evidences in its finished state more of the normal human failings of its makers than any manufactured product I can think of offhand.

A bolt made by the Battling Boiler Builders Company is the twin to the public of one turned out by the Happy Society of Bolt Makers. A motion picture, on the other hand, can be marred by the procrastination of its sponsor, or the delicate condition of the juvenile lead's wife. And as sure as there was a yesterday, the public will note the imperfection—and blame the producer.

To the reputable commercial film producer there is an encouraging difference between procrastination and pregnancy. When the client becomes wise to the fact that his delay in making a simple decision had to be made up in production to the detriment of the picture, he will curb his very human inclination to "do it tomorrow." But when the actor's lady learns that her meal ticket blew up on the set because he spent the previous evening arguing over babies names instead of learning his lines, she will flare up with, "What's a picture compared to our Gwendolyn?" "You mean Percy, dear," the husband will say.

Procreation is likely to remain in the column of film-making intangibles. However there are scores of other human foibles which are being brought under production control. And with each shift there is a marked improvement in commercial pictures. Of course, no speed laws are even being cracked in the process, yet definite progress has been made.

Fundamentally, the quality of industrial pictures is in the hands of the client. He selects the producer and determines the treatment of his film subject. He can starve off the office-in-his-hat producer who makes bust shots to save rental on skirts and trousers.



CLIENTS

are only Human!

By Robert R. Snody

"What, if anything, is wrong with commercial sound motion pictures?" we asked Robert R. Snody, General Manager of Audio Productions, Inc. He was at the time on location directing Westinghouse Electric

& Manufacturing Co.'s Technicolor picture, "The Middleton Family at the New York World's Fair." Too busy then for a satisfactory interview, Bob answered our question in the following letter.—EDITOR.

ers. He can also encourage and strengthen with his business the producing companies both able and determined to make commercial pictures second to none.

Many clients have learned about motion pictures the costly way. Yet more important to the betterment of pictures than the source of their wisdom is the fact they have it.

To illustrate, let's flash back to the client who silvered the hair of producers and wrecked the homes of writers. And he did these things by innocently demanding that the script for his picture be written from main title to final fade-out over a week-end. In the days of the silent commercials a few days may have been ample; today with dialogue and narrative they are reasonable for nothing but a mess of words.

Hollywood assigns six to a dozen writers to a script for a period ranging from several months to a year. Knowing this, clients no longer expect one lone industrial writer to do the required research and come up with a commercial *Birth of a Nation* under—well, say a week. This naturally is a step in the direction of better pictures.

Producers still shudder at the memory of the Big Committee formed in the client's factory to pass on the script. Here human nature put on brass-knuckles. Each gent involved demanded that his department be featured; and to insure that it was done right, he gave the producer a copy of his last inventory with instructions to shoot it all. The producer got, of course, the thankless job of squeezing fifty

reels of material into the two contracted for. The resultant picture pleased neither client, producer nor audience. One decisive representative of the client—or a small, competent committee—has done wonders to remove this troublesome spot in picture-making.

Another star in a producer's nightmare was the sponsor who insisted that each of his several hundred products be shot in close-up—the standard recipe for screen hash. And who can forget his twin: satisfied only when his name and product were mentioned every time the narrator took a deep breath?

Nor does one have to be Mr. Sims of Seattle to recall the days when it was little short of sacrilegious to mention on the screen a manufacturer or his product in other than funeral solemnity.

And lastly, there was the very human fellow who became a motion-picture expert by the simple act of signing a contract for a single reeler. The producer that entered his plant and told him how to make shovels would have been bounced out on his hip pockets. Yet he saw nothing incongruous in advising the producer in the highly technical creation of a sound motion picture. That, of course, was different; everybody knows about movies.

Well, I can hear you say, the future of the industrial picture can't be exactly rosy if it depends upon picture-buyers becoming angels. Dead clients, you argue with some evidence to support you, can't sign checks.

In pictures or prose I'm a sucker for a happy ending. So I have saved for my exit the cheering news that Utopian clients do exist. Westinghouse Electric & Manufacturing Company proved that to me during the making of its *Middleton Family* picture by Audio Productions, Inc. Sid Mahan, of Westinghouse, and Dick Hunter and Reed Drummond, of Fuller & Smith & Ross, gave the prompt decisions, the able advice and friendly cooperation which makes working in films a pleasure.

Well, well, I hear you say, we have progressed to the milestone of a perfect client! When do we get the perfect picture?

Allowing twenty-four days for shooting, I should estimate about three months after the millennium when humanity attains perfection.

St. Peter will pick up your pass at the Gate of the Lot.

• AN EARLY FALL schedule of outstanding new commercial releases indicates that the commercial film is entering one of its greatest seasons. All studios report increased activity, with practically every motor concern having at least one production shooting and many other lines of industry and business equally active on the camera lines.

♦ An invitational preview attended by 1500 persons on September 27th at the Waldorf-Astoria hotel in New York City introduced *The Middleton Family*, Westinghouse's new full-length Technicolor feature to the trade and the press. Produced by Audio Productions, Inc., for Fuller & Smith & Ross Agency and Westinghouse at the Astoria (Long Island) studios and "on location" at the New York World's Fair, *The Middletons* are presented in one of the most ambitious features



The Middleton Family at the New York World's Fair are seen in these representative stills from the Technicolor feature recently produced for Westinghouse. (Top) Young "Bud" Middleton learns about electricity's marvels in the Westinghouse building; a demonstration in the Westinghouse theatre of new time-saving devices for the home and (below) "Bud" meets Ray Perkins "on the air." (Audio)



yet to hit the commercial screen.

Distribution plans not yet confirmed will bring the feature to audiences throughout the country. Not only a generous visit to the New York Fair but an entertaining story and a top-notch cast will make this a popular "hit."



A cheerful smile from Mrs. Cue as an N.B.C. product makes her workday easier in the Technicolor feature at the New York Fair. (Wilding)

♦ During the early part of August, over five thousand Delco battery distributors gathered in key cities from Coast to Coast, to learn about United Motors Service's promotional plans for the coming year, and to have a first look at the battery division's new motion picture, *I Hand It To You*, which is to play an important part in the merchandising of this line of products.

The film deals with United Motors' recommended methods of stimulating replacement battery sales. Via the route of a swiftly moving dramatic story, it maintains a high level of dealer interest through the entire presentation of details on "how to promote your battery business." It was jointly planned by Duane A. Jones, United Motors' advertising manager, and Loren T. Robinson, vice-president of the Campbell Ewald Company; and was written and produced by Industrial Pictures.

Members of the distributor organization evidenced their enthusiasm at the preview by pressing arrangements for showing the picture to dealers and their salesmen in their own territories. These dealer showings will be made by United Motors' repre-

sentatives within the next three months. It is expected that over sixty thousand battery men will see the picture in this period.

♦ A 25-minute sound motion picture portraying the typical life insurance underwriter, his problems and functions, has been produced by the Institute of Life Insurance and has recently been released for club showings throughout the country via Modern Talking Picture Service. Produced in Hollywood by Roland Reed under the supervision of Fred Fidler for the J. Walter Thompson Company, the picture is entitled *Yours Truly*. Ed Graham.



Ed Graham as he appears in the new Life Insurance Institute sound movie of the same name now being released nationally. (Roland Reed)

♦ The Kolynos Company have just released their new film *Styles in Smiles* for showings before audiences of school children all over the United States.

Styles in Smiles is a one-reel silent film produced by the Chicago Film Laboratory and The Kolynos Company in cooperation with Doctor William Gellermann, Assistant Professor of Education of Northwestern University, Doctor H. A. Clark, Director of the Dental Clinic, Milwaukee Vocational School and the Field Museum of Chicago.

Before *Styles in Smiles* was released it was tried out on grade school children in Englewood, New Jersey who gave their written comments on the film. It was next shown before a class of Graduate Students at Northwestern University who also gave their written impressions of the



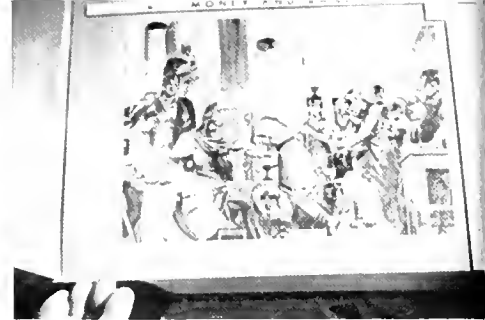
Delco's new battery film *I Hand It to You* introduces this serious-thinking service station dealer as the film story unfolds. (Industrial Pictures)

film along with criticisms. The reactions of the audience to the film while it was being shown were also carefully noted. Both the written comments and audience reactions were used as a basis for making certain changes before an order was given to make prints for distribution.

The Kolynos Company is showing this film by request only. A small brochure has been prepared which will be sent to school executives and it is anticipated that a large number of requests to show *Styles in Smiles* will be received during the coming year.

Dental care and healthful exercise are two important ingredients for health introduced in *Kolynos Styles in Smiles*. (Chicago Film Laboratory)





"Your Money and Mine"

Wisconsin Bankers Sponsor a Film

• DURING THE FIRST four months of 1939 the Wisconsin Bankers Association showed its motion picture, *Your Money and Mine*, to more than 35,000 men, women and children, and the number is increasing daily.

This experiment in visual education is an important addition to the public relations program begun late in 1936 on the suggestion of the association's committee on education and public relations. At that time Wall G. Coapman, the Association's Secretary, recommended that A. R. Gruenwald be engaged as director of public relations. Shortly after this, special arrangements were completed with the Federal Reserve Bank of Minneapolis to show their motion picture, *Back of Banks and Business*, throughout Wisconsin as a part of the association's program.

The cooperation of association members in sponsoring local showings, the thousands of people reached in a comparatively short time and the favorable reaction of the public to that film led Mr. Coapman and Mr. Gruenwald to encourage the consideration of a picture on banking in Wisconsin for the use of association members. The project was approved early in 1938.

Then followed endless research and study. No state bankers

association had previously prepared an educational film of that type. Unlike the motion picture of the Federal Reserve Bank of Minneapolis, reflecting in the main the operations and services of one institution, the proposed picture of the Wisconsin Bankers Association would, of necessity, portray the functions and services of almost 600 Wisconsin banking institutions of varying sizes and types.

The only safe course seemed to be a writing of the scenario by the association's public relations department in cooperation with the producer. On this point Mr. Gruenwald says: "Questionnaires, correspondence and checking with the banker, the customer and the public were necessary. The scenario was written and re-written, checked and re-checked for accuracy and to prevent, if possible, expensive revisions shortly after completion. Divergent viewpoints had to be reconciled and compromises effected. The legal and technical language of the banker had to be clarified. Since the picture was intended for the public and not for bankers, it had to be prepared from the viewpoint of the public and include the information people wanted and in which they were interested. In this, guesswork was omitted and the scenario

built on public requests for information accumulated by the association's speaker's bureau and public relations department."

The picture opens with an off-stage voice asking the very questions on banking most commonly asked by Wisconsin people. Then follows a brief history of money and banking to give the information people have sought and to portray the evolution of our monetary and banking system, of particular interest to educational institutions. The film continues with a series of interesting visits to Wisconsin banks, large and small, in industrial and agricultural areas where one is taken behind the scenes.

During the first four months of its screenings, the majority of Wisconsin county banker associations, embracing 71 counties, called special meetings at which the film was shown to 2,500 employees, officers and directors of member banks prior to public showings in theaters and schools and before other organizations.

In the period referred to, the Wisconsin film has been shown in the theaters of the state, invariably as a part of the regular theater program, to 21,000 people. School showings have reached 10,000 students and showings before miscellaneous organizations total 2,500.

In the pictures shown above counter-clockwise from top right, an historical scene showing printing of coins in Greece of 400 B.C.; a Wisconsin business man discusses loans with his banker; a stranger overly anxious to cash a check, a boy at a savings teller's window, a country banker congratulating a 4-H member on his prize corn, and a general view of a large city bank's transit department. Right, employees, officers and directors see the film at a Dane County meeting.

ILLUSTRATIONS AND STORY REPRINTED BY SPECIAL ARRANGEMENT WITH BANKING MAGAZINE.



Outstanding Business Films

Produced during 1938 • 1939

• DURING THE PAST YEAR, the editors of *Business Screen* have seen over fifteen hundred commercial film subjects; have reviewed several hundred in the pages of this publication. Whether this is the largest number seen by any one group in the country cannot be definitely determined. Certainly a great many films were previewed that were not available to other sources, a good many others seen at the request of sponsors who recognized the magazine's sole leadership in this field of discussion.

Thus qualified by an intimate knowledge of both the producer's and the sponsor's problem and the screening of a majority of subjects in the entire field, the editors have felt qualified to begin what is hoped to be an annual event . . . the selection of the year's most typical films.

LET THE WINTER STORMS BLOW

♦ Because there had to be a beginning somewhere, this year's selection of films is broad and fairly inclusive of a number of different fields. This made it necessary to drop out a great many worthwhile subjects in the same field. The scope of years has also been broadened so that a few 1937-produced subjects are included because, in the opinion of the editors, they achieved maximum circulation in the later period. For a final thought in this regard we might point out that the prize of the year could go to *Keeping Nature on Its Course*, produced several years ago for Hiram Walker (by Wilding) but still being seen by thousands of groups through the facilities of the Modern Talking Picture Service because the sponsor has had the good sense to realize that a commercial film has value only when it is put before an audience.

Not because they are the most outstanding from the viewpoint of technical beauty or lavish expenditure . . . nor for the glamour of the leading lady or the grandeur of scenery are these pictures chosen. The reviewing committee asked only one question in selecting a film: "how much did



it sell and how many people saw it?"

For this is the commercial film's reason for being and the mere expenditure of a lavish productional budget did not necessarily assure aggressive promotion or wide circulation. Without those elements a judgment of these subjects is as useless as a broadcast without listeners.

COMMERCIAL U.S. DOCUMENTARY

♦ One of the past year's greatest pictures both from the standpoint of message and production was Pare Lorenz' documentary for the government, *The River*. Even better than his *Plough That Broke the Plains* of the previous year, *The River* must be included in almost any discussion of outstanding non-theatrical subjects. If we consider its message a commercial one, then it is fitting that *The River* be added to this list.

There are a large number of similar examples. Excellent educational films produced in the vein of RCA's *Television* and *Air Waves* and the interesting English documentaries. But we had to draw the line somewhere so we drew it sharply to include only those subjects with a direct product implication. Only one exception may be noted to this rule and that is the Mead-Johnson sponsored *Birth of a Baby* which was so discreetly publicized that the sponsor's name was revealed only accidentally.

THOSE WHO PRODUCED THEM

♦ Not enough credit is given here to the studios and to the individuals within their walls who contributed to the production of these subjects. To cameramen and screen writers and film editors and directors goes the "real glory" of turning out the audience-winners. The "real glory" must come in self-satisfaction, however, for to the sponsor goes the credit in the eyes of the world. For after all, he's the fellow who pays the bills.

Sound slidefilms were necessarily carried over into the next issue. The large amount of space required to adequately treat this medium required the separation. Over a thousand slidefilms were reviewed.

"Not for the glamour of the leading lady or the grandeur of scenery are these pictures chosen. The Reviewing Committee asked only one question in selecting a film "how much did it sell and how many people saw it?"



FOREMOST NATIONAL SPONSORS OF BUSINESS FILM PROGRAMS

To these national organizations goes Business Screen's Special Mention for Meritorious Service in the Advancement of the Commercial Film Medium:

AMERICAN CAN CO.	METROPOLITAN LIFE INSURANCE CO.
AMERICAN TELEPHONE & TELEGRAPH CO.	MILES LABORATORIES
AETNA LIFE INS. CO.	NATIONAL BISCUIT CO.
BRISTOL-MYERS CO.	NATL. ASSN. OF MANUFACTURERS
B. F. GOODRICH CO.	NATIONAL CARBON CO.
CHRYSLER SALES CORP.	SOCONY-VACUUM OIL COMPANY
CATERPILLAR TRACTOR COMPANY	STANDARD OIL CO. (IND.)
COTY, INC.	SHELL PETROLEUM CORP.
DEERE AND COMPANY	STANDARD OIL CO. (N. J.)
ETHYL GASOLINE CORP.	STANDARD OIL CO. (OHIO)
FIRESTONE TIRE & RUBBER CO.	STUDEBAKER CORP.
GOODYEAR TIRE & RUBBER CO.	THE COCA-COLA CO.
GENERAL MOTORS SALES CORP.	THE PURE OIL CO.
GENERAL MILLS	THE TEXAS CO.
GENERAL ELECTRIC CO.	UNITED STATES STEEL CORP.
HOUSEHOLD FINANCE CORP.	WILLARD STORAGE BATTERY CO.
HIRAM WALKER	WESTINGHOUSE ELEC. & MANUFACTURING COMPANY
INTERNATIONAL HARVESTER	
JOHNS-MANVILLE CORP.	
LEVER BROTHERS	



THE OUTSTANDING COMMERCIAL FILM TO USEFULNESS IN VARYING FIELDS

"AHEAD OF THE PARADE"

A sound motion picture introducing the new Studebaker Champion motor car to prospective buyers.

♦ Produced for the Studebaker Corp. by Wilding Picture Productions. National distribution before customer audiences, club groups, etc., by company projectionists on tour.

"ALL IN A DAY"

The story of a public utility company, its services and customer relations.

♦ Produced for the Consumers Power Company (Michigan) by General Business Films. Statewide distribution in theatres and before group audiences through the sponsor.

"A PERSONAL INVESTMENT"

"Clothes Make the Man" in this dramatic narrative of a young man's ambition and romance.

♦ Produced for Hart, Schaffner & Marx by Caravel Films. National distribution via the sponsor's representatives.

"BASEBALL"

The centennial story of the National League of Professional Baseball Clubs and an introduction to its

♦ Produced for the National League and General Mills, Inc., by Burton Holmes Films. Distribution before requesting groups through the producer.

"BOY MEETS DOG"

A Technicolor cartoon with a humorous narrative points the moral of dental care for children.

♦ Produced for Bristol-Myers (Ipana) by Caravel Films, New York city. Theatrical distribution through the Caravel organization.

"CHAMPIONS OF THE GRIDIRON"

The film of the National Professional Football League together with its stars and recent games.

♦ Produced for the National Professional Football League member clubs and General Mills, sponsor, by Industrial Pictures, Inc. National showings by team representatives and General Mills staff.

"CHICAGO'S PARKS"

A series of films for Chicago's Parks shown to increase public use of recreational facilities.

♦ Produced for the Chicago Park Board by the Chicago Film Laboratory. Distribution through local theatres and before local organizations. This series earned the Chicago Parks national recognition.

"DAYLIGHTING THE PADRES TRAIL"

Along the "Padres Trail" route of the Southern Pacific Railroad in California.

♦ Produced for the Southern Pacific Railroad by Castle Films. National showings through the distribution facilities of Castle Films.

"EVEREADY PRESTONE REVUE"

A complete dealer program with varied film presentations arranged for nationwide dealer meetings.

♦ Produced for the National Carbon Company by West Coast Sound Studios. (New York). Shown before dealer audiences from coast-to-coast.

"FIRST CENTURY OF BASEBALL"

A sound motion picture on the history of the American League. One of an annual series.

♦ Produced for the Fisher Body division of General Motors by Wilding Picture Productions. Distributed for group showing nationally through the headquarters offices of the American League in Chicago.

"FRONTIERS OF THE FUTURE"

The progress of research and invention promise new eras of opportunity.

♦ Produced for the National Association of Manufacturers by Audio Productions. Released nationally through theatres by Modern Talking Picture Service with peak distribution attained during 1938.

"HEAT AND ITS CONTROL"

A sound motion picture on the scientific-industrial background to problems of heat and insulation materials for showing to technical engineers and buyers.

♦ Produced for the Johns-Manville Corp. by Caravel Films. National distribution before technical groups who arrange projection.

"INSIDE THE FLAME"

The technical story of carbon black, its production and development of the product.

♦ Produced for Godfrey L. Cabot, Inc., by Caravel Films. Distribution by invited showings before technical groups.

"JERRY PULLS THE STRINGS"

An entertaining novelty featuring marionettes in a dramatic narrative on the coffee industry.

♦ Produced for the American Can Company by Caravel Films. Distributed nationally by the sponsor and shown before jobber and retailer groups as well as club, church and school audiences.

"KNIGHTS ON THE HIGHWAY"

A sound motion picture on highway safety. Winner of the 1938 C. I. T. Safety Foundation Award.

♦ Produced for the Chevrolet Division of General Motors by the Jam Handy Organization. National distribution before groups, schools and special meetings by the Jam Handy projection service and released for theatrical showing through the Jam Handy Theatre Service.

"MATERIALS"

A sound motion picture with an excellent institutional theme based on the contribution of state resources to the building of the modern motor car.

♦ Produced for the Chevrolet Division of General Motors by the Jam Handy Organization. National distribution before club, school and dealer salesroom audiences through the facilities of the Jam Handy projection service.

★ This representative selection is presented from the standpoint rather than their appearance. Those factors were important primarily measured for the sponsor. Outstanding sound in these pages next month.

PRODUCERS OF
COMMERCIAL

AUDIENCE
LONG

BURTON HOLMES FILMS
Chicago, Illinois

CASTLE FILMS, INC.
New York City

DOWLING AND BROWN
Hollywood

THE JAM

INDUSTRIAL PICTURES
Detroit, Michigan

RAY-BELL FILMS
St. Paul, Minn.

WEST COAST

WILDING

Selections of
The Memorable
Slidefilms
of 1938-1939
Next Month!

PRODUCTIONS OF 1938-1939 ACCORDING TO SERVICE TO BUSINESS AND INDUSTRY:

...ing commercial film subjects
...ality of the programs included
...reen or physical cost. Often
...business film's success must be
...e ideas which it sells for its
...the past year will be presented

OUTSTANDING OF 1938-1939

... Inc.
... N. Y.

CARAVEL FILMS, INC.
New York City

FILM LABORATORY, INC.
Chicago, Illinois

GENERAL BUSINESS FILMS
New York City

...ANIZATION
...gan

...UKS AND NORLING
... New York City

...LAND REED
...ollywood

...STUDIOS, INC.
...y

...CTIONS, INC.
...gan

Sales Training
Syndication
Use of Color
In Slidefilms
Included

"MEN MAKE STEEL"

A sound motion picture in Technicolor of the industrial and employee relations background of the steel industry. One and four-reel versions.

♦ Produced for the United States Steel Corporation and Subsidiaries by Roland Reed, in collaboration with Batten, Barton, Durstine and Osborn, advertising agency. National theatrical distribution by the Jam Handy Organization; also invited showings

"NEW ENGLAND—YESTERDAY AND TODAY"

A scenic visit to New England's countryside and resorts of unusual pictorial beauty.

♦ Produced for the New York, New Haven and Hartford Railroad by the Jam Handy Organization. National distribution through the YMCA Motion Picture Bureau, Jam Handy projection service and the sponsor.

"SELLING AMERICA"

The precepts which Ben Franklin used in "selling America" are applied to modern salesmanship.

♦ Produced for national distribution to sales organizations (by rental showings) by the Jam Handy Organization.

"SYMPHONIES IN FRAGRANCE"

A sound motion picture on perfume manufacture.

♦ Produced for Coty, Inc. by Loucks and Norling. National distribution through licensees of the Modern Talking Picture Service with showings before department store audiences, club and school groups.

"THE BIRTH OF A BABY"

Modern medicine and the maternity problem are presented in an outstanding educational film.

♦ Produced for the medical profession through the cooperation of Mead Johnson & Co. Showings before women's groups and professional men, etc., where state laws permit under the sponsorship of local medical organizations.

"THE HURRICANE'S CHALLENGE"

An institutional public relations presentation showing the responsibility of a public utility in times of emergency.

♦ Produced for the American Telephone and Telegraph Co. by Audio Productions. National distribution to groups, schools, etc., requesting showings.

"THE STORY OF A HOUSE"

A sound motion picture which contrasts the home of today with modern labor-saving devices with the old-fashioned home of yesterday.

♦ Produced for the Public Service Gas & Electric Company of New Jersey by Audio Productions. Distribution in the sponsor's territory before club, social and church groups and in schools.

"THE SURPRISE PARTY"

A sound motion picture for education of service station dealers and the promotion of new Texaco deal-

erships among independent retailers.

♦ Produced for the Texas Company by Caravel Films. Projected by company representatives at dealer meetings and before individual prospects.

"THEY DISCOVERED AMERICA"

Travel on a modern bus through Scenic America.

♦ Produced for the Greyhound Management Corp. by Wilding Picture Productions. National distribution through the sponsor's sales representatives and the facilities of the YMCA Motion Picture Bureau.

"TREES AND MEN"

A public relations exposition on the Lumber industry, conservation problems and employee relations.

♦ Produced for the Weyerhaeuser Timber Co. by Dowling and Brownell. National distribution before adult audience groups through licensees of the Modern Talking Picture Service.

"WEATHER PERMITTING"

The research and manufacturing story behind the development of non-skid automobile tires.

♦ Produced for the B. F. Goodrich Company by Caravel Films, Inc., New York City. National distribution through company representatives before invited audiences, dealers, technical men and commercial buyers.

"YANKEE DOODLE GOES TO TOWN"

The influence of the magazine on American problems is related in a semi-historical narrative.

♦ Produced for Colliers Magazine through the facilities of Metro-Goldwyn-Mayer. National distribution via Jam Handy projection service, others before invited groups of advertising executives, manufacturers,

"YOUR MONEY AND MINE"

The institutional story of banking service and tradition told in the layman's language.

♦ Produced for the Wisconsin Bankers Association by Ray-Bell Films. Statewide showings before bankers' groups, business audiences and schools.

SPECIAL MENTION

LET'S WORK TOGETHER: Produced for the Pontiac Division of General Motors by the Jam Handy Organization.

THE CHANCE TO LOSE: Produced for the Plymouth Division of the Chrysler Corp. by Wilding Picture Productions. (A 1937 release which won the C. I. T. Safety Foundation Award of that year and continued its excellent work on behalf of safety education during 1938.)

PROGRESS ON PARADE: Produced for the General Motors Corp. by Audio Productions, for institutional good will. Theatrical and group release.

A COACH FOR CINDERELLA: Produced for the Chevrolet Motor Div. of General Motors in the animation department of the Jam Handy Organization for release in 1937; wide circulation in 1938.

Chicago Park Films Sell Recreation Facilities to the People



• THOSE IN BUSINESS, whose job it is to sell a bill of merchandise, would no doubt think that the job of the Recreation Division of the Chicago Parks, that of telling the citizens of Chicago, "Enjoy Your Leisure Hours in Your Chicago Parks," and convincing them that they should do so, was an easy job.

This would seem to be especially true since most of these activities are free and available for the asking in nearly 100 field-houses scattered throughout the city, connected with 162 miles of boulevards and driveways, making them easily accessible to everyone, and in the 5,500 acres of parks, with lagoons, flower beds, shade trees and green grass—from which the "Keep off the Grass" signs that were once so prominent in the early days are lacking.

Although these things are wonderful in themselves they are not the entire story—not even a small part of the story. There are swimming pools, gymnasiums, little theatres, banquet halls, club rooms, handicraft shops, art galleries, amateur radio stations, tennis courts, baseball diamonds, soccer fields, horse-shoe courts, football fields, archery ranges, libraries, fishing ponds, game rooms, golf courses, shower baths, ice-skating ponds, roque courts, infant welfare stations, toy lending centers, pre-schools and classes in every conceivable type of recreational activity.

These would seem to make the task all the easier. Most people would think, "You don't have to sell the people on these services—how can they resist them?"

Many persons do resist them, however. They have spent more time in learning how to make a

living than in learning how to play and to enjoy their leisure hours. Many of them are not accustomed to leisure hours and don't know what to do with them now that they have them. It has been so many years since they have played that they are embarrassed when it comes to trying it again. The parks have as much sales resistance to break down as a sales manager has in introducing a product upon the market, and they are as anxious to increase the use of their facilities as the sales manager is to increase the sale of his product.

The parks are off to a good start, however. An attendance of nearly 60,000,000 for the year is on record at the park facilities and all have participated in some way or other. Of course, they walked on the grass and napped under the trees, too, but *sixty million times they actively pursued* the forms of exercise or relaxation they preferred.

In spite of this seemingly large attendance, the pools are not completely filled in summer, nor is every square foot of space on the ice rinks taken up in winter, nor is every person who desires to learn to paint actually painting, nor is every person with a desire to act, a member of one of the little theatre groups.

The Recreation Division's job is to try to make more of the citizens realize that Chicago has the finest park district in the world and to create in them a desire to participate in some of the advantages offered them.

In this effort, the parks have used a four-fold movie program. First, a series of 16 mm. silent movies, both black and white, and colored, have been taken by a regular park photographer, to be used mainly for illustrating talks and lectures. The great advantage of these films is their pliability. They can be cut and reassembled so as to be especially applicable to each lecture.

Second, hundreds of feet of 35 mm. black and white film has been made of different forms of athletics. These films are used to analyze the fundamentals of the different sports and are taken mainly in slow motion. They illustrate the form that the champions use in such activities as diving, tennis, baseball and tumbling. These films have also been used to illustrate instructional material on the various activities in the booklets which the Chicago Park District have published and

called the Modern Recreation Series of Booklets. There are 29 of these booklets now off the press.

The third and, perhaps, the most important type of movie, as far as publicity is concerned, are the 35 mm. sound movies produced professionally for the parks by Chicago Film Laboratory. These carefully worked out films depict the activities available in the Chicago Parks in such an attractive way that it is hard to resist their appeal. After seeing the first one, which is called *Fun on the Water*, which is narrated by Bob Elson, the spectator wants to go to one of the craft shops and build a kayak or a dinghy, or to go down to the lake to swim or participate in the many other water front activities that are available in Chicago's front yard. After seeing the film he not only wants to participate in the recreational activities that it depicts, but he also feels a tingling of pride that he lives in a city that is not only beautiful, with its 28 miles of shore line, but that is most progressively leading the world in providing recreational facilities and programs. Three of these films have been produced to date. They are all about 350 feet in length and run ten minutes.

The Chicago Park District is the first organization in the city to tell Chicago, through the medium of moving pictures, about Chicago people and what they are doing. This is also at least one of the first times that such a thing has been done in any city. The pictures are in fact a kind of Chicago newsreel through which important achievements are brought to public attention.

The second picture, entitled *Thrills and Pleasures in the Chicago Parks* starts out by picturing a group of boys playing football down by the railroad tracks. They look tough and are tough, considering their tender ages. The kids from the other side of the track come over and, as Bob Elson says in his narration, "It was man to man, an eye for an eye and a tooth for a tooth."

From the rough tactics of the players in the first scene, the picture shows an orderly group of football players in uniform, playing the game under the tutelage of a park instructor. Then the reel rapidly shows scenes on the golf courses, tennis courts, lawn bowling greens, outdoor badmin-

(Continued on page 34)



Lessons in thrift are pleasantly absorbed by New York Fair-goers who view the educational exhibits and visit the Household Finance theatre in the Consumers building where entertaining motion pictures make this one of the Fair's popular attractions.

The World's Fair Survey

OF MOTION PICTURES AND SLIDEFILMS AT THE FAIRS

• THE MOTION PICTURES and other visual media at the New York and San Francisco Fairs have had one important task to perform. Their job has been simply that of attracting the largest possible percentage of visitors attending the Fairs and then holding their attentive interest for the longest possible time.

The exhibitor's investment in space, display materials and maintenance expense can pay dividends in only two ways: more sales or an improvement in the public's attitude toward his product or service, which amounts to the same thing. Just how much he got for his money can be gauged primarily by the number of folks who saw his show and the length of time he was able to keep each one interested in his story.

This survey has been largely focused on facts and figures gathered by *Business Screen* representatives in a five weeks' study at the New York World's Fair. San Francisco's part in it is a minor one simply because there were relatively fewer persons in attendance there although a high percentage of these attended the numerous screenings of commercial subjects. For example there was only one business film auditorium of any size in the West, whereas New York boasts of eight large theatres entirely devoted to this type of presentation without including the lavish theatres of various foreign governments. These might, after all, be included since their purpose is entirely one of commercial salesmanship whether of political ideology or products. What San Francisco lacked

in commercial theatre facilities it did make up in continuous screening of sponsored films in a 170-seat theatre provided for the cooperative use of a large number of exhibitors.

New York's role provides, on the other hand, an excellent study of showmanship methods, of production techniques and of equipment. One hundred and thirty-odd projectors were in operation on almost-continuous ten to twelve-hours-per-day schedule,

seven days a week. Modern air-conditioned theatres contrasted with open exhibit spaces providing folding chairs. The pictures themselves ranged from lavishly entertaining color subjects and dramatic features to the simple "factory run-around." The degree of showmanship which accompanied the screenings ranged from attention-compelling exterior displays and aggressive publicity and promotion to almost absolute silence.

The facts that counted most were those relating the attendance figures recorded for the theatre setups. From San Francisco, the authenticated report of Hills Brothers Coffee shows an average attendance of 10,000 persons a week at the 40-minute performance of 'Behind the Cup' the Company's Cinecolor feature. Back in New York, the National Biscuit Company's two Technicolor films played to more than 10,000 persons a day with Saturday and Sunday totals ranging well over 12,000 a day, the maximum capacity of the 262-seat theatre based on approximately forty-eight 15-minute showings.

Attendance figures at other New York Fair theatres were influenced by the varying lengths of performance (ranging from a maximum of 45-minutes to a 10-minute minimum), on the degree of showmanship employed and the regularity of the screening schedule. One theatre, that of Metropolitan Life, was not included in *Business Screen's* survey of principally active theatres (see Page 23) because of varying daily screening schedules and a combination program which included musical combinations, etc. A simi-

Vital Statistics of the World's Fair Survey

Average attendance figures for eight typical commercial film theatres. Showings range from ten to forty-five minutes each; the average being about twenty minutes in length. Attendance figures vary according to total Fair attendance per day and per period.

★ Exhibitors	★ Showings	★ Seats	★ Daily Visitors
Chrysler Theatre	35	339	11,865
Coty, Inc.	18	81	1,485
General Motors	10	650	6,500
Household Finance	20	180	3,800
Jahns-Manville	8	150	1,200
MacFadden Publ.	14	226	3,164
National Biscuit	43	262	11,266
Petroleum Industries	30	168	5,040



lar variety show was offered in the 650-seat General Motors theatre but films retained a definite 15-minute period on each program every day.

The largest attendance total per day was undoubtedly registered by the Chrysler theatre which featured a three-dimensional subject *In Tune With Tomorrow*. A daily total of 12,000 persons attended the thirty-five 10-minute performances and the weekend totals were undoubtedly much larger because at least 40 performances were possible and the theatre was usually filled to its 339-seat capacity with a waiting line for every performance.

The Survey cannot compare the drawing power of the motion picture attractions to the tremendous crowd-pulling exhibits offered in General Motors Futurama, the American Telephone and Telegraph, Glassmaking, Ford, Westinghouse, DuPont, Firestone and RCA buildings. Here millions of dollars have been spent in construction and maintenance by large permanent staffs of service employees. But on a dollar-for-dollar basis and on the very serious consideration of sales story receptiveness, the exhibitors featuring films are at least even with, if not ahead, of the Fair's most popular attractions.

For exhibitors like General Motors, Johns-Manville, and Coty, the film is not a major attraction but undoubtedly performs a valuable function of complementing other exhibits to complete a well-rounded sales story. In the case of the Chrysler show, the film theatre has undoubtedly figured in actually drawing and keeping many additional visitors in the exhibit building. For National Biscuit, Household Finance, Bromo-Seltzer, Lucky Strike, Petroleum Industries, MacFadden Publications, and many others, the motion picture is the exhibitor's ace drawing card and if it does not supply the entire "selling" approach, its influence is of key importance in sending the visitor away with a memorable experience associated with the exhibit.

The films and their production, together with an impartial analysis of the outstanding types present, are reviewed elsewhere in the Survey. The rest of the story is approached from a twofold slant: first from the standpoint of the major film exhibitors presenting their subjects in an especially constructed

(Continued at top of next page)

* * *

INTERIOR VIEWS OF MODERN BUSINESS theatres at the New York World's Fair. (Top) the symmetrical curves of the well-erected MacFadden theatre design are an outstanding contribution to this field. (Second from top) Johns-Manville provides acoustical perfection with comfortable theatre seating for 156 persons. (Third from top) Household Finance's air-conditioned auditorium seats 180 in comfortable Irwin chairs. (Second from bottom) The colorful exterior of the National Biscuit theatre invites the Fair visitor within. (Bottom) The glamorous interior of Coty's building makes a luxurious "lobby" for the Coty theatre—entrance may be seen at the right.

THE FILMS AT THE GOLDEN GATE FAIR

EXHIBITORS WITH THEATRE SETUPS

Armour & Co. "Star Theatre"	70 seats
Projector: Model 120 Filmsound	
Feature: "The Romance of Foods"	
Hills Bros. Coffee Theatre	160 seats
Projectors: 3 Holmes 35mm. with Strong low-intensity arc; Jensen high-fidelity speaker system	
Feature: "Behind the Cup" in Cinecolor.	
Seats: American Seating Company	
National Biscuit Company "Little Theatre"	
Projectors: 2 Model 140 Filmsounds	
Features: "Mickey's Surprise Party" and "Around the Clock With the Cues"	
Paraffine Cos., Inc.	24 seats
Projectors: Model 138 Filmsounds	
Features: "Peter in Pruneland" etc.	
Addressograph-Multigraph Corp.	12 seats
Projector: Model 138 Filmsound	
Features: "Failing the Villain" and "On the Carpet" (Marionettes)	

COOPERATIVE SHOWINGS IN THE HALL OF SCIENCE (170 SEAT) THEATRE

(Films Are Rotated on a Continuous Schedule)

Sponsor:	Feature:
Aetna Life Ins. Co.	"Sounding the Alarm" and "Bad Master" etc.
Crown-Zellerbach Paper Co.	"Art of Paper Making"
DuPont de Nemours	"Wonder World of Chemistry"
General Electric	"Excursions in Science" etc.
General Motors	"Progress on Parade" etc.
Weyerhaeuser Lumber Co.	"Trees and Men"

GENERAL EXHIBITS FEATURING CONTINUOUS AND OTHER FILM PROJECTION SETUPS

Exhibitor:	Feature:
Perfect Sleeper Co.	"Goldie and Three Beds"
Projector: Model 138 Filmsound	
Screen: DaLite	
Sea Island Sugar Co.	"Crystalized Energy"
Projector: Bell & Howell Filmsound	

OTHER EXHIBITORS AND EQUIPMENT (Showing Industrial, Scenic and Misc. Films)

Alta California Counties	—Amprosound
Argentina	—Filmsound
Bethlehem Steel Company	—138 Filmsound
Better Babies Exhibit	—Victor Silent
California Commission	—120 Filmsound
California Commission	—Victor Sound
California Commission	—35 mm. Sound
California Polytechnic	—120 Filmsound
Chile (Government)	—138 Filmsound
Denver & Rio Grande R. R.	—Amprosound
Douglas Fir Plywood Assn.	—Kodascope E
DuPont de Nemours	—Filmo Silent
France (Pavilion)	—Filmsound
General Electric Company	—Filmo Silent
Goodrich Tire Company	—Amprosound
Grayline Tours	—138 Filmsound
Hawaii	—35 mm. Sound
Italy (Pavilion)	35 mm. Sound
Japanese Pavilion	—35 mm. Sound
Metropolitan Life Ins. Co.	—Victor Silent
Natl. Adv. Comm. Aero.	—Victor Sound
Oregon	—142 Filmsound
Pacific Gas & Electric Co.	—142 Filmsound
Pacific House	—142 Filmsound
Pennsylvania Railroad	—Amprosound
Petroleum Exhibitors	—Filmo Silents
Phillipine Pavilion	—130E Filmsound
Republic of Colombia	—Kodascope G
Republic of Panama	—Filmsound
Sacramento & Lake Tahoe Reg.	—16mm. Silents
Salvation Army	—Victor
San Francisco Building	—Amprosound
Shasta Cascades Counties	—129 Filmsound
Simon Manufacturing Company	—138 Filmsound
Western Sugar Company	—120 Filmsound
Wyoming	—129D Filmsound



theatre, and, secondly, in a fairly thorough listing of practically every other form of projection, including cabinet and rear-screen continuums, silent and sound showings. The story of the theatres and of projection equipment will offer some valuable experience for future reference. The rest of the theatre story is also significant since it involves some discussion of promotional failures and successes.

Business Screen's Survey calls attention to the excellence of design which distinguishes the business film auditoriums. From the elaborate luxury of the cinema in the French Pavilion to the equally impressive modern simplicity of the MacFadden, National Biscuit, Johns-Manville, and Household Finance theatres, no effort has been spared in making these halls physically attractive and acoustically perfect. Johns-Manville shines in this latter case with walls and ceiling acoustically perfected with Perforated Flexboard with a sound absorption base of Blanket Rock Wool.

But in these perfect settings are often presented extremely slipshod screenings and this is directly traceable in most instances to inexperienced and inattentive operators. In one or two further in-

(Left) The projection booth of the 650-seat General Motors theatre.

MODERN BUSINESS FILM THEATRES AT THE NEW YORK WORLD'S FAIR

★ EXHIBITORS	★ PICTURES	★ NUMBER & MAKE OF SEATS	★ PROJECTORS	★ SCREENS	★ OTHER EQUIPMENT
1. Chrysler Motors	"In Tune with Tomorrow"	339 American Seats	Motigraphs (2) with Selsyn drive	Walker-American	Brankert Lamps Air-Temp Air Conditioning
2. Cctv. Inc.	"Symphonies in Fragrance" etc.	81 Strkmore Seats	Bell & Howell Sound	—	—
3. Eastman Kodak*	"The Cavalcade of Color"	No Seats	Eastman Slide Proj. (11)	Raven Screen (11)	Yerk Air Conditioning
4. General Motors	"Progress on Parade" etc.	650 Heywood-Wakefield	Simplex (35 mm)	Walker-American	Strong Utility Lamp Frigidaire Air Conditioning
5. Household Finance	"Happily Ever After" etc.	100 Irwin Seats	Amprosounds (2)	DaLite Beaded	Armo Air Conditioning
6. Johns-Manville*	"Heat and Its Control" etc.	156 Heywood-Wakefield	Victor Sound (Cont.) (2)	Flatlite	Nash-Kelvinator Air Cond.
7. MacFadden Publ.	"I'll Tell the World"	225 Irwin Seats	Kodascope-Sound (2)	Raven	Typhoon Air Conditioning
8. National Biscuit	"Around the Clock" "Mickey Mouse"	262 American Seats	Simplex (2)	Raycne Perforated	2 Peerless Magnar Lamps Frick Air Conditioning
9. Petroleum Industries*	"Petro-Roleum & His Cousins"	168 Royal Metal Seats	Simplex (2)	Walker-American	2 Peerless Magnar Lamps
10. Science & Education	"The City" etc.	250 Seats	Simplex (2)	Hurley	2 Peerless Magnar Lamps
11. Argentina	Industrial & Scenic films	400 American Seats	Simplex (2) Victor-Sound	Walker-American	Century Air Conditioning
12. British Empire	British Documentaries	250 Seats	Thompson Houston-Sound Bell & Howell-Sound	—	—
13. France	French travelogues, etc.	350 Seats	Simplex (1) Bell & Howell-Sound	—	1 Peerless Magnar Lamp
14. Sweden	Swedish progress-industries	150 Swedish Seats	Kodascope-Sound	Raven	1 Strong Utility Lamp
15. U. S. Soviet Rep.*	Russian industrial films, etc.	325 American Seats	Simplex (4)	Walker-American	4 Peerless Magnar Lamps York Air Conditioning
16. United States*	"These United States" etc.	365 American Seats	Simplex (3)	Walker-American	3 Peerless Magnar Lamps

*—not including misc. film exhibits (see other chart).

"Stereoptical viewers at attention" as Chrysler unfolds its clever three-dimensional film "In Tune With Tomorrow" in the Chrysler theatre.

Dynamic modern design draws the visitor into the MacFadden theatre where the screen features "I'll Tell the World" a dramatic picture with a well-known cast.





Three producers in action: Walt Disney sees sketches of "Mickey's Surprise Party" (NBC); (center) Joseph Losey in action filming "Pete-Roleum and His Cousins"; (right) Jack Norling (back to camera) in production of the three-dimensional novelty, "In Tune With Tomorrow" for Chrysler.

stances ordinary lamp projection was too apparently insufficient for proper illumination and are equipment badly needed. However, audience distraction caused by poor operating technique (improper focus and unregulated sound volume) was the most apparent failing. The excellence of most of the commercial theatre presentations served to throw the others into sharp relief.

The successes registered by films far outweigh these small shortcomings, however, and most noteworthy of these were the Chrysler novelty already mentioned, the MacFadden and National Biscuit showings, Household Finance, Coty, Coca-Cola, Lucky Strike, Bromo-Seltzer and even such small setups as Lee Hat's tiny theatre. Reason: good films were put over with good exhibit showmanship. Because the Chrysler show demanded a Polaroid viewer, an excellent souvenir was thus provided, handily die-cut as the front view of a Chrysler car. Lee Hat provided free mailing of penny post cards featuring the theatre. MacFadden provided a colorful souvenir program with pictures of the cast and scenes from the film as well as a synopsis. Then, too, the exterior of the MacFadden setup, pictured elsewhere in these pages, provided an irresistible lure to the picture within. Household Finance gave the visitor booklets and Bromo-Seltzer had a novel "flip" book.

The best promotional job was done by the exhibit designer in most cases. As pictured on the opening page of this Survey, Household Finance built its exhibit around the movie theatre front as did National Biscuit. Lee Hat and, at San Francisco, Hills Brothers Coffee.

pany by Wilding Picture Productions. Now showing at the Fair.

"HAPPILY EVER AFTER"

A dramatic story on family finance problems presented in an impartial, non-advertising manner.

♦ Produced for the Household Finance Corporation by the Jam Handy Organization. Now showing in the Household theatre at the New York World's Fair.

"I'LL TELL THE WORLD"

A dramatic narrative tells the story of advertising's influence on a typical American family.

♦ Produced for MacFadden Publications by Splay Commercial Pictures, in collaboration with Herbert Crooker. Showings in the MacFadden theatre at the New York World's Fair and shown nationally before advertising and business executives at invitational "previews."

"IN TUNE WITH TOMORROW"

An outstanding three-dimensional film novelty showing the assembling of a Plymouth car.

♦ Produced for the Plymouth Division of the Chrysler Corp. by Loucks and Norling. Now showing in the Chrysler theatre at the New York World's Fair.

"THE STORY OF LUCKY STRIKE"

An entertaining short subject on the production of the Lucky Strike cigarette from field to the consumer.

♦ Produced for the American Tobacco Company by the Jam Handy Organization. Now showing in the Lucky trike building at the New York World's Fair.

At the San Francisco Fair

"BEHIND THE CUP"

A Cinecolor production on the growing and processing of coffee, produced for showing at the San Francisco Fair.

♦ Produced for Hills Brothers Coffee by Ken Allen. Now showing at the Golden Gate International Exposition.

Reviewing the Films

♦ THE LIST OF CONCERNS producing films especially for World's Fair showing is longer than those who adapted previously made pictures. Such attractions as *In Tune With Tomorrow*, *Around the Clock With the Cues*, *Happily Ever After*, *I'll Tell the World*, *Refreshment the World Over*, *The Story of Lucky Strike* and *Behind the Cup* (at San Francisco) represent a special endeavor to present a short entertaining program with emphasis on direct salesmanship.

The First Films of the Fair:

(Special Mention to "Refreshment the World Over" (Coca-Cola); "Mickey's Surprise Party" (National Biscuit); "Pete-Roleum and His Cousins" (Petroleum Industries) and the Gillette short subjects.)

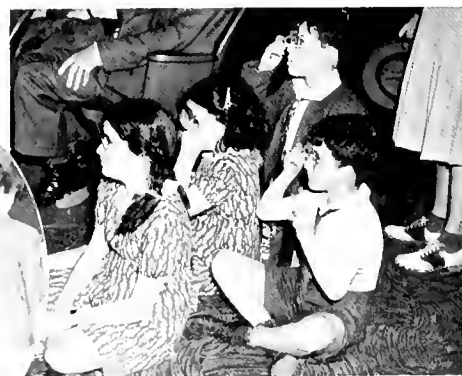
"AROUND the CLOCK with the CUES"

A Technicolor short subject especially produced for exhibit showings at the New York World's Fair.

♦ Produced for the National Biscuit Com-

(Left) Audience members enter the National Biscuit Company's theatre.

(Below) Children enjoy Chrysler's film.

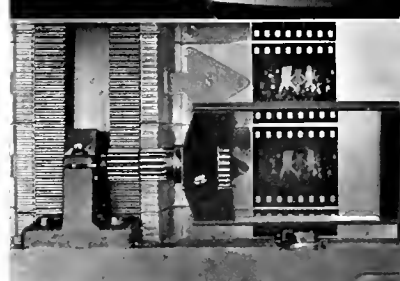
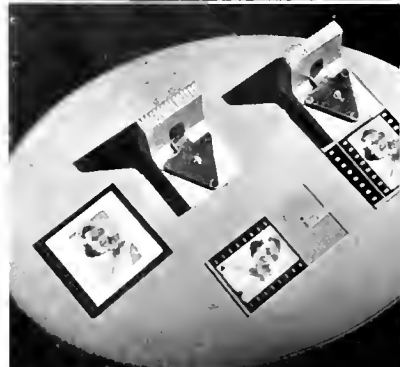
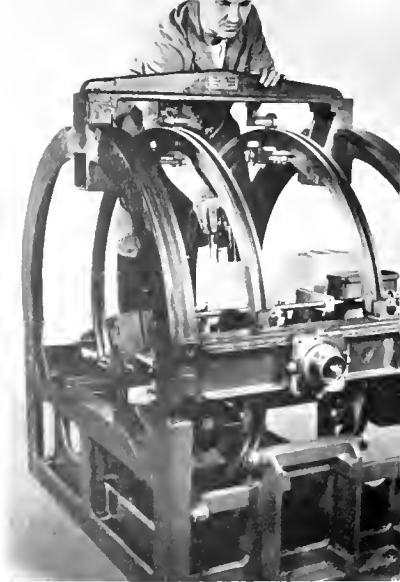


GENERAL EXHIBITS FEATURING FILMS AT THE NEW YORK FAIR

★ EXHIBITORS	★ PICTURES	★ PROJECTORS	★ SCREENS
1. Aetna Life Insurance Co.	"All-Star Drivers" etc.	Bell & Howell Sound (C)*	Ground Glass-(RP)**
2. American Tobacco Co.	"Story of Lucky Strike"	Simplex-Peerless Lamps	Translux (RP)
3. Boys Club of America	Club activity films	Bell & Howell Sound (C)	Mo. Pic. Scr. & Ac.
4. Bristol Myers Company	"World of Day After Tomorrow"	Ampro Silent (C)	Mo. Pic. Scr. & Ac.
5. Canadian Natl. R.R.	Scenic travelogue films	Bell & Howell Silent (C)	Raven
6. Cancer Exhibit (Health)	Medical Ed. subjects	Adv. Projector (C)	Ground Glass (RP)
7. Coca Cola Company	"Refreshment the World Over"	Bell & Howell Sound (C)	plaster board
8. Consumers Bldg. (Focal)	Special Focal Exhi. Films	Adv. Projectors (7-C)	painted wall
9. Eastman Kodak Company	Industrial Films	Kodascopes (2-C)	Raven (3)
10. Elgia Watch Company	"Time" industrial film	Ampro Silent (C) Bell & Howell (C)	Latex rubber (RP)
11. Emerson Drug Company (Bromo-Seltzer)	"Goody Newsreel" etc.	Bell & Howell Sound (C)	Ravea
12. Gillette Company	"The Gay Blade," etc.	Amprosound (C)	Mo. Pic. Scr. & Ac.
13. Hart, Schaffner & Marx	"A Personal Investment"	Bell & Howell Silent (C)	DaLite Datex (RP)
14. Johns-Manville Corp.	"Sound and Its Control" etc.	Victor Silent (6-C)	Flatlite (6-RP)
15. Lee Hat Company	"The Hat Parade"	Bell & Howell Sound (C)	DaLite Beaded
16. Metropolitan Life	"Once Upon a Time" etc.	Victor Sound Victor Silent (C)	Translux (2) (RP)
17. Natl. Adv. Com. Aero.	Aviation research films	Bell & Howell Sound (C)	DaLite Datex (RP)
18. Parke Davis Company	"The Shadow on the Land," etc.	Bell & Howell Silent (C)	Latex Rubber (RP)
19. Planters Nut & Cho. Co.	"Mr. Peanut & His Family Tree"	Victor Silent (C)	Latex Rubber (RP)
20. Railroad Suppliers	Rail transportation films	Bell & Howell Sound (C)	Raven
21. Schering Corp. (Saraka)	"Inbad the Ailer"	Amprosound (C)	Mo. Pic. Scr. & Ac.
22. Socooy-Vacuum (Pet. Ind.)	Petroleum industry films	Bell & Howell Silent (C)	—
23. Yale & Towne Mfg. Co.	"Home Defense" etc.	Bell & Howell Sound (2-C)	ground glass
24. Arkansas	Scenic & Commercial films	Victor Sound	—
25. Florida	Scenic & Commercial films	Bell & Howell Silent	Latex Rubber (RP)
26. Ohio	Scenic & Commercial films	Bell & Howell Sound (2)	DaLite Beaded
27. New York City	Civic films—eag. progress, etc.	Victor Silent (6-C)	ground glass (BP)
28. Belgium	Scenic & Documentary films	Simplex (2) Peerless Lamp	—
29. Brazil	Scenic & Commercial films	Simplex (2) Peerless Lamp	—
30. Czechoslovakia	Scenic & Documentary films	Victor Sound	—
31. Cuba	Scenic & Commercial films	Bell & Howell Silent	—
32. Denmark	Scenic & Commercial films	Bell & Howell Silent (C)	DaLite Beaded
33. Dominican Rep.	Scenic & Commercial films	Bell & Howell Silent	DaLite Beaded
34. Finland	Scenic & Commercial films	Bell & Howell Sound Bell & Howell Silent (C)	DaLite Datex (RP)
35. Iceland	Scenic & Commercial films	Bell & Howell Silent (2)	Raven
36. Palestine	Historical documentary film	Bell & Howell Sound (C)	Translux (RP)
37. Poland	Scenic & Documentary films	Bell & Howell Silent	DaLite Beaded
38. Siam	Scenic travelogue film	Bell & Howell Sound	Raven (RP)
39. U. S. S. R.	Industrial documentary films	Bell & Howell Silent (18-C)	Translux (18-RP)
40. United States (Federal)	Govt. works films, etc.	Bell & Howell Silent (2-C)	Raven (RP)

* (C)—semi-automatic continuous projection equipment.

** (RP)—rear-screen projection.



● The picture at top of page graphically demonstrates the size of the projectors used in the Eastman Kodak exhibit of color photography. Here are shown only the frame lenses of one projector and, back of lens to the right, of the lamp houses and heat filter. Workman is shown installing one of the two 2500-watt lamps. Complete projector weighs 2700 pounds. Eleven are used to illuminate the screen which is 22 feet high and 187 feet long.

● Kodachrome transparencies used in the Kodak exhibit are similar in size to those anyone can take with a miniature camera. But in the Kodak show, each slide is shown on the screen enlarged to 17 by 22 feet. Here you see a standard 2 x 2-inch Kodachrome slide, as used in thousands of home projectors. Center is a Kodachrome transparency, mounted on optical glass, and die casting to fit it. At right is the complete assembly—transparency and casting—ready for bolting to the picture drum of one of the Kodak World's Fair projectors.

● The huge fine-pitch ring spur gears used in the Kodak projectors are the largest gears of this type ever made. Each has 1440 teeth. Kodachrome color slides, each mounted on a toothed die casting, are bolted to the "drum" gears—96 slides to each drum. Picture shown is workman installing slides on drum.

● One of the cleverest mechanisms in the Kodak projectors is the optical registering device, a small plate of selected optical glass which spins as the film drum turns. Refraction through the glass keeps the image centered in the lens—and rock-steady on the screen—even if the slide is tilted the rest of machine.

Projection Ingenuity Makes Eastman Kodak's Show a World's Fair Hit

MORE LIFE IN LIVING!

A Burton Holmes Motion Picture produced for the National Dairy Council



• Millions of people lack the vitality they need for successful living because they fail to realize the importance of balanced diet.

A Burton Holmes Film produced for the National Dairy Council, "More Life in Living" is educating these people to the importance of the protective foods, especially milk and milk products.

Whatever your problem may be, a letter or postcard will open the way for a frank discussion of its solution through the film medium.

Address Business Films Department:

VITALITY

The vital elements of modern industry . . .

Selling Training Public Relations

. . . are putting

MORE LIFE IN BUSINESS

with Burton Holmes Motion Pictures and Slidefilms

Burton Holmes Films, Inc.

7510 North Ashland Avenue • Chicago, Illinois
PRODUCERS • DISTRIBUTORS • LABORATORY SERVICE



On a 1300 square foot Raven Screen, the CAPITOL THEATRE in New York City, recently projected "The Wizard of Oz"—the fantasy in technicolor. The Capitol Theatre was built in 1919; seats 5400 people at one time; New Yorkers first see M-G-M releases at the Capitol Theatre. Such titans as "The Great Ziegfeld" and "San Francisco" were here first presented to the world's most critical audience. Capitol Theatre goes demand faithful picture reproduction. Of course the Capitol uses a Raven Screen.

Those who make the movies a business specify Raven Screens for accuracy of reproduction and eye-ease. These same qualities are incorporated into Raven's amateur line. Slightly modified for home use, the same fabrics used by professional houses are available to the amateur. Ask your dealer to show you Raven HAFTONE or BEADED. Both these fabrics come in a large variety of sizes and mounts, for Raven makes the most complete line of amateur screens. And remember—when you buy a Raven—you buy the screen the professionals use.

RAVEN SCREEN CORPORATION



314-16 EAST 35th ST. N. Y. C.

"Behind the Cup" in Cinecolor Proves Hit Show in the West

• UNUSUAL IN MANY RESPECTS in the field of commercial and industrial motion pictures is the recent production *Behind The Cup* made by Ken Allen of San Francisco for Hills Bros. Coffee, Inc., 62-year-old coffee roasting concern, one of the largest in its line in the country.

Produced in Cinecolor, this picture brings to the screen for the first time in natural color the complete story of coffee from tree to cup. Far from being the most pretentious undertaking in business pictures, this film is classed as unusual because of the unique circumstances involved in its production.

Ten years ago Producer Allen made a similar picture in black and white for this same concern, since then others on the same subject—coffee—one for the Colombian Federation of Coffee Growers. And during the intervening period he has cared for all the photographic requirements—still and movies—of Hills Bros. Coffee, Inc. So his association with and knowledge of the coffee business has been far more than just that of an interested spectator.

Next, the story of coffee as presented in *Behind The Cup* is not that of an independent writer, but the script and narration, in their entirety, represent the collaboration of all technical departments in the client's business, through their Advertising Department, to develop with the producer a story that would properly integrate "picture finesse" with the educational and sales message that they wished to bring to the public.

And finally the picture is

unique because its cast—with the exception of individuals involved in the scenes of coffee growing and a grocery store—are employees of Hills Bros. Coffee, Inc., all engaged in their everyday activities, not excepting the narration done by T. C. Wilson, Advertising Manager, which personalized the picture for the company in a way that would not otherwise have been accomplished.

Business firms do not make pictures just for the thrill of seeing a camera turned in their plant. They must have an objective. In this case it was the Golden Gate International Exposition on Treasure Island in San Francisco Bay. Nearly two years ago Hills Bros. Coffee, Inc., faced with a desire to participate in this World's Fair, concluded—in view of their eight years of experience in the distribution of a coffee picture in black and white (16 mm. and 35 mm. silent—average monthly audience about 10,000)—that the way to exploit their product at such an affair in keeping with the company's ideals and policies, was through motion pictures.

The story of coffee production had not changed since the original picture, but sound could no longer be ignored, and color had become a reality.

What color processes were within the realms of possibility from the standpoints of proven results and unprohibitive cost? Duplicating of 16 mm. was still an uncertain quantity, and the field of possibilities narrowed down to Cinecolor, just on the verge of moving into their marvelous new processing plant in

"The Peacemakers" mural in the Court of Pacifica on Treasure Island





Typical coffee plantation scene in "Behind the Cup"
(Copyright 1939 by Hills Bros., Inc.)

Burbank, California — the side entrance to Hollywood.

Strangely enough the second of the two main parts of the picture — in the Hills Bros. coffee plant — was made first, then the coffee growing section, and finally the beginning and ending which involved lip-synchronized scenes shot in Hollywood.

Of the various countries in which the growing of coffee might be filmed, Hills Bros. Coffee, Inc. chose El Salvador in Central America, and to that smallest of Central American republics late last Fall, Allen and his assistant made their way via steamer loaded down with full equipment packed into a sturdy Ford station wagon.

Air Express—by Pan American—brought the film roll by roll from El Salvador to Los Angeles, so daily rushes could reveal an answer before it was too late for retakes.

Finally the cameraman came home, with 6,000 feet of gorgeous negative tucked safely away in the Cinecolor vaults. Then came the job of paring this down to the two reels to go with two of coffee roasting and packing in Hills Bros.' plant, leaving enough room for the scenes at beginning and end that were still to be made, and turn out a production 4,000 feet in length.

Cutting accomplished and work print assembled in San Francisco, Producer Allen, his laboratory technician Lloyd Combs, and Advertising Manager Carroll Wilson of Hills Bros. Coffee, Inc. were off to Hollywood for the final steps.

Finally, with all elements completed, Cinecolor, Inc. took over and on February 17 delivered a finished print for preview by the officials of Hills Bros. Coffee, Inc., preparatory to the opening of the Golden Gate International Exposition the following day.

And what of the picture itself? Through the combined efforts of the producer and Cinecolor, Inc.

Behind The Cup achieves a balance of composition and warmth of color hitherto unequalled in industrial films. Critics in and out of the picture business acclaim it "the picture of the Fair." And the public likes it, too, which after all is the answer that is looked for by the people who buy the job.

In the quiet atmosphere of a specially designed theatre occupying some 3,000 square feet in a prominent corner of the Palace of Foods and Beverages on Treasure Island, Hills Bros. Coffee, Inc. take from 1,000 to 2,500 people a day (averaging 10,000 a week since the Fair opened) on a colorful and fascinating trip through coffee-land, and for forty minutes — fifteen times every day — tell a story of their product clothed in a dignity that is truly impressive.

Hills Bros. Exposition Theatre might be described as Arabic in design — symbolic of the company's famous trade-mark. Highly decorative on the outside—enhanced by six 9 x 6 foot Holden murals that reveal an historic story of coffee — its interior is quiet and simple. A hundred and sixty of the American Seating Company's most comfortable seats, air-conditioning (the only system in the entire building) and seven stations of hearing aids, contribute to the enjoyment of the guests. Upstairs a small office and reception room, as well as two private loges for the convenience of grocers and special guests, surround the projection room, which is thoroughly equipped with 3 Holmes 35 mm. Strong low-intensity arc projectors and all equipment required for operation on what practically amounts to theatre schedule. Projection is 55 feet to an 8 x 11 screen, with Jensen high-fidelity speaker system.

A unique feature in connection with the showing of *Behind The Cup* is the introduction of coffee aroma into the theatre through the ventilating system at a point in the picture where the action shows a can of Hills Bros. Coffee being opened.

For the remainder of this year Hills Bros. Coffee, Inc. intends to keep its picture exclusive to the Exposition, but later will embark on a program of distribution that will carry *Behind The Cup* through the channels of non-theatrical releases over the entire territory in which the company does business. Distribution will be in 35 mm., as well as 16 mm. soon forthcoming in Cinecolor.



LIGHT in Weight
SMALL in Size
HIGH in Quality
TOPS in Performance
LOW in PRICE

EVERYTHING you demand in a projector. Remember, your film is as good as the projector that shows it. Present it with a DeVry MODEL "Q" SINGLE CASE UNIT and be assured of theatre-like presentations, sparkling, rock-steady pictures and faithful rich tone quality, everytime.

THIS IS IMPORTANT The Model "Q" is not just another projector "built down to a price," but like all other DeVry products, a high QUALITY precision projector built for lasting dependability.

THE ONLY PROJECTOR WITH THESE FEATURES

1. AUTOMATIC LOOP ADJUSTER prevents loss of "film loop," eliminates rethreading. The "show" goes right on.
2. SYNCHROMATIC THREADING—makes possible, automatically, the synchronism of both sound and picture. Eliminates mis-threading, saves film.
3. DUAL SOUND STABILIZERS —keeps film properly aligned over sound drum, resulting in unsurpassed sound reproduction.

Better Buy DeVry

MODEL "Q" PROJECTOR comes complete with built-in amplifier, dynamic speaker, motor, 1600 ft. capacity reel, necessary accessories and cords. ALL IN ONE CASE weighing less than 50 lbs. —at a price that is amazingly low.

DeVry Manufactures the Most Complete Line of 16 and 35mm. Silent and Sound Projectors and Cameras for School and Commercial Use.

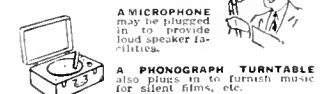
ABOVE, the Model "Q" with its easily detachable self-contained speaker. EASY to set up — a novice can do it.



ABOVE, the Model "Q" all packed away in its compact, lightweight, easily portable, yet sturdy case. Note accessible control panels.

COMBINATION UNITS

DeVry Projectors have ALWAYS been designed for the addition of COMBINATION UNITS:



ADDITIONAL AMPLIFIER may also be plugged in to provide volume for larger auditoriums.

Write Now: DeVRY CORP., 2111 Armitage Ave., Chicago, Illinois. For complete information without obligation on the new DeVry Model "Q" Single Case 16mm. Sound Projector.

Name _____
Company _____
Address _____
City _____ State _____

(Established 1913)

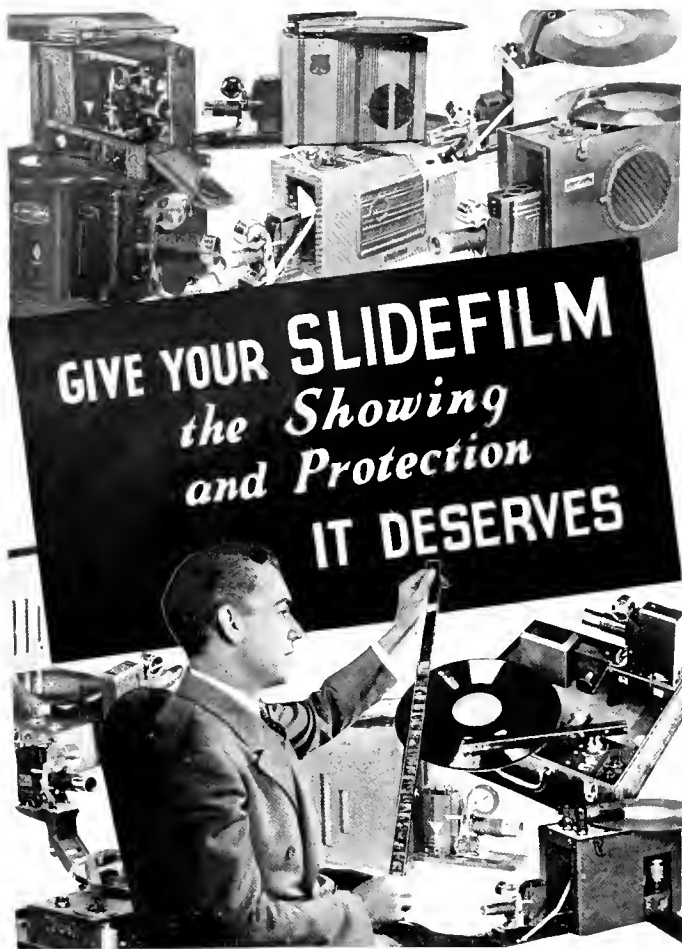
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Hollywood

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Specify



SLIDEFILM PROJECTORS

QUALITY EQUIPMENT WITH TIME-PROVED ADVANTAGES

You want clear pictures. You want your captions sharp, and easy to read. You want accurate colors. SVE Slidefilm Projectors give you all of these. They also have important safety features. A patented heat-absorbing filter reduces heat at the aperture to the minimum. A special releasing mechanism moves the rear aperture glass back automatically when the film is turned from one frame to the next. SVE Projectors are made in many styles, including the popular Tri-Purpose unit which shows 2" x 2" glass slides as well as single and double frame film strips. For perfect showings and full protection of your film, specify SVE Projectors in your sound units. SVE Projectors are sold by all leading producer-dealers.

Write for "How To Show It"

Send today for descriptive literature on SVE Slidefilm Projectors and the many ways in which they are being used in industry.



SOCIETY FOR VISUAL EDUCATION, INC.
100 EAST OHIO STREET CHICAGO ILLINOIS

Projection Service at Fair Gives Valuable Experience

• THE INDUSTRIAL SALES representative is hired for the promotion and sale of his respective company's commodity.

There is no logical rhyme or reason why he should be burdened with the additional frets and worries of keeping a motion picture presentation operating up to theatre standards. There is no better criterion to emphasize this point than the months of actual experience in the World's Fair field.

Although national and local field studies have given us wide experience, the concentration of all types of projectors, both 35 mm. and 16 mm. used in all kinds of ways have given us the unforeseen opportunity for comparison and practical study as against theory and equipment manufacturers' glowing claims for their respective equipment.

It has been proven unequivocally that only experienced men can continue to keep a show going day in and day out. The World's Fair has literally been a proving ground. Here, large numbers of various makes and models of 16 mm. continuous or automatic projectors were in constant operation. These include both sound and silent equipment.

Twelve hours continuous operation per day, seven days per week for a six-month period is the demand on mechanical equipment at the New York World's Fair—to continuous projectors which in the past have operated a few hours per day for, at the most, a few consecutive weeks in department stores, windows, etc.; this gruelling test demands constant watch to detect wearing parts and to replace them before, like the proverbial apple, one bad one spoils the lot.

Emergency calls from the non-users of regular service have borne this out where a stitch in time would have saved nine.

Humid conditions, air conditioned buildings, ventilation or its lack, current surges and drops, green film or film not properly processed for continuous projection, proper patches and checking bad spots in film before they cause real damage, removing print and substituting a fresh print for the purpose of resting and rejuvenating, proper treatment for preserving and humidifying, cleaning, oiling, removing any emulsion accumulation,

★
by
George
H.(King)
Cole
★



changing and properly focusing of replacement lamps—etc., etc. these are only a few of the services performed on a regular maintenance contract.

Under labor conditions prevailing today, the selecting, training and supervision of the right personnel is no small part of service.

The taxes, unemployment insurance, social security and workmen's compensation insurance, are carried by the service organization as well as complete office staff on the Fair Grounds for the purpose of receiving emergency information and to assist in the rendering of an efficient and reliable service.

The smart Industrialist is already motion picture minded, so far as it concerns the promotion and/or sale of his respective product. His first step is to have a picture produced which will enhance his product in the eyes of his prospective purchasers. After spending many thousands of dollars on a picture suitable to represent his company, and his product, an Industrialist would be foolish to become careless about its presentation to his consumer audience. However, there are a number of these Industrialists who would not think of their sales staff as expert advertising men, nor would they put these men in a radio program. Yet they will gamble with a fine motion picture production by putting it in the hands of inexperienced personnel. The dire consequences and sad results of such short sightedness has been brought to the forefront with a vengeance here at the World's Fair.

Never before has such an opportunity presented itself for a complete survey of ways, means, and methods, for the presentation of an industrial program.

A well presented picture showing is an assurance that it will bring the returns contemplated by its sponsor.

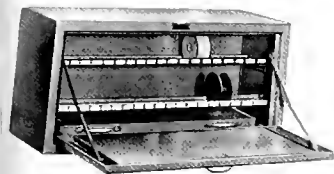
(To be continued in the next number)

TECHNICAL

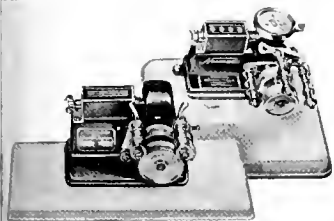
A SUPPLEMENT TO THE 1939 EQUIPMENT REVIEW



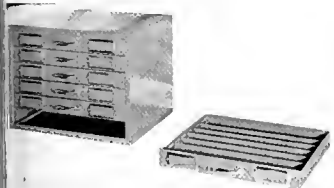
NEUMADE MODEL ST sectional cabinets for 16mm reels are obtainable in units of 5, 6, 8, 10 or 12 compartments for 400, 1200 or 1600 foot reels.



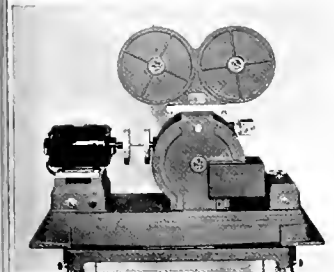
NEUMADE MODEL MF FILMSTRIP cabinets hold 34—100 ft. rolls of 35mm. width filmstrip on reels.



NEUMADE PRECISION MEASURING machines. Model DS-1-D is a typical Neumade item for film production departments. Essential for accurate sound matching.



NEUMADE MODEL MF-6 FILMSTRIP CABINET is a 6-drawer unit which will hold over 300 of the 1 1/2" paper labeled cans.



• NEW AND IN THE NEWS of the technical film field is the widening use of color of the new low-cost sound slidefilm units. The tendency towards building up a small library of film subjects has also resulted in a need for storage facilities. This issue of *Business Screen* continues to supply information on items of this kind.

Neumade items shown on this page will be fully described on your written request to the manufacturer: Neumade Products Corp., 427 West 42nd Street, New York City. L. E. Jones is manager of the 16mm. Equipment Division. Further descriptions follow:

Film Storage Cabinets:

♦ Attractive individual compartments for one or two reels of 400, 1200 or 1600 ft. length with or without cans. Built of steel, double wall construction throughout with 1/2" air space between each section. Separate doors, handles and index card holders. Doors have special reel carriage and close automatically.

Slide Film Storage:

♦ Protect, preserve and file your slide films properly in a practical, efficient all steel cabinet specially designed for this purpose.

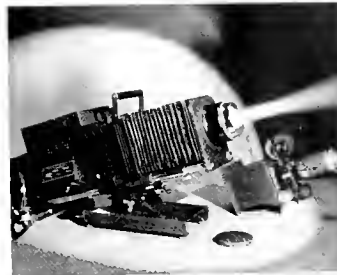
MF-6—All steel cabinet with six drawers for 1 1/2" film strip cans or loose rolls. Films may be filed by subject as each drawer contains six adjustable dividers—also used to provide facilities for larger cans or rolls. Concealed humidifier in base humidifies entire cabinet. Overall size 15" wide, 12" deep, 13" high.

MF-34—Holds 34—100 ft. rolls of 35mm width filmstrip on reels. Index card holder for each reel. Drop door has snap catch and provides convenient shelf when lowered. Equipped with humidifying tray. Cabinet size 29" long, 14" wide, 10" deep.

NOTE OF CORRECTION:

Motion Picture Screen & Accessories; Screens, Page XVII; Issue 8. Under the headline *Britelite Tru-vision Tripod*, the copy for the *Tripod Screen* was correct but *tripod* should be *Easel Screen*.

DEVRY 35mm (6 16) SOUND RECORDERS are precision built under full laboratory test and offer sharp recording slit permitting full range recording from 30 to 10,000 cycles.



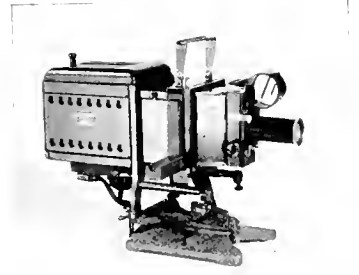
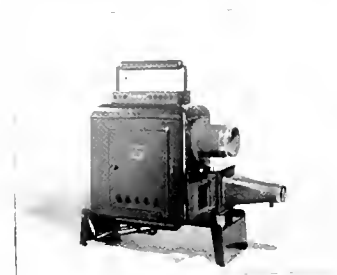
SPENCER LENS CO. MODEL D lantern slide projector is available for auditorium showings of glass slides only. Spencer Lens Company, Buffalo, N.Y.

BAUSCH & LOMB MODEL LRM projector is designed for both slides and opaque projector and may be equipped with the 35mm film projection attachment shown.



KEYSTONE SLIDE PROJECTOR is an economical model for the projection of standard slide mounts of Kodachromes, etc. Keystone Projector Co., Boston, Mass.

BAUSCH & LOMB MODEL BDT balopticon with the film attachment mounted in position which slides into the bellows support. Inquiries to Rochester, N.Y.



SIMPLY TEAR OUT AND MAIL TO BUSINESS SCREEN; 20 NO. WACKER DRIVE, CHICAGO, ILL.

★ FREE PUBLICATIONS ★

For your copy of any of the booklets or reports listed below simply drop a card to Business Screen's "Screen Service Bureau" at 20 North Wacker Drive in Chicago. There is no obligation whatsoever except where a price is noted after the item.

AMPRO CORPORATION of 2839 No. Western Avenue offers a series of interesting equipment brochures and technical information on projectors.

"WE SECOND THE MOTION" is the helpful publication issued by Burton Holmes Films, 7509 N. Ashland Ave., Chicago, Ill. (Tips on film production, etc.)

FILMO TOPICS—the finely illustrated and printed house publication of Bell & Howell. Sections on industrial and educational film news.

NORMAN-WILLETTS COMPANY issue a handsomely illustrated catalog of general photographic equipment and supplies.

"FREE FILMS", the 64-pp. listing book issued by the DeVry Corporation and priced at 50c.

"MOVIE NEWS", an interesting news tabloid of commercial and educational installations, etc., issued by the DeVry Corporation, 1111 Armitage Ave., Chicago, Illinois, projector manufacturers.

"REEL NEWS", published by Wilding Picture Productions, Detroit, is a news tabloid on new Wilding productions.

NU-ART NEWS, the library catalog issued by Nu-Art Films of 145 W. 45th Street, New York, and contains full information on new library releases of films.

NEUMADE PRODUCTS CORP. of 427 W. 42nd Street, New York, publish a 36-pp. catalog of their complete 16mm. equipment line.

Victor marks a new era
IN SOUND PROJECTOR UTILITY

THE NEW VICTOR Series 40 Animatophone is so compact, so easily portable, and so brilliant in performance, that it is destined to become the standard of comparison. Its Add+A+Unit Features with their multiplicity of uses make it adaptable for small room or large auditorium, public address service, phonorecord reproduction, radio amplification, and sound recording. Write for complete catalog information.

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FEATURING FLOOR & TABLE
 MODELS ESPECIALLY PLANNED
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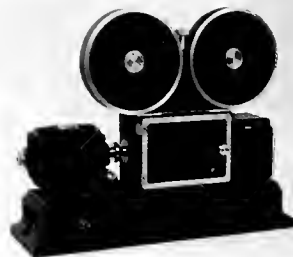
Designers and Builders of Business and Educational Department Equipment and
 Accessories for Editing, Storage and Projection

THE MITCHELL CAMERA

♦ The Mitchell Standard Model Camera illustrated has been in use in the Hollywood studios for the past twenty years. This camera has become a leading professional motion picture unit because of the many convenient special features incorporated. The camera is constructed in two sections, the base frame and the camera box. The camera box is mounted on the base frame by means of gibbs and provision is incorporated for shifting the camera box upon the base frame for focusing. The operation of shifting the camera for focusing is very simple involving the pressure of the finger on a release pin and the turning of the shift handle. This moves the camera from the focusing position to photographing position or vice versa. In the base frame itself are incorporated the four-way mattes, filter disc, etc.



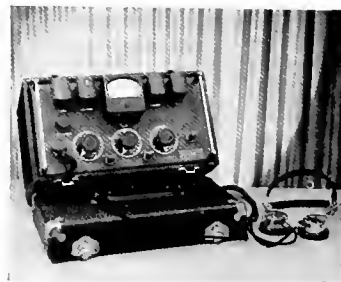
MITCHELL CAMERA CORP., 665 North Robertson Boulevard, West Hollywood, California, is the manufacturer of this highly professional camera equipment.



THE BERNDT-MAURER 16MM SOUND RECORDER has found a useful place in certain school and institutional work. Full information from B. M. offices at 117 E. 24th Street, New York.

BERNDT-MAURER EQUIPMENT

♦ Recorder for direct 16 mm. double system sound-on-film work. Produces a symmetrical variable area track. No variations in speed of film flow past recording point. Effective width of recording light beam less than two ten-thousandths of an inch, guaranteeing the recording of high frequencies up to limits of film resolving power. Combined oscillograph and optical system recording element responds faithfully to all frequencies from 0 to 10,000 cycles per second, and withstands signal overload up to 1000% without damage or change in response characteristics.



THE BERNDT-MAURER RECORDING AMPLIFIER (Model 120-B is pictured) is a compact portable unit for field or studio use. Write to: 117 E. 24th Street, New York.

B-M Recording Amplifier

♦ A compact, portable unit comprising three built-in items: a preamplifier, a two-position mixer, and a main amplifier. Two input channels:—one connected through the preamplifier into one of the two mixer positions, the other working directly into the second mixer position with no preamplification. This latter input is designed for high-level pickup such as that of a disc turntable or B-M Film Phonograph. Each input provides proper level to assure correct balance of sounds from microphone and high-level inputs without operating either mixer control in its extreme high or low position.



RCA RECORDER AND PLAYBACK for commercial use are now in wide use among business houses, professional men, etc. The console model is priced at \$475, F. O. B. Camden, N.J.

OTHER ITEMS IN THE ABOVE LINES
 PICTURED HERE NEXT ISSUE.

PROVED DEPENDABLE

THE proving period for Eastman's new negative films has been left far behind. With their special emulsion qualities reinforced by typical Kodak dependability, *Plus-X*, *Super-XX*, and *Background-X* are firmly established as successors to other notable Eastman films for the motion picture industry. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN

PLUS-X

for general studio use

SUPER-XX

for all difficult shots

BACKGROUND-X

for backgrounds and general exterior work

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in Projection Lamps

BRILLIANT PICTURES — Filaments are located with precision equipment to align perfectly between reflector and lens.

LONG LIFE — Each lamp is accurately rated and stamped with correct wattage. Cheap inocrately rated lamps, not so marked, are a poor buy at any price.

COMPLETE SATISFACTION — Every Radiant Lamp must be good because we dare not prejudice our only source of income by any compramise with absolute perfection.

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**RADIANT
LAMP
CORP.**

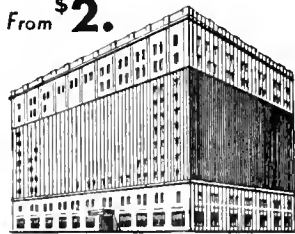
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**300 ROOMS
EACH WITH BATH**

From **\$2.**



DETROIT

Stone Film Library in Department Store Field

♦ Moving pictures for department store promotion are part of the Stone Film Library, Inc.—the oldest organization of its kind in the film industry.

The business was founded by Abram Stone, who was a collector of stamps, of autographs, and of antiques. When the movies began, it was inevitable that he should acquire some of those which he considered unique. His first purchase consisted of a group of original negatives made during the years from 1893 to 1898. The entire footage was just 10,000 feet. In terms of later motion picture production this footage appears pathetically limited. But when we realize that, at the time, a performance of even half a minute was considered a miracle, we realize more fully their value.

Abram Stone bought film from cameramen everywhere. A quarter of a century later his material totaled 4,000,000 feet.

In 1922, Abram Stone died. His wife, Marion T. Stone, carried on the business for the next thirteen years. And, in March of 1935, at the age of twenty-two, Dorothy T. Stone, the third member of the Stone Library dynasty, took over the management of the business—the only girl executive in the field.

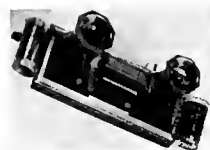
Today, from her New York City offices at West Street, Miss Stone directs promotional activities which bring the Library's "Flicker Frolics" subjects into the department store field. Many stores in the New York City area have used the irresistible lure of these programs for customer promotion. The "old-time movies" featuring Mary Pickford, Charlie Chaplin, Bill Hart and other notables of the early screen get especial attention. Quite a few outright commercial subjects such as those of Maillard's Chocolate, and Columbia Bicycle are also shown.

Tru-Vue In Commercial Use

♦ Widely popular in the travel field where tourists have long found them an ideal souvenir, the Tru-Vue stereopticon viewer is now achieving a place in the commercial film field as well.

Manufactured at an extremely reasonable price by the Tru-Vue Company of Rock Island, Illinois, these viewers (as pictured below) are used with a strip of film much as a silent slidefilm. The pictures are viewed by holding the glasses against a fairly strong light and a three-dimensional effect is thereby achieved.

Among recent commercial sponsors of viewers for salesman's use have been the Republic (Below) Heater Company, Swift and Company, Jahn & Ollier (photo-engravers) and others.



Simple titles carry explanatory text and the cost of the entire production is negligible.



SCRATCHES

make your pictures ugly — VapOrate toughens your film to resist scratches

AVOID



EYE-STRAINING PUNISHMENT from **SCRATCHES, SPOTS** and **STAINS**
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SCREEN-TRAVELERS

30 one reel shorts — Produced by Andrew De La Varre

Leading Educators have praised them and

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INC.
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FILM LABORATORIES — LOCAL

KODACHROME SLIDEFILMS

35mm * 16mm

Silent or Sound

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YOUNG MAN: Ten years Professional Motion Picture Experience. Photography, Laboratory, Projection, Distribution. Expert on Equipment and Production. Sales Ability. Can handle complete Motion Picture Department. Box 32, Business Screen Magazine, 20 N. Wacker Drive, Chicago.

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WANTED SURPLUS MOTION PICTURE EQUIPMENT

● Turn your used equipment into cash, highest prices paid for all types of silent and sound, Projectors, Cameras, Etc.

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20 North Wacker Drive, Chicago

SOUND SLIDEFILM PROJECTION EQUIPMENT

Anticipating change in design, a reliable manufacturer offers a limited quantity of sound slide film reproducing equipment with 200 watt slide film Projector, at very attractive prices.

Entire equipment housed in single compact portable case.

Write for further particulars. Orders will be filled in sequence and offer is subject to prior sale. Address inquiries to Box 11, Business Screen, 20 No. Wacker Drive, Chicago.

New Entertainment Subjects for the Commercial Program

● THE EVER-WIDENING use of short entertainment subjects on the commercial and educational film program has now made it necessary that *Business Screen* publish a convenient directory of the principal sources of this material.

In general, most subjects are obtainable on a rental basis but the low cost of excellent sound reels has also made it practical to build a small library of suitable material. In opening a sales meeting, in starting the "get-acquainted" ceremonies of your dealer meeting and in many other places, a hearty laugh or a spine-tingling "thrill" are good medicine for stimulating interest. Too, a good many organizations have found that supplementary films bring out larger audiences and help round out an otherwise short session.

♦ The latest issue of the widely-read *Nu-Art News* published by Nu-Art Films and mailed to clients of that well-stocked film library, contains hundreds of famous titles and stellar names, including many full-length features.

Harold Lloyd's feature, *The Cat's Paw* (an exclusive release of Nu-Art), is typical as are the *Voice of Experience* shorts, many short cartoons, travelogues and musical reels. Rental rates on request direct from Nu-Art, 145 West 45th Street, New York.

♦ The Pictorial Film Library catalog issued by Pictorial Films of 130 West 46th Street, New York City lists several thousand short subjects available on a low-cost purchase or rental basis. Among the headliners are the "Sports" series of one-reelers (priced at \$27.00 each) which include top-notch skiing, mountain climbing and other winter sports features.

New Castle Film Releases

♦ September and October releases from Castle Films are loaded with thrills and action. This famous national producer of "Home Movie" classics offers a dozen or more 400-foot sound reels especially suited to the commercial program.

Among the headliners are *Bali, San Francisco (The Golden Gate City), Ride 'Em Cowboy, Ski Revels, Fresh-Water Fishing*, and *Washington* with the new *American Legion Chicago and Football Thrills of 1939* reels soon to be released. All of the subjects are available for either sound or silent projection.

Of a group of these reels reviewed in *Business Screen's* Chicago theatre recently, the *Ride 'Em Cowboy* and *Fresh-Water Fishing* subjects were voted best for all-around program use before groups of men.



★
Scene in *SKI REVELS*—A Recent Castle Films Fall Release.



SALES FILMS GET SHABBY, too-

HOW ABOUT YOURS?

You wouldn't stand for your salesmen looking like this. But how about your sales films?

SCRATCHES, abrasions, "rain" and buckle look as bad as baggy trousers and a 3-day beard. Have your films acquired these shabby characteristics of normal usage?

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TRIAL OFFER

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IF YOU USE . . .

Educational Films

YOU NEED . . .

THE EDUCATIONAL FILM CATALOG

It offers expert guidance in the selection of films to purchase, rent or borrow for all non-theatrical purposes.

The EDUCATIONAL FILM CATALOG is a classified list of the best educational films available. In addition, there is a complete subject and title index which simplifies the finding of films or parts of films upon any given subject.

The Catalog gives a factual description of each film. It indicates the physical make-up of the film, tells where it may be bought, rented or borrowed and the cost under each plan.

Orders are now being booked for a completely revised edition of The Educational Film Catalog to be published October 1939.

The price of the New edition plus three quarterly supplements and a bound annual volume for 1940 is \$4.

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 AT BOTH HOTELS YOUR ROOM & TWO MEALS FROM \$3 A DAY

ALSO EUROPEAN PLAN \$1.50 Rooms (without meals) from 10c A DAY

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 HOTEL AND BATHS
 J. A. SAEGER, MANAGER

Write for booklet

SOUTHWEST HOTELS, Inc. H. GRADY MANNING, Pres.

Park Films

(Continued from page 20)

ton courts, etc. The reel also describes flying model airplanes, horseback riding and bicycle races. The narrator says, "In Chicago's parks—there's something for everybody! In its outdoor program Chicago offers that ideal combination of excellent recreational facilities plus a background of harmonious landscaping. Health waits for you within a setting of beauty."

The third film which is narrated by Harlan Wileox and entitled *Fun for Everyone* is confined to activities that take place in park fieldhouses. In rapid order it shows vivid scenes of the craft shops, showing model boat and airplane building, with the instructor beside the young worker who is earnestly turning raw material into finished product. An arteraft beehive shows youngsters of both sexes busy at congenial hobbies; children in the toy lending centers with intense curiosity selecting their favorite playthings. In the lapidary shop carvers and polishers are transforming stones they have picked up on the lake shore into silver-mounted rings and bracelets; in another section instrument makers are taking blocks of wood and bunches of wire and changing them into good looking violins and guitars which they later learn to play with genuine skill. Dress-makers, milliners, costumers and rug makers follow, one after another—the groups at their tasks.

These pictures have truly opened up the eyes of Chicagoans as to the work and advantages of their parks. One person in a theater, after seeing one of them, was heard to say, "Well, there is apparently nothing you can't do in the parks."

The first two pictures, after an opening at the Roosevelt Theater, were booked by a large number of Chicago theaters and the third picture will be shown in these theaters in the fall. The first two pictures were shown in 156 theaters. It is estimated that over 1,500,000 persons have viewed the pictures.

A fourth picture is now under construction. It will be approximately a 30-minute film. It will embody the best scenes from the first three pictures, plus a number of new scenes and will be used at conventions and exhibits. These films have all received a

very warm reception and more will undoubtedly be made in the future.

The fourth use which the parks have made of movies is of 16 mm. reduction prints of the previously described films. These movies have been shown in the park's own fieldhouses to loyal and enthusiastic gatherings. They were especially well received, of course, where the audiences recognized various individuals in the film and familiar scenes and objects, with a resulting increase of loyalty and acceptance. A large per cent of the parks have now shown one or more of these pictures. Over 50,000 park patrons saw at least one of these pictures during the first six months of the year. One hundred and fifty thousand more will doubtless see it during the last six months.

The pictures have also been shown with considerable success in various conferences and conventions. For example, all three films were shown at the recent Industrial Conference at the Sherman Hotel, and 10,000 persons saw the picture at the outdoor sports show at the International Amphitheatre.

The 40% increase in the use of the 503 club rooms surely reflects the growth in the general social acceptance of the parks among adults as places in which they join hands with friends and acquaintances to accomplish in their leisure, the thing which they desire.

V. K. Brown, Director of Recreation, says, "These club room statistics are significant also in the greater consistency in the curve of the year's attendance. There is no longer such a variance between the month with the highest attendance and the month with the lowest. The curve presents a picture of a growing habit in the life of the people of the community. More consistently they are meeting in their community groups throughout the year. Attendance appears to be becoming more habitual; acting together with neighbors in congenial grouping seems in the way of becoming more of an accepted routine."

The movies, of course, are not entirely responsible for this remarkable increase in attendance, but R. J. Dunham, President of the Chicago Park District, feels that they did do their part and that the making of these movies was money well spent; and this is the recommendation of a hard-headed business executive.



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FALL SALES CONVENTION OR TRADE EXHIBITION

★ Home of Chicago's famed Civic Opera House, of the superb Civic Theater and of the modern exhibition halls of the Lighting Institute, 20 North Wacker Drive offers a setting of unlimited possibilities for fall sales meetings, conventions and trade exhibitions of all sizes and character.

For example, the 3800-seat auditorium and palatial lounges and lobbies of the Civic Opera House have accommodated many thousands of persons attending newspaper cooking schools, trade gatherings, public broadcasts and many other kinds of public exhibitions. National business organizations have staged dealer meetings and other types of company gatherings in the finely appointed 870-seat Civic Theatre. In both theatres, extensive stage facilities and the most complete equipment of any auditorium in the country have served to enhance dramatic playlets, product presentations, and other types of modern business showmanship.

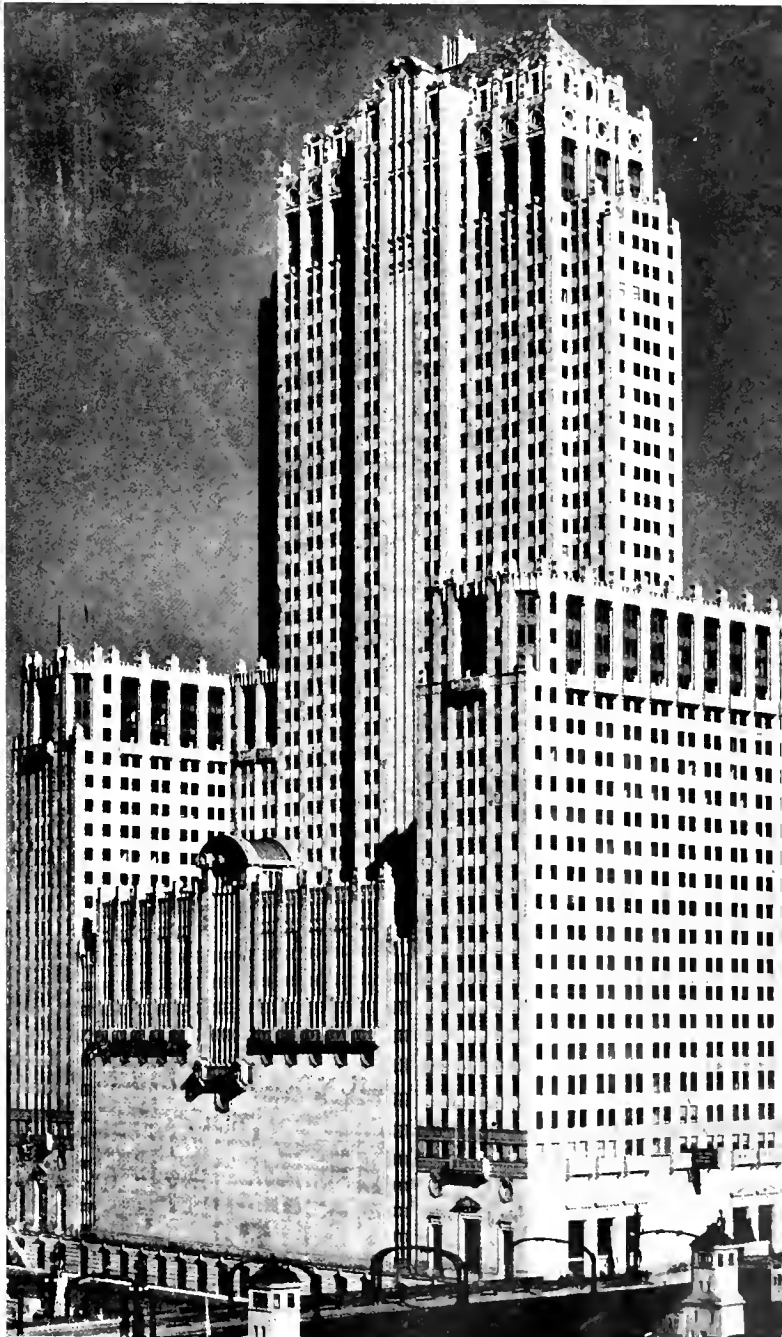
On other floors of 20 North Wacker Drive permanent exhibition areas have been reserved together with the most modern office facilities. Popular priced restaurants are available for the convenience of employees and visitors. Transportation to all parts of the city is available by elevated, surface and motor coach lines and two of Chicago's largest rail terminals are within a few minutes walk. Within the walls of 20 North Wacker Drive every function of modern business can be accomplished.

ORGANIZATIONS MEETING AT 20 NORTH WACKER DRIVE

<i>Standard Oil Company of Indiana</i>	<i>Morris B. Sachs Company</i>	<i>State of Illinois Medical Assn.</i>
<i>Chicago Herald-American</i>	<i>Westinghouse Electric Company</i>	<i>All-State Insurance Co.</i>
<i>The Electric Association</i>	<i>Advertising Typographers</i>	<i>University of Pennsylvania</i>
<i>Stewart-Warner Company</i>	<i>National Broadcasting Co.</i>	<i>Propeller Club</i>
<i>Hart Schaffner & Marx</i>	<i>Drama League</i>	<i>Liberty Mutual Insurance Co.</i>
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Modern office facilities of all sizes and costs are available in the forty-two stories of 20 North Wacker Drive. The unusual advantage of light and air from all sides because of the absence of surrounding structures is an outstanding feature... efficient service by a well trained service staff is another. A tour of inspection may be arranged without the slightest obligation. Address inquiries to the offices of the president, Mr. J. C. Thompson.



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Motion Pictures Produced by
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Organization
Are Showing Here



Another of many effective ways to make your
story live and move in the minds of millions

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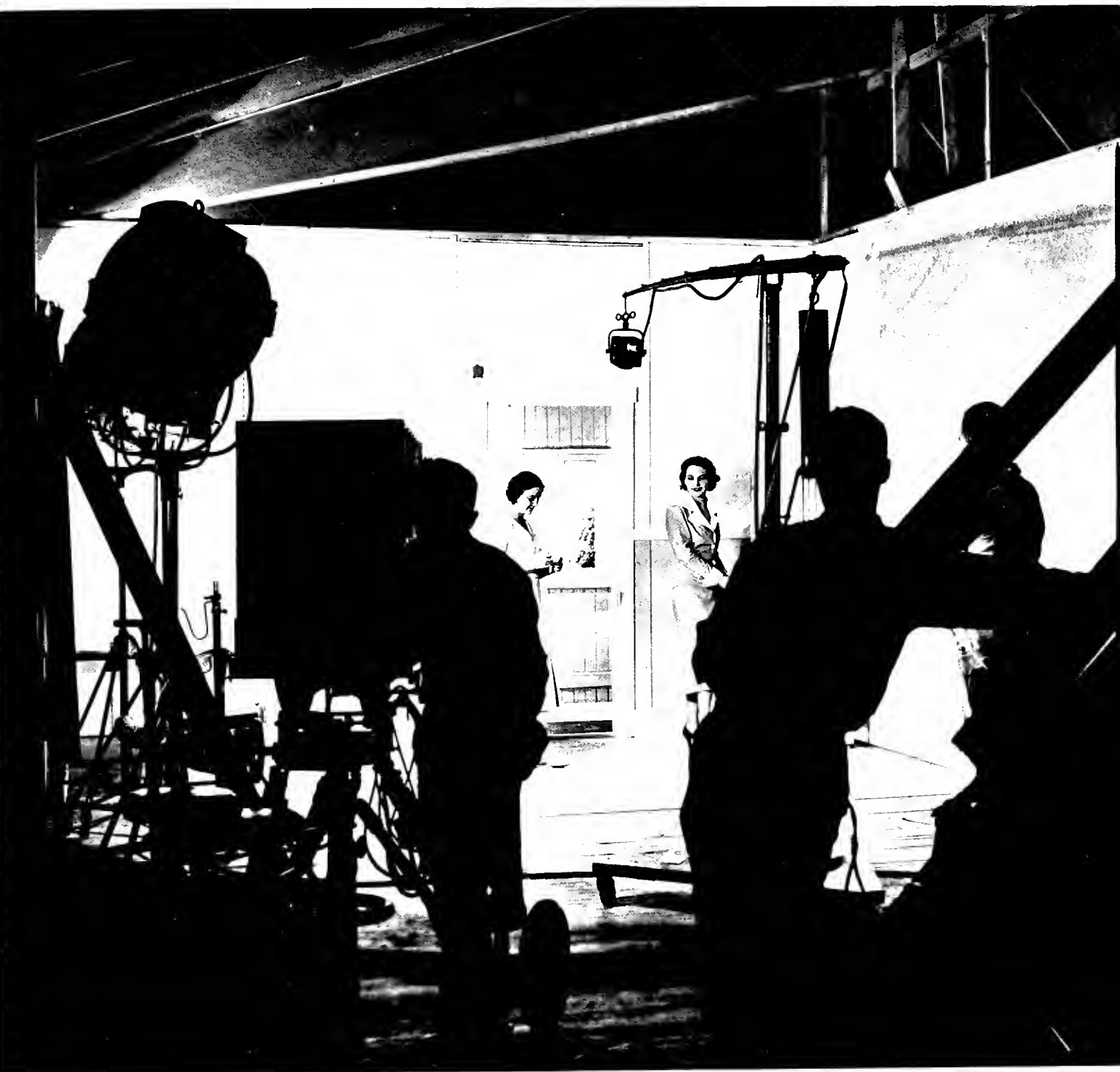
Slidefilms • Talking Pictures • Sales Conventions • Playlets

New York, 19 West 44th Street, *V*Anderbilt 6-5290 Detroit, 2900 East Grand Boulevard, *M*Adison 2450

Chicago, 35 East Wacker Drive, *S*Tate 6758 Hollywood, 7046 Hollywood Boulevard, *H*Empstead 5809

Dayton, 405 Mutual Home Building, *A*Dams 5206

BUSINESS SCREEN



NO 2

IN THIS ISSUE: ANNUAL SLIDEFILM REVIEW
THE AGENCY & FILMS • WHAT PRICE SUCCESS

Follow the
LEADERS



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at Proportionately Lower
Advertising Costs...**

● Two of the three biggest automobile companies ... one of the largest oil concerns ... a leading proprietary ... and other pacemakers in fields of food, wearing apparel and electrical appliances, have found a new road to increased profits. Minute Movies—consumer motion picture advertising in theatres.

Your problems, perhaps, are not the same as theirs—their appropriations may be much larger—but their careful testing and checking has uncovered a path to your objectives at a cost well within your limits.

Follow the leaders—use Minute Movies as a counter attack against competitive moves in certain areas—or use it to blast buying inertia in heretofore unconquered markets. Here, for the first time, you

can combine Sight, Movement and Sound in a single advertisement when there is nothing else present to compete with it for attention!

You can select as many or few as desired of 8500 theatres, located in more than 5500 communities. Write today for facts and figures of how other advertisers are locating increased profits through Minute Movies.

National Sales Representatives:

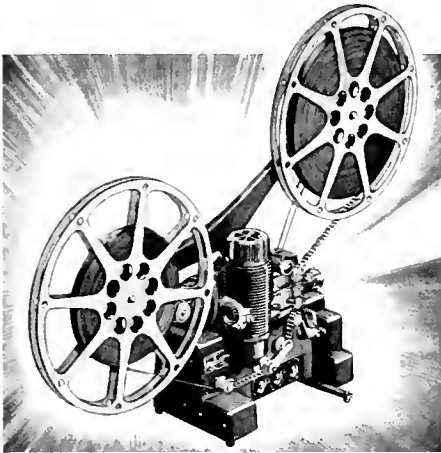
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GENERAL SCREEN ADVERTISING, INC.
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COMPETITION doesn't *begin* in the showroom or at the dealer's counter. *It ends there!*

Competition starts at the bottom—between the other fellow's laboratory and yours, between his and your designers, craftsmen, and merchandising men.

Only with motion pictures can you start your sales story at the *beginning*, giving the factory-confined men behind your product a chance to *show* prospects why you use certain designs, certain processes, and certain materials. Equally well, your business film allows you to *complete* your sales story and finally to *demonstrate* to every prospect what your product will do for him.

Perhaps you wonder how to capitalize on this modern selling medium . . . how to start making a business film? . . . its cost? . . . where and to whom it can be shown? These preliminary questions are answered concisely in a free, 36-page, illustrated booklet, *Showmanship*. Write for your copy.

Then, when you produce a film, heed the example of Chrysler, Ford, General Motors, General Electric, Kenwood Woolens, and many other progressive firms who show their films with Filmosound Projectors. They know that no sound film can rise above the quality of the projectors which reproduce it. They insure theater-like results with Filmosounds, made by the makers of preferred Hollywood movie equipment—namely, Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*

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Send 36-page, illustrated booklet:
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Company _____

Address _____

City _____ State _____

BS NO. 16-13

PRECISION-MADE BY

BELL & HOWELL

AFTER THE PREVIEW ...WHAT THEN?

After the preview comes the real test of your commercial motion picture. The plot may be clever and original, the dialogue crackling and cogent, the direction, acting and editing brilliant; but . . . many a fine picture is born only to blush unseen.

If people—enough of the right kind of people—don't see your picture, then . . . what price perfection? That is why we consider the effective distribution of your picture just as much our responsibility as its creation and production.* The two must be inseparably bound together; for, without both, neither can be justified.

Here at Industrial Pictures, from the very beginning one thought dominates every mind . . . that pictures are made to be seen. Hence, while creative minds analyze your problem to devise a motion picture solution, other minds are planning a program of efficient and effective distribution.

We think it not enough to maintain a creative staff of proved competence . . . nor to provide studios containing the finest and most advanced equipment available, specifically designed and built from the ground up for the production of commercial motion pictures. For, while these factors assure our clients substantial economies in production, our ability to devise ways of reaching the desired audience provides the greatest economy of all.

Yes, after the preview another real job begins. And for that, as for all else in commercial picture production, our broad experience and specialized knowledge are yours to command.

"I'LL SAY SHE IS!" a Deleo Battery sales training picture produced by Industrial Pictures for United Motors Service, has played an important part in the battery merchandising campaign. The film has been shown to more than 50,000 battery dealers, distributors and salesmen. We would like to show it to you as an example of "films that sell"—our specialty!

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The FILM FORUM

A COLUMN OF LETTERS FROM OUR READERS



Editor, *Business Screen*:

• FIVE YEARS AGO the Federal Housing Administration entered into the production of motion picture films for distribution throughout the commercial theatres of the country. These films were designated for a two-fold purpose, first to encourage an interest in housing on the part of the general public, and second to bring to the public's attention the provisions of the National Housing Act and the program of the Federal Housing Administration. The results of this program have been singularly gratifying not only to the FHA but to the many and varied interests who have a vital stake in the promotion of better housing. Play dates on Federal Housing Administration films to date have totaled approximately 50,882 as of October of this year. These play dates indicate approximate showings of 371,441 which have been presented before estimated box office totals of 99,993,565.

PICTURES PLAY 13,000 HOUSES

The Federal Housing Administration services in the neighborhood of 13,000 motion picture houses. In order to carry on this activity it has had to develop a film distribution system. The development of this system was occasioned not by any desire to enter into competition with existing distribution organizations but was born of the necessity for theatrical distribution on a scale heretofore never attempted. This distribution system is entirely in the nature of a staff operation. It was designed and functions as a supplement to, and a parallel of, the existing commercial exchanges. The Federal Housing Administration is deeply grateful for the whole-hearted cooperation which has been extended its efforts in the motion picture field during the past five years by the motion picture exchanges of the country.

With the foregoing as a background the FHA is entering its fifth year of motion picture activity with a fundamental change in policy. Be-

ginning January 1, 1940, emphasis will be taken away from the FHA's own production activities and centered upon the stimulation of production activities on the part of private industry. This means that the FHA will encourage the use of the motion picture medium by finance, building and allied industries. The thought behind this change of policy is premised upon the belief that after five years of carefully laying the groundwork the time has arrived when the FHA may with safety curtail its own production activity in the interest of encouraging those who have a primary interest in the FHA program to capitalize on the foundation already laid.

NOW ENCOURAGE PRIVATE INDUSTRY

This change in motion picture policy is in keeping with the current general overall FHA point of view. During the coming year FHA's promotional emphasis will be along the lines of encouraging private business to do more promotion and more education based on the FHA plan. Since the building industry and private investors are the first to profit from the National Housing Act, these groups should shoulder the major effort of telling the public of its terms and policy. Using every educational means possible it is FHA's task both in Washington and in the field to point out the potential market. Producers and investors will quickly see the practical benefits of such a program. The objectives of this policy are: (1) to stimulate

increased interest and activity by private business in building, financing, and selling attractive homes—homes that may be paid for at the rate of \$1.00 per day, homes designed for American families of moderate and even modest income. (2) To correlate the general FHA program with the varied programs of private endeavor actively engaged in supplying the demands of the housing market opened up by the FHA home ownership plan. (3) To encourage those who have a private interest in the FHA plan to in- (Please turn to page 34)

Business Screen

VOLUME TWO • NUMBER TWO

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OR ANY OTHER CARAVEL CLIENT

(DISTRICT REPORTS OF A CARAVEL CLIENT)

"Closed eight out of ten franchise prospects.
Every man in the district volunteered to select one prospect and to go after him along the lines suggested at the meeting. Of these 'guinea-pig' accounts, eight out of ten were closed in thirty days."

"Struck most responsive chord of anything in years. The meetings were so stimulating that many of the men dug up previous training material which now holds new meaning for them."

"Putting up prize money among themselves. The new approach to these old problems has almost made a game of study. Of their own volition the men are putting up a dime apiece among themselves for prize money."

"Meetings have to be shut off. The men would continue on indefinitely if permitted. In many instances they have remained after meetings and asked to go over the same material a second time."

To what can these results be attributed?

To the medium employed? To sight and sound? In a measure, yes. But more important is Caravel's new method of interpreting basic selling principles in terms of your own business—your own products—your own selling problems.

CARAVEL FILMS

INCORPORATED

New York • 730 Fifth Avenue • Tel. Circle 7-6112



LEADING FILM PRODUCERS RECOMMEND DA-LITE SCREENS

**"NO OTHER SCREEN
MEETS REQUIREMENTS
SO COMPLETELY"**

TALKING SALES PICTURES
INCORPORATED
540 N MICHIGAN AVENUE CHICAGO, ILLINOIS
SUPERIOR 6750

NEW YORK OFFICE
480 LEAHINGTON AVENUE
October 21, 1936.

Mr. J. C. Heck, President
Da-Lite Screen Company
2723 North Crawford Avenue
Chicago, Illinois

Dear Mr. Heck:

We have sold a great many Da-Lite Screens in the past few years and find them entirely satisfactory; as a matter of fact, we sell these screens exclusively. We have found that there is no other screen on the market which meets the requirements of our clients as well as ourselves, so completely.

Some recent productions which are being shown by our clients on Da-Lite Screens are:

- "Since 1894" - produced for Calvin Bullock of New York
- "Building Prospect Street" - produced for Investors Syndicate of Minneapolis, Minn.
- "Today's Burning Question" - produced for Schwitzer-Cummins of Indianapolis, Ind.
- "Progress Now Shares the Sneeze" - produced for Coopers, Inc. of Kenosha, Wisc.

Very truly yours,
J. I. Sheffield
J. I. Sheffield
President

jis:rb



The "eye appeal" of the new slide film "Since 1894" for Calvin Bullock, N. Y. is further enhanced by projection on Da-Lite Screens. Calvin Bullock, upon the recommendation of Talking Sales Pictures, chose Da-Lite Model D (Box) Screens and the Da-Lite Challenger Screen illustrated above.

You Too Will Find **DA-LITE** SCREENS

- *Make Pictures Brighter*
- *Are Easier to Use*
- *Stand Up Better*

Da-Lite screens are the result of 30 years of specialized experience in screen manufacture. They are available with White, Silver or Glass-Beaded surface and in many styles and sizes to meet every projection requirement. Mail coupon for 48 page book giving complete details.

FREE BOOK

Mail Coupon Now!

DA-LITE SCREENS

*-First Choice of Leading Producers, Distributors
and Users of Business Films*

DA-LITE SCREEN COMPANY, INC.
Dept. 118, 2723 North Crawford Avenue, Chicago, Illinois
Please send your free 48 page book on Da-Lite Screens and the light reflective qualities of various screen surfaces. Also give us the name and address of the nearest Da-Lite distributor.

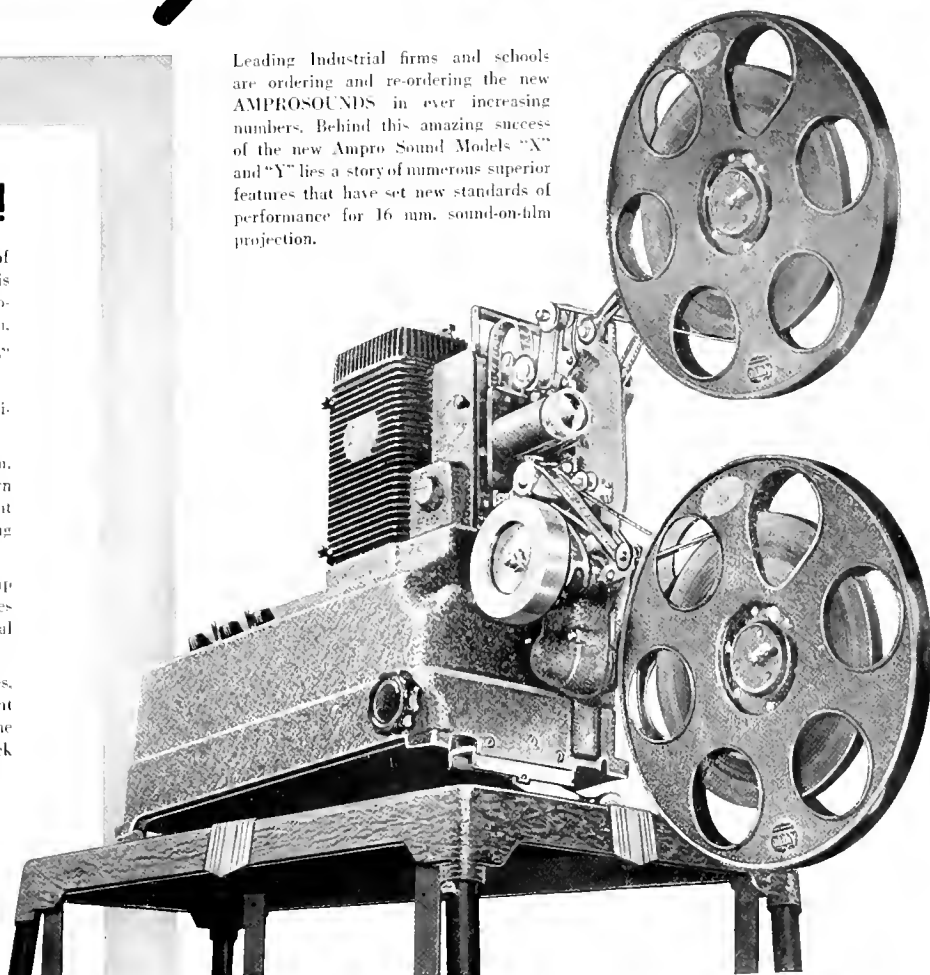
Name _____
Firm Name _____
Address _____

Why This Sound Projector Is *Leading the Field*

Check these AMPRO features!

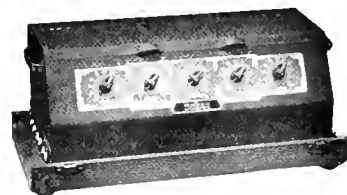
- **NEW sound loop synchronizer**—Permits perfect synchronization of picture and sound by the exact forming of sound loop. Guesswork is eliminated. Re-setting of sound loop accomplished without stopping projector when loop is lost through faulty film and without damage to the film.
- **EXTREME quietness of operation**—Runs so silently that no "blimp" or covering case is required.
- **EASE of operation**—All operating controls centralized on one illuminated panel.
- **MAXIMUM film protection**—A triple claw is used for moving film, engaging three sprocket holes simultaneously. Film with two adjacent torn holes can be successfully used. Ampro patented "kick-back" movement lifts the claws from the sprocket holes before withdrawing, eliminating film wear. Take-up compensator prevents starting strain.
- **IMPROVED sound optical system**—The light from the exciter lamp is projected directly and optically onto the photo cell without the losses or distortions normally encountered when mirror, prism, or mechanical slit is used.
- **IMPROVED light optical system**—In perfect alignment at all times, pre-set by the factory. Projection lamp base adjustable so that filament can be moved manually into perfect alignment with optical system. The Reflector and Condenser lenses are mounted on front cover for quick cleaning without the necessity of using tools.
- **1000 WATT illumination provided**—AMPROSOUND Models "X" and "Y" are approved by the Underwriter's Laboratories for 1000 Watt lamps. A 750 Watt Lamp is normally furnished as standard equipment but can be interchanged with 1000 Watt lamps.
- **PERMANENTLY attached reel arms**—for Quick-Set-Up—Reel arms are permanently attached; merely swivel into position for instant use. Accompanying belts, always attached, swing directly into position.
- **SMOOTH sound**—Entirely free from waver and distortion due to its finely balanced flywheel, mounted on airplane type grease sealed ball bearings, and Ampro's patented film guides. Curved film guides placed before and after the sound drum and sound sprocket prevent the film from flapping.
- **IMPROVED sound drum and filter**—Mounted on precision ball bearings, the rotating type of sound drum avoids sliding action between the drum and film—prolongs film life and maintains high quality sound. Curved film guides before and after sound drum eliminates weaving and "Belt action."
- **SIMPLIFIED threading**—Same as threading silent projector, with exception that film also loops around sound drum, eliminating looking film over a third sprocket. Film guides assure correct, easy threading.
- **FAST Automatic rewind**—400 ft. reel rewinds in 35 seconds—1600 ft. reel in 75 seconds without damage to the film. *No transferring of reels or belts.*
- **USES Standard lamps**—Standard prefocused lamps, up to 1000 Watts. "Special" high priced lamps not required.

Leading Industrial firms and schools are ordering and re-ordering the new AMPROOUNDS in ever increasing numbers. Behind this amazing success of the new Ampro Sound Models "X" and "Y" lies a story of numerous superior features that have set new standards of performance for 16 mm. sound-on-film projection.



A NEW AMPRO ACHIEVEMENT

A powerful Auxiliary Amplifier for use with any AMPRO SOUND Projector. Provides adequate volume for audiences up to 10,000 and over. Is particularly suitable for the low-priced Ampro-sound classroom and industrial models "X" and "Y." No alterations are required to attach one or two standard Ampro projectors to this remarkable new auxiliary amplifier which will boost the volume output to 55 watts with less than 5% total harmonic distortion and a maximum usable output of 85 watts. An additional change-over relay is available for automatic fading from one projector to the other. Twin Pilot Lights illuminate control panel



facilitating operation in darkened rooms. A monitor outlet enables operator to "listen in" and better control operation. Dual Microphones, Dual Projectors and Dual Phonographs can be used in various combinations. Individual Bass and Treble Tone Compensators are provided.

AMPRO

PRECISION CINE EQUIPMENT
2839 N. WESTERN AVENUE
CHICAGO, ILLINOIS

Please send me the new 1940 Ampro Catalog. I am particularly interested in:
 New Ampro-sound Models "X" and "Y."
 New Ampro Public Address System
 Ampro 16mm. Silent and Convertible to Sound Projectors
 Ampro 16mm. Continuous Projectors (for Displays—World's Fair and Convention Exhibits).
 Name _____
 Address _____
 City _____ State _____ BS-140

HISTORY REPEATED

PLUS-X, Super-XX, and Background-X have established themselves firmly as the favorite raw films of the industry. In doing so they have repeated the history of Eastman films of other days. And they have done it through the same means: unmatched photographic quality, completely trustworthy uniformity. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN

PLUS-X

for general studio use

SUPER-XX

for all difficult shots

BACKGROUND-X

for backgrounds and general exterior work



The Wilding camera crew goes up in the air for American Airlines *The American Way*.

• THE EXAGGERATION of news and gossip emanating from Hollywood producers of the so-called entertainment films has undoubtedly influenced the purveyors of information regarding commercial production. Otherwise how can you account for these two leads from rival movie trade papers? From *Variety* of September 20, last:

"Production of commercial shorts in the United States has suffered a serious decline during the past six months."

From *Film Daily* of September 21: "Upswing of commercial screen advertising starting this fall was predicted yesterday by ad. firms which have interested their clients in this medium of reaching the public."

The truth is, of course, that *Variety's* statement is unauthoritative, misleading and baseless. As a matter of cold fact the distribution of one-reel subjects and of longer films such as that typified by Westinghouse's *Middleton Family* is now greater than at any other period in the history of the screen. Pictures like *Men Make Steel*, the Chevrolet shorts, *Trees and Men*, and *Air Waves* (RCA) have been immensely popular with audiences. *Variety's* rumor-mongering is not based on the figures. These show that more money was invested in film production during the last six month period than the one previous with a large percentage of

the increase going toward World Fair production and distribution. The added fact that pictures prepared before this period were just then achieving their widest circulation (as in *Men Make Steel*) would finally show the error of building facts out of what was undoubtedly the usual Broadway gossip.

Group vs. theatrical showings

♦ Seen misinformation is more far-reaching when it ignores the fact that the biggest percentage of commercial film production isn't intended for theatrical distribution anyway.

Most industrial sponsors want to reach special audiences with information of particular interest

capable of pleasing theatre audiences or that such productions are more economical just because of the lower cost of raw stock. When the numerous unions affecting cameramen, electricians, stage carpenters, actors and the many other occupations employed in the production of the simplest dramatic or industrial subjects have begun making exceptions on sixteen-millimeter commercial production, Mr. Churchill will be among the first to hear about it, for studios in Hollywood will be so equipped without delay.

Didn't he just say that this sixteen-millimeter stuff was technically as good as thirty-five?

We always advise unwary col-

CAMERA *Eye*

NEWS & REVIEWS OF THE NEW FILMS

to these groups alone. In this field the increase in the number of sponsors and in the amount annually invested has doubled and trebled. But here the greatest difficulty lies with a similar quality of misunderstanding typified in Douglas Churchill's Hollywood column in the Sunday *New York Times* of October 22 in which he quotes one John Wentworth thus:

"The sixteen-millimeter product is technically as good as studio-made features . . . unions have not yet established any rules which has kept labor cost low. The raw stock costs but two-fifths of the thirty-five millimeter film, and all equipment is at a nominal price. It is not necessary to pay royalties to either of the major sound companies . . . Alert commercial film producers strive for subtlety in their messages and conceal the theme with bathing beauties or with interesting educational material."

For Mr. Churchill's information, motion picture production by direct sixteen-millimeter photographic and sound recording methods is about as comparable to the standard theatrical thirty-five millimeter systems as a trolley car is to a trans-continental express. Each serves a purpose but no honest producer would attempt to further the impression that this equipment is satisfactory enough to produce films

unnists to remember that it's what you put *before* the camera that makes good pictures—not so much what you put *in* it.

4,300 color slidefilm prints

♦ Cinecolor is just finishing an order for 4300 prints of the new Chevrolet color slide film produced by Jam Handy. Film will be delivered to dealers throughout the world. 3100 prints are for use in conjunction with recorded narration. Order is believed to call for largest number of color slidefilm prints placed by any commercial producer.

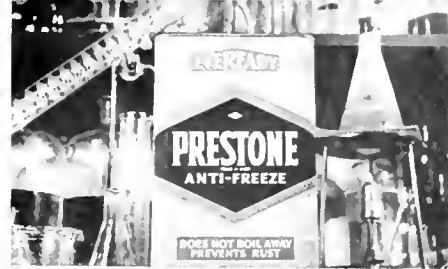
Bethlehem films in production

♦ Bethlehem Steel Company has started production of two new commercial films, according to Frank K. Speidell, President of Audio Productions, Inc., who now have their camera-crews on location in Bethlehem plants at Lackawanna, N.Y., Williamsport and Johnstown, Pa., and Sparrows Point, Maryland. A six-reel film showing the manufacture and

(Please turn to page 26)

AMONG THE NEW RELEASES

(Top to bottom, right)—Eveready Prestone's *Anti-Freeze* short, lensed by March of Time, is now being nationally distributed via the Motion Picture Bureau of the YMCA; Castle Films present (second and third from top) a new sound movie for Lily Mills thread. Three scenes below: American League stars and Chicago Film Lab technicians finish up *Touching All Bases*, the League's 1940 four-reel sound movie.





WHAT YOU WANT TO KNOW ABOUT
MODERN TALKING PICTURE SERVICE

1. We will offer expert advice and experience for your consideration of using industrial talking pictures.
2. We will hand-pick your audience—*picking prospects only*.
3. We have established operations in 30 markets throughout the U. S.
1. Our current clients are enthusiastic, and include the best in U. S. business.

Talking pictures lend lasting stimulus to sales. But first your prospects must see the picture. Or your money is down the drain. **A film is as valuable as the distribution it gets.**

Yet you don't want to pay for waste circulation.

Therefore Modern Talking Picture Service was established. We can build an audience of *your prospects only*—in spots or nationally. And report to you how well your program is received.

Name your market. Women? Grocers? Truck buyers? Children?

Name your cities. North? South? East? West?

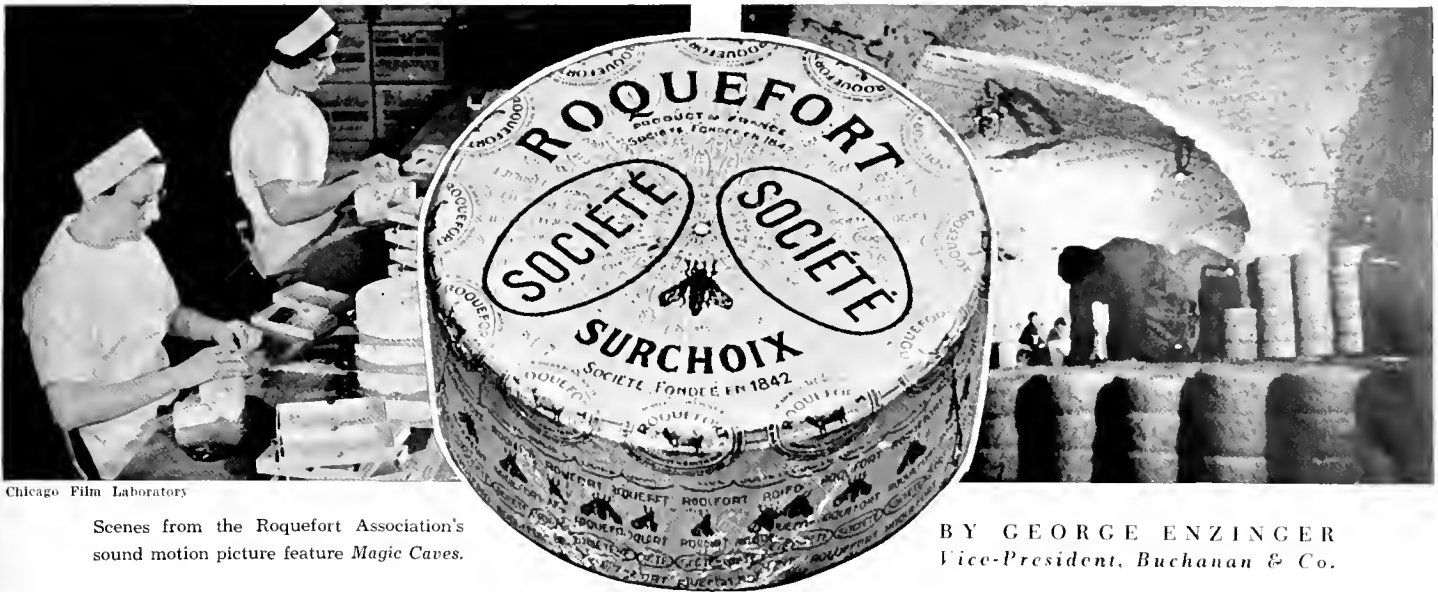
The facts we will show you prove that such prospect-markets will sit to pay interested attention to your talking picture as distributed by Modern Talking Picture Service. Because it is our business to segregate your market from the expensive mass.

Write to Modern Talking Picture Service *today*. An organization with the distributive set-up to hand-pick your audience. Any cities. Any sex. Any class, age or job.

MODERN TALKING PICTURE SERVICE, INC.

9 Rockefeller Plaza, New York City





Chicago Film Laboratory

Scenes from the Roquefort Association's sound motion picture feature *Magic Caves*.

BY GEORGE ENZINGER
Vice-President, Buchanan & Co.

100% READERSHIP

SPONSORED FILMS ACHIEVE ADVERTISING'S HIGHEST GOAL

★ Astonishment is a mild word for the shock that would have struck the advertising space buyer of 25 years ago, had he been asked by a publication representative to consider some "factual evidence regarding his magazine's readership."

Space buyers were just getting used to reliable and authentic circulation reports, and were all pretty well convinced that the Audit Bureau of Circulations had solved for all time the problems of scientific selection of advertising media.

Today scarcely an hour of the space buyer's day passes without a new "readership" or "listening audience" report! Gallup Surveys, Crossley Ratings, and many other attempts to prove, by fact-finding investigations, what part of the total readers actually sees or hears *your advertising message*, are the order of the day.

Advertisers have ceased being shocked at the small percentage of guaranteed circulation that sees and reads any given advertisement. Even full page advertisements rarely get over 50 to 75 per cent reading—and smaller ads much less. The top-ranking all star radio programs rarely rate more than 35 per cent of the listening audience at any particular time.

What then should be the reception of a new *major* advertising medium that can guarantee not only a 100 per cent readership, but a concentration on your message that may last anywhere from one minute to half an hour or more?

It seems high time that space buyers begin to realize and take seriously the fact that an advertising medium with this coveted and Utopian advantage can now be bought—that its circulation can be assured in figures running well into the millions, greater

in fact than any other known medium except radio broadcasting.

That medium, the motion picture, bids fair to become the most effective advertising method yet known, for its practicability is now assured by a number of soundly organized, economical distribution plans.

This may all sound like unproved theory to the backward advertising man who has not yet tried the motion picture as an advertising medium.

I, myself, have always believed that buying and trying is a more satisfactory and more economical method of finding out than theorizing and surveying. So I much prefer to provide an answer to the doubters with an actual experience.

A little more than two years ago we released a motion picture entitled, "Magic Caves," for our client. The Roquefort Cheese Association of France, which presents an interesting picturization of the making, packaging and distribution of Roquefort Cheese. The legendary history of this famous epicurean delicacy (it dates back more than 2,000 years) and the picturesque surroundings in which it is made, help make this picture an entertaining 14 minute short, although no attempt is made to lean on extraneous entertainment material or "big name" talent.

The nature of this picture calls for distribution as an educational feature, and to that end the services and facilities of the YMCA Motion Picture Bureau have been utilized. It is exhibited largely in schools, colleges, women's clubs, Parent-Teacher Associations, church societies, camps, and some theatres. Since its release several million people have—(Please turn to page 28)



Burton Holmes Films

Number One of a New Business Screen Series on Films in Industry:

I. MEAT PACKING

MORE PICS TO MARKET FOR ARMOUR, SWIFT AND OTHERS WHO USE MOTION PICTURES & SLIDEFILMS

• NO INDUSTRY has a stronger hold on the interest of the consumer public than meat packing. Perhaps for this very reason too little educational effort is expended by this industry. Educational exhibits for the schools, cross-section charts for dealer and classroom walls and considerable research activities form the greater part of the packers' public relations program.

For two of the nation's largest concerns in this field, both motion pictures and sound slidefilms have worked wonders in this educational program and in the improvement of retailer relations and the training of salesmen and other employees. Swift and Company has been one of the foremost users and Armour the other. Of the two, Swift's use of the medium has been more general with dramatic motion pictures and Technicolor slidefilms the latest order of things. Armour consistently uses sound slidefilms

with only one recent venture into motion pictures, a film produced a few years ago and exhibited again recently in the Company's "Star Theatre" at the San Francisco World's Fair. This film, *The Romance of Foods*, has also enjoyed wide popularity in the school field.

A third and noteworthy arrival in the field of packing industry sponsors is Visking, maker of synthetic frankfurter casing material. Visking's sound slidefilm, *Stripped for Action*, is being widely shown by the Corporation's salesmen to packers and sausage makers in America and Canada, with considerable success reported in recent months. Few other firms reported use of films.

SWIFT & COMPANY FILMS

♦ SWIFT & COMPANY'S experience with motion pictures and slide films dates back to 1919. At that time, a public relations film, *The Texas Trail to Your Table*, silent,

35 mm., three reels (later cut to two and then to one reel) was produced. This was revised in 1929 to a 16 and 35 mm. silent, one-reeler, *Feeding the Nation*.

In 1929, also, a two-reel, silent, 16 and 35 mm. film, *Along the Road to Market*, telling of the proper way to raise profitable poultry, was produced. This was later revised to a one reeler, *Chickie*.

In 1928, a film for plant salesmen, *The All-Seeing Eye*, was produced. This was four reels, and silent, although sound was added later. A version for the Branch House Sales Division was also made, called, *Logging the Salesman*. Sound was never added to this edition. Another film, educational rather than advertising in theme, and showing dairy and poultry operations, was made about the same time. This consisted of nine reels of 16 mm. motion picture film.

More recent and ambitious

films were *White Magic*, (talking, five reels of 35 mm., and one 1800-ft. reel of 16 mm.) made in 1936. This was for showing to the baking industry to interest bakers in showing the picture to housewife groups, P.T.A., women's clubs, etc. There were also a few showings in regular theaters in smaller towns. The picture told the story of the superiority of baker's cakes over home-baked cakes as to variety, convenience, and nutrition value.

So successful was this film that *The Doctor's Daughter* was the result. Made in 1939, this film is a talkie, starring Frank Conroy (currently featured in Tallulah Bankhead's *The Little Foxes*), and other well-known Broadway and Hollywood stars. The intended audience for this picture is the same as that for *White Magic*, with an important addition. *The Doctor's Daughter* is so designed that the center section, an animated sequence show-

ing the processes of digestion, can be lifted out and shown separately to student groups, classes, etc. The picture tells the story of the place in the diet of the carbohydrates offered by baked foods, and combats foolish and extreme food faddishness of all kinds.

Other moving pictures used by Swift & Company are the Easter Premium Ham films, in use each year since 1920, new films being produced each year for distribution at Easter. These films, first silent, now sound, are 100 feet trailers and each reel carries the name and address of the dealer who has arranged for the showing. Other trailer-type films that have been used from time to time for special advertising promotions have proved successful on Quick Arrow Soap Flakes and Allsweet Margarine.

Starting in 1932, Swift & Company began to use the slidefilm type of presentation for its own organization and for dealer meetings. Three films of this type, *Purely Personal*, *The Big Attraction*, and *The Mark of Champions*, were produced, designed for showing to dealer organizations, and suggesting methods of bettering their business.

Similar films have been used continually from that time to the present, the latest being the 1939 Advertising Presentation and a merchandising film, *Swift, a Service Institution*. Both of these are intended for showing to the Swift organization. Other films, both motion and slide, are used in the Swift training school for sales and operation men.

ARMOUR & COMPANY USE SOUND SLIDEFILMS

♦ THE STORY OF Armour's use of slidefilms begins in 1935 when F. W. Specht, Vice-President in charge of sales, originated the plan to provide sales training for Armour field men by the use of sound slidefilms.

The first series of films were produced by the Jam Handy Organization for release in 1935. These subjects were designed to introduce more effective sales presentations to Armour salesmen and jobbers through meetings in the Company's 140 branch houses. The first difficulty encountered was the reluctance of the branch managers to arrange for immediate showings of the films and it was often four months after release before the films had been seen by all employees of the various Armour branches. Contrast this with the thirty

days period which is now the average maximum time required for films to be shown.

A second difficulty was in the picture itself, many times, for in attempting to show a "typical" sales presentation the film encountered sectional differences that nullified the effectiveness of its message. For instance, the California salesman could not find anything "typical" about the difficulties encountered by a New Englander and would scoff at any heavily dramatized sales training that was not exactly applicable to him. For this reason Armour has discarded dramatized sales training and in its current series relies entirely on telling about the product and its good selling points.

In the past four years Armour has sponsored eighteen sound slidefilms. These have all been thirty minute, black and white strips. 140 prints of each film are made and sent to the Armour branch houses where they are shown to Armour salesmen on Illustravox "Junior" machines.

Some of the most effective recent subjects have been entitled *Bringing Home The Bacon*, (a film for dealers), *Lard Makes Dough*, *Cold Meats Make Hot Profits* and *Extra Profits Come In Cans*.

THE VIKING SLIDEFILM

♦ Visking's *Stripped for Action* shows packers and sausage makers how to save money in skiless production of frankfurters by the Visking process. Shown by the Company's own salesmen who bring sound slide equipment into the prospect's office or plant, the film has achieved an expected success.

More than just an exposition of the process itself, the slidefilm gives the prospect lessons in sales technique. Additional subject matter makes the film a useful tool for showing to production and sales staffs of the prospect. Uniform production results, savings in production, increased speed of output and the final sales pointers are covered in the pressing and film-strip produced for this Chicago manufacturer. In promoting showings, Visking used front cover space in the meat packing trade journal *Meat*, and the subject has received wide publicity in other papers.

♦ Wilson & Company used a sound movie at the Chicago Fair of '33 but no subsequent activity in films is noted.

(Please turn to next page)

SWIFT AND COMPANY PRESENT

"The Doctor's Daughter"

PRODUCED BY GEORGE HAIG & MERCER FRANCISCO
DIRECTED BY DAVID PINCUS

THE CAST

Dr. Chapin Frank Conroy
Mrs. Chapin Lea Penman
Elizabeth Chapin Martha Scott
Stanley Blake Boyd Crawford
Ned Chapin Raymond Roe
Roberta Helen Dawdy
Artemus Charles Benjamin

and Evelyn McGuirk, Edmund D'Orsay, Bruce Elmore, Lois Bulton, Elmer Jerome, Kathryn Bishop, Jeri Anne Raphael, Almira Sessions, Butler Hixon, Dick Rauber, Zamah Cunningham, Pierre D'Ennery.

SYNOPSIS: *The Doctor's Daughter* is a fast-moving, entertaining motion picture, professionally directed, photographed and acted. It is free from all suggestion of advertising, yet convincingly demonstrates the nutritional value of wholesome baked foods in the daily diet of Mr. and Mrs. America. The film shows how pastries and other forms of baked foods contribute to the well-balanced diet. Food fads and reducing pills are thoroughly debunked in the picture.

"The Doctor's Daughter" is available for public showings at women's clubs, schools, colleges, P.T.A. gatherings, church meetings, cooking schools, and special audiences everywhere. Bakers, large and small will sponsor showings of this film in their respective districts. State and local bakers associations, club secretaries, and educators may make advance arrangements with Swift & Company.

Two of the principals in "The Doctor's Daughter," the Swift & Company educational film, Martha Scott, who is prominent in television and on the air and who was in "Our Town," is the doctor's daughter. The boy friend is Boyd Crawford.

A homely scene at the Doctor's family table.



THE FUTURE OUTLOOK

♦The usual plaint of the company which used film material back in the pioneer days of the silents and in the first years of sound was heard by *Business Screen* surveyors who contacted every outstanding representative of the meat packing industry in compiling this report.

An unfortunate experience registered by a previous production has taken one or two firms out of the ranks of users but the general summary shows that a majority of the meat packers make no use of films simply because they are not all geared up to public relations or do little or no sales promotion or training.

That the meat packers have missed the mark in smart consumer education, that they have neglected a great chance to cooperate with the schools in supplying educational subject matter is not to be denied. Some of this is done but the acceptance and demand is far greater than the present supply.

Not in the field of dealer relationships has the packing industry failed, but it has missed a great opportunity to better its cause with the consumer by not supplying enough edu-

cational material. Parent-Teacher Groups, Women's Clubs and other groups intensely interested in consumer education would be excellent audiences for well-produced programs.

The 6,000-odd schools now equipped with sound projection would also swell the total of satisfactory audiences. *Business Screen* surveys among the packers indicated that the principal drawback was a general lack of knowledge concerning these now greatly-increased audiences. Most files date back several years and the world of commercial and educational film distribution has moved on swiftly since then.

And in final summary, it would pay the meat packer well to examine his dealer relationships. Perhaps the sound slidefilm will be an adequate means of keeping his salesmen on their toes as well as assuring the loyalty of the retailer. These accompanied by a program of consumer buymanship education would go a long way toward raising both standards and profits for the meat packing industry.

Editor's Note: This is the first of a series on films in various lines of industry. The second, describing the use of films in the food industry, will be presented in these pages next month.

Below: Scenes from the new Yisking slidefilm "Stripped for Action," now being shown.



The Advertising Agency & Films

A very rare example of getting down to brass tacks was noted recently in a Young & Rubicam advertisement of that agency's services which pointed out that "an agency, in order to offer completely effective service, must be familiar with *many* media, master of *many* techniques, expert in *many* fields—too many for anything else than a variety of individual talents, coordinated into a smooth working team."

Since the agency's copy had included "commercial movies" in a verbal roundup of media open to advertising, we are glad to accept this further accolade of recognition on behalf of our industry. We are sure that the agency's knowledge of commercial motion pictures and slidefilms is fundamental enough to assure clients of a square deal and their money's worth should an opportunity to employ the film medium present itself.

Too often, in recent years, has the *knowledge* of media been interpreted for *understanding*. Through decades of white space, agencies bought without regard to readership controls now recognized as indispensable; the early years of radio were a sad era of inexperience and wastefulness.

Certainly every agency which has employed the film medium recognizes its importance. But *using it wisely* is apparently a different matter. Otherwise we might not have had the too-recent spectacle of seeing thousands of dollars expended for lavish production without the least assurance of the picture's eventual distribution. Again, we should not have had the discouraging experience of watching a first class amateur camera "nut" apply his homely talents to the purchase of highly technical motion picture production.

We know that common sense and past experience will dictate a searching self-examination on the part of all agencies whose clients should employ the tremendous power and efficiency of well-produced commercial films. That an ability to evaluate the differences between the too-numerous wild-catters and long-established experienced producers, a thoroughly helpful liaison between the client's needs and the producer's technical requirements and, in short, a genuine understanding of the film medium will be the happy result, we cannot doubt.

That is all "commercial movies" ask of Young & Rubicam.

—O. H. C.

Films Via TELEVISION

*N.B.C., Don Lee, Zenith Programs
Bring Sponsored Films to Audiences*

● VIEWING TELEVISION's further development as a possible means of extending the distribution of commercial film subjects, both film sponsors and producers have regarded with interest the increasing use of these sponsored subjects on recent telecast programs.

First-rate General Motors films were viewed by members of the Don Lee chain audiences. Leading the Pacific Coast stations in early television experiments, the Don Lee stations used an entire series of commercial films in their first outstanding film telecasts.

In Chicago meanwhile the experimental station operated by Commander Eugene McDonald's Zenith Radio Corporation is absorbing the total commercial film output of one Chicago producer. Such subjects as the National League baseball film, the National Dairy Council's recent release, the Wisconsin Conservation Department feature and others have been used on programs originating from this studio three times each week from seven to nine p.m. Altogether fourteen sound films

Was this the world's first telecast of an actual surgical operation? American Television sent pictures of this operation at Israel Zion Hospital in Brooklyn, New York, to a distant medical classroom.



Experimental television programs of the National Broadcasting Company are of two types—studio pick-ups (with live talent) and motion picture films. The picture above shows the film being placed in the projector (center) and run off exactly as in any entertainment theatre.

The NBC control room associated with film projection equipment is shown (left.) Engineers are seated at control equipment awaiting audio and video signals.

and thirty-seven silent features have been televised to date.

The announcement last month of the Columbia Broadcasting Company's new television transmission "schedule" from the studio in the Chrysler building in New York city brought another important entry into the limelight. The National Broadcasting Company, has been using films in its telecasts from Radio City for many months. During the New York World's Fair, N.B.C. used hundreds of commercial reels on television programs.

Most practical of all television uses has apparently been the localized department store system set up in Bloomingdale's. Here individual receivers are placed on various floors and a central studio connected by coaxial cables from a top-floor location. The first commercial film production especially for television purposes has been under way in the Astoria, Long Island, studios of Audio Productions, Inc. where the first "televisionals" were prepared for telecasting. American Television Company handled the installation.

Bloomingdale's own brand, "Barbara Lee," fashions were featured in the first film as well as the story of 14 months old "Junior" who wisely chooses Guardian Shoes and Tot's clothes from the "Young World" department.

Through the first "Televisional" Bloomingdale's paves the way for an entry of national advertisers into television as an advertising medium. Tests in May of this year elicited the statement of J. A. Hirschmann, Bloomingdale's vice-president, that "the clarity and incisiveness with which merchandise is tele-

vised from our studio and seen by customers on all floors simultaneously make the new medium a 'must' among selling methods."

"Televisionals," he stated, "are part of an important experiment to determine the type of motion picture technique required for the proper exploitation of merchandising by television for the consumer."

Bloomingdale's thus established itself as the first American department store to make a practical application of Television to merchandising. The drama and excitement of merchandise become audible and visible through "televisionals" will remain in the store as long as the customer shows interest in this new advertising medium, according to store executives.

THE POWER OF FILMS TO SELL

★ There is an old proverb which says, in effect, that the road to learning through the eye is twenty times as broad as the road to learning through the ear. This same theory has been stated at other times in the form of a mathematical formula crediting 87 per cent of our impressions to visual sensations and 6 per cent to auditory sensations; however, the proof of this absolute proposition does not seem to be adequate to warrant the acceptance of the statement in this most definite form—*Gordon B. Palmer.*



Screen Advertising and the METROPOLITAN MARKET

• FROM NEW YORK CITY to Los Angeles, from New Orleans north to Chicago and beyond, motion picture advertising has successfully advanced to firm intrenchments in nearly every large U.S.A. city. The "push" has not ended, but enough gains have been consolidated to answer those business execs who think of movie advertising as a small town proposition.

It is true that this newest of major advertising forces was born and nourished in rural sections. Big city movie palaces, located in highly congested areas, were able to maintain respectable profits through a selection of good programs backed up by worthwhile promotions. "Tank town" theatres eyed their own less favored locations solemnly and selected motion picture advertising as a means of adding to their slim revenues. The use of their screens sold to local advertisers by various film companies, showed enough profit to attract thousands of theatres.

The business depression of the early '30's, plus a change in production technique (see *Business Screen*, June 1939) brought this nascent medium a golden opportunity. When, in 1933, a number of film companies united to sell national motion picture advertising, they found the big advertisers anxiously searching for a new type of promotion weapon that could create sales in the then stagnant business situation. Many an ad manager cast covetous eyes on this new medium, only to shy away when it appeared that at this early stage of development there was not sufficient desirable coverage available in the big city markets.

Then, out of these same business doldrums, big city theatre exhibitors feeling the need for additional revenue, were willing to make their screens available to national advertisers whose Minute Movies would be on a par with feature picture production.

Perfect timing—timing no man could create but timing that a new industry could use to its advantage. First they gathered the large independent theatres. Then the push widened to include the capture of several important theatre chains. The advent of improved audience attendance in 1936-37 did not cause these theatres to withdraw advertising privileges as had been suggested. The managements liked the extra revenue . . . the audience liked these minute shorts . . . and

BY LAWRENCE M. ROSENTHAL

because Minute Movies were liked they sold merchandise.

CIRCULATION BOX SCORE

♦ For the advertiser who has not kept posted on these advances the resume of available coverage (taken from records of the largest national company in the field) will prove startling: *Every city in the U.S.A. with more than 500,000 population* now offers worthwhile coverage, both in amount and desirability for most types of advertised products. There are thirteen such cities in this group with a combined population of 20,848,542. There are available 906 theatre screens in these towns with a total circulation available of 8,008,699 per week! This means an overall circulation which equals 37% of the total combined population. A few individual figures may be of interest:

City	Population	Theas. Avail.	Circ.	% of Circ. to Pop.
New York City	6,930,446	291	3,157,540	46%
Philadelphia	1,950,961	75	648,795	33%
San Francisco	634,394	39	312,863	49%
Los Angeles	1,238,048	69	478,990	39%
Chicago	3,376,438	98	950,062	35%

The next largest group of cities is comprised of those with populations ranging between 250,000 to 500,000. Some coverage is available in all of these twenty-two cities. In four of them, however, the coverage is either so small or is gained from such unimportant theatres that these four cities are counted as not recommendable. Notable example—Washington, D.C. The other eighteen have sufficient coverage.

Taking an over-all look at the list of the twenty-two cities we find they have a total combined population of 7,665,064. Four hundred fifty four theatre screens are available with a weekly circulation of 2,985,974! Translated into simpler figures this means that the weekly available circulation equals 39% of the total population. Individual examples follow:

City	Population	Theas. Avail.	Circ.	% of Circ. to Pop.
Houston, Texas	292,352	23	262,645	90%
Indianapolis, Ind.	364,161	25	106,850	29%
Louisville, Ky.	307,745	18	101,800	33%
Kansas City, Mo.	399,715	26	144,838	36%
Minneapolis, Minn.	464,356	37	209,250	45%
Oakland, Cal.	284,063	26	218,576	77%
Cincinnati, O.	451,160	27	172,350	38%
Jersey City, N.J.	316,715	4	49,500	12%

(Not recommended)

In an article as brief as this it would be of little value to survey individually cities

smaller than those in the above groups. Such figures would not be news. It is common knowledge that in the smaller cities there is more coverage available than an advertiser needs—although it is also true that there may be a few sections of the country wherein coverage is not yet made available: for example, some parts of Florida, etc.

To fill in the general outline we find advertisers can, over the entire country, select as many theatres as desired from total available of more than 8500, located in approximately 5500 communities with an average weekly circulation in excess of 37,000,000!

Such figures, of course, as have appeared in this article deal with quantity rather than quality of circulation. This is unavoidable because any circulation acceptable to a manufacturer of a mass product may not be classed as desirable by the manufacturer of a high-priced specialty. It is significant, however, that in most cities there is so much coverage available that representation in undesirable neighborhoods can be eliminated and there will still remain an abundance of circulation.

CITY AUDIENCE REACTION

♦ One question which I have been asked many times is whether the big city theatre audience, because of their supposed greater sophistication, react as kindly to movie advertising as people in smaller communities. Brief mention of this was made earlier when acceptance was proved by the fact that the advertising in big cities has produced successful sales returns. If resentment of any appreciable amount did exist it would not be translated into increased sales.

Moreover field checkers are employed to constantly review audience reactions during the running of Minute Movies. Having been privileged to study these reports on many campaigns in both large and small cities, I can say that there is no real difference in reception by the two types of audiences. If a Minute Movie is carefully written and produced it finds favor . . . if it is amateurish or uninteresting it is disliked by rural moviegoers as well as by their big city cousins. Years of conditioning small town audiences may possibly make them easier to please—but the positive fact to remember is this: a good fast-moving one minute commercial movie short gets a good reception in both New York and Four Corners, Iowa.



BUSINESS SCREEN'S ANNUAL SLIDEFILM REVIEW

A Survey of Their Present and Potential Fields of Service

The sound slidefilm is the simplest of all commercial screen media, yet within the first decade of its development it has become one of industry's most useful tools. Technically nothing more than a series of still pictures on a strip of film to which has been synchronized an electrical transcription carrying voices, music and sound effects, the sound slidefilm may achieve unequalled realism through skillful blending of the accompanying sound and the pictures.

In five years the number of machines in use has increased from approximately 500 to more than 25,000. Most extensively used for the training of all classes of salesmen and service employees, the slidefilm's use for the direct solicitation of consumers, for the improvement of public and employee relations

through educational subjects and for the improvement of dealer and jobber relations has considerably widened its scope.

Most widely employed in its early years by the highly competitive and alert automotive industry and by its affiliates in oil, rubber and accessories, the slidefilm has won a place in almost every type of business. Where it is now employed, it is safe to hazard that a lack of knowledge of its powers rather than the medium is to blame if there are salesmen or service employees in need of training. New applications and improved means of applying them are being found nearly every day.

There is no conflict between the slidefilm and the motion picture. Each has its place in the field of visual media. The compara-

tively lower cost of the slidefilm program and its adequacy for many forms of simple training have won it a place almost completely outside the practical scope of the motion picture.

In many instances, especially in the field of training, the methodical stop-motion effect of the slidefilm has a particular effectiveness in putting across a simple series of ideas and their desired conclusions. Certainly, on the other hand, the still scenes of the slidefilm strip would not be satisfactory for the demonstration of moving machinery or processes of manufacture. Nor is it sufficiently entertaining or dramatic enough to interest mass audiences accustomed to motion pictures by long experience.

(Please turn to next page)

◆ A startling semblance of action is expressed by the frequently changing scenes on the film strip and by clever synchronization of sound effects and voices. The comparatively short time required to produce one of these disk and filmstrip programs, the low cost of duplicates and reproduction equipment and its extreme portability are further factors contributing to its present widespread popularity.

WHEN TO USE SLIDEFILMS

◆ As *Business Screen's* survey of nearly two hundred users (representing some thousands of individual programs) so amply illustrates on other pages of this issue, the slidefilm is most widely employed as a salesman training device. Especially in far-flung organizations such as those represented by members of the automotive, oil, and the tire industries is the medium most useful. "Freezing" the original plans, suggestions and inspirational thoughts of the headquarters management onto a recording, the slidefilm brings a clear and unchanged pictorial and spoken version without any change in content or meaning.

Besides training of salesmen, retailers, clerks, etc. the sound slidefilm is employed to convey short illustrated "lectures" on matters of safety, employee relations and to instruct all types of service employees in matters of mechanical operation, improved

What Is a Slidefilm?

• Frank Freimann* defines the sound slidefilm as a "series of interesting still pictures illustrating the subject matter, manually synchronized with the audible text by the operator, who receives his cues for advancing the pictures from a melodious tone superimposed upon the recording. The pictures are changed as frequently as necessary to follow the sequence of the continuity. Each picture is arrested long enough to illustrate a thought to be absorbed by the audience."

Another definition would describe the sound slidefilm equipment as an electrically amplified phonograph combined with a filmstrip projector. A recorded program describes the accompanying

illustrations as they are projected on the screen. On a filmstrip of standard 35mm. size, from sixty to one hundred scenes may be included and either a 12 or 16-inch disc contains the spoken or musical accompaniment.

Such equipment may be operated on either AC or DC current and its cost ranges from as low as \$30 to \$40 up to slightly over \$100 for the finest possible unit. Modern equipment weighs as little as ten pounds with the heaviest units totaling less than forty pounds. The cost of producing subject matter includes photography, recording, duplication, etc.; also provides for recording artists, photographic models and adequate preparation of the script.

*Electro-Acoustic Products Company, Ft. Wayne, Indiana, in a speech presented before the Society of Motion Picture Engineers.

work techniques, etc. With comparatively little effort, the business executive can determine the exact nature of his problem and compare it with those enumerated here.

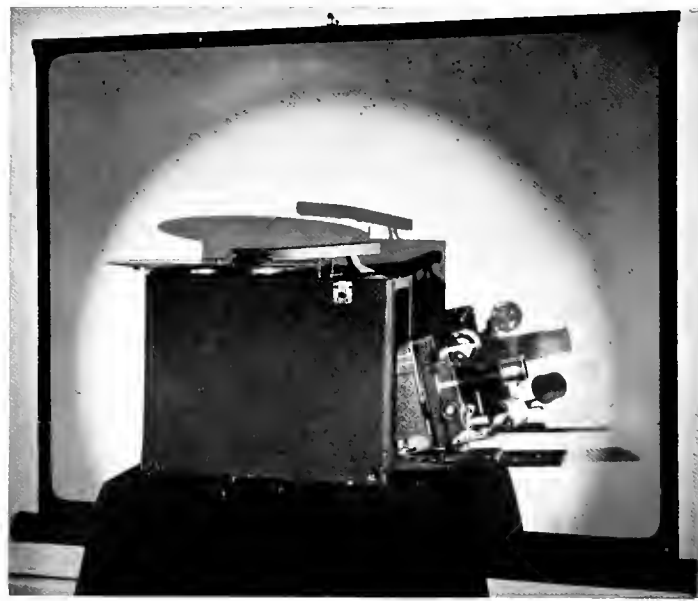
One of the industry's cardinal axioms is important . . . the use of the medium is not recommended for most concerns unless a continuous program is determined from the very beginning. One slidefilm may accomplish a great deal of good but the maximum effect and value is only achieved through long and consistent application of programs in series.

THE COST OF SLIDEFILMS

◆ Like advertising, the cost of slidefilms should not be computed for a single subject. Unless used for some special need, slidefilm programs must be computed in series for maximum effectiveness and for economy as well. Such programs cost comparatively less on the second, third and fourth program in the line and therefore doubly earn their already reasonable price.

Further than that, the cost of slidefilm programs depends on the type of subject matter used. If the script calls for a dramatic story presentation requiring professional voice and picture talent it will surely be more expensive than a straightforward industrial or commercial presentation minimizing the voice to a single announcer and straight industrial photography.

Dramatic treatments, the use of color, and other elements enter into the cost of slidefilms. With all these, the total cost will be far less than a sound motion picture though there is no comparison since each has its field of usefulness. A great many dramatic programs shown to audiences on a national basis appear to average from \$1500 to \$2500 per subject, complete.



CAMERA, INC.

THE COVER SUBJECT OF THIS SECTION IS BY CAMERA, INC.



(Left) Scenes from the new safety slidefilm "Defensive Driving" just released by the National Safety Council.

PROJECTION TABLES OF SCREEN SIZES FOR SLIDEFILM SHOWINGS

Picture Sizes (in feet) When Horizontal Double Frame Film Is Shown (The proportions are reversed when showing vertical frames)

Equivalent Focal Length of Lens	DISTANCE FROM SCREEN									
	10'	15'	20'	25'	30'	35'	40'	45'	50'	
3"	3.0 4.6	4.5 6.8	6.0 9.0	7.6 11.4	9.1 13.6	10.5 15.8	12.1 18.2	13.6 20.4	14.9 22.4	
4"	2.3 3.1	3.4 5.0	4.5 6.8	5.8 8.8	6.8 10.2	7.9 11.8	9.1 13.6	10.2 15.2	11.2 16.8	
5"	1.8 2.6	2.7 4.0	3.6 5.1	4.6 7.0	5.4 8.0	6.4 9.6	7.3 11.0	8.2 12.4	9.0 13.6	
6"	1.5 2.2	2.3 3.1	3.0 4.6	3.8 5.8	4.5 6.8	5.3 8.0	6.1 9.2	6.8 10.2	7.5 11.5	
7"	1.3 1.9	1.9 2.9	2.6 3.9	3.3 4.9	3.9 5.9	4.5 6.8	5.2 7.8	5.8 8.7	6.4 9.6	

Picture Sizes (in feet) When Single Frame Film is Shown

Equivalent Focal Length of Lens	DISTANCE FROM SCREEN									
	10'	15'	20'	25'	30'	35'	40'	45'	50'	
3"	2.3 3.0	3.4 4.5	4.5 6.0	5.7 7.6	6.8 9.1	7.9 10.5	9.1 12.1	10.2 13.6	11.2 14.9	
4"	1.7 2.3	2.5 3.4	3.4 4.5	4.4 5.8	5.1 6.8	5.9 7.9	6.8 9.1	7.6 10.2	8.4 11.2	
5"	1.3 1.8	2.0 2.7	2.7 3.6	3.5 4.6	4.0 5.4	4.8 6.4	5.5 7.3	6.2 8.2	6.8 9.0	
6"	1.1 1.5	1.7 2.3	2.3 3.0	2.9 3.8	3.4 4.5	4.0 5.3	4.6 6.1	5.1 6.8	5.6 7.5	

*Charts courtesy of The Society for Visual Education, Inc.

COLOR IN SLIDEFILMS

♦ Kodachrome is being widely employed for full-color photography of slidefilm subject matter. Since color noticeably increases the cost of both original and duplicates, its usefulness must be carefully determined. Identification of product colors as in textiles or of brands and packages may be worth the price. Again color can best tell the story of products sold by color appeal, either partly or wholly.

From Kodachrome originals to Technicolor is a simple step. Less expensive than either of these is Cinecolor. Here it is necessary to make some sacrifice of color exactness but general eye-appeal value is still excellent. Best of the recent sound slidefilm color subjects seen recently by *Business Screen* were an Owens-Illinois presentation in Technicolor and a new Swift & Company presentation of advertising in original Kodachrome.

Hand coloring of individual slidefilm frames is also satisfactory though the number of experts qualified to do this work is dubious. Ordinary black and white frames containing subject matter which would be better presented in color are selected and hand-tinted at the average price of 50c to one dollar per frame. No splicing is necessary and a wide range of colors is possible. Gustav Brock of New York City is one of the few individuals qualified to do this work in dependable fashion.

MUSICAL PRELUDE DISCS

♦ The recent announcement by R. M. McFarland & Associates of 33 1/3 musical records now makes available some excellent preliminary music which can be played while the audience is arriving and being seated for the slidefilm program. Three 16 inch records are available with swing music, stirring marches and college medleys. Eight selections are on each record.

TYPICAL CASE HISTORIES

♦ Although the forthcoming issue of *Business Screen* will present a majority of the individual case histories of outstanding slidefilm users, a few of these are presented here. No attempt has been made to "judge" slidefilms for individual merit because of the many thousands of programs involved.

* * *

♦ Indicative of the universal appeal of slidefilms is the experience of Libby, McNeil, and Libby



Operadio

The new lightweight slidefilm projectors are ideal for desktop presentations

Company, whose silent film strips have been shown and appreciated in such out-of-the-way places as Java, Sumatra, Indo-China, and the Malay States. What is more, Libby has found that messages

presented to native food dealers in this manner have resulted in larger orders for the Company's line of canned foods. These films might even be called "sound" slidefilms by a stretch of the im-

SOLVING YOUR PROBLEMS WITH SLIDEFILMS

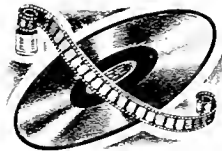
The following discussion of the extensive uses of sound slidefilms was written by Bob McFarland, slidefilm equipment specialist and head of the firm of R. M. McFarland Associates who has made a

study of the medium. This report is the first of a series now written exclusively for *Business Screen* by Mr. McFarland. Another installment will be presented in an early issue of *Business Screen*.

1. TRAINING YOUR OWN SALESMEN—

Surveys among a large number of sales organizations show that about 20% of the average sales forces produce approximately 80% of the sales. One of the most important jobs of every Sales Manager is to increase the efficiency of the border-line producers, who comprise 80% of his staff. Available records show that the efficiency of sales forces have been increased from 3% to 37% when the medium of Sound-Slide Films have been added to the sales program.

Well prepared Sound-Slide Films inspire and educate your salesmen . . . gives them increased knowledge of your product or service . . . teaches them how to sell it. They learn the one best way to present your product and each point about it. Think of the tremendous power built up by your salesmen telling the same story in the one best way at the same time throughout the country. It will develop greater belief in you and your product . . . pride in your organization . . . your advertising and mer-



chandising . . . your sales aids. You can teach your salesmen how to analyze their own territories . . . select their prospects . . . customer approach . . . proper demonstration . . . how to overcome objections . . . meet competition . . . the proper way to close sales and finally how to salesmanage themselves and their territories.

2. TRAINING JOBBERS' SALESMEN— If you distribute through jobbers you have long recognized that your product is in direct competition with scores, even thousands, of other items carried by these salesmen. Spotlight your product in their minds . . . teach them more about your product . . . it is only human nature for a man to talk about things he knows and feels that he can talk about intelligently. Experiences of scores of manufacturers have proven that the Sound-Slide Film is the one best medium to accomplish this end.

3. TRAINING THE DEALER'S SALESMEN— The drones of the sales world . . . the most important link in the sales

(Continued on the following pages)

agitation for interpreters have been trained to follow a translation of the script and deliver the appropriate lines for each frame in the native tongue of the audience.

* * *

♦ Using the old selling slogan, "Tell 'em what you're going to tell 'em; tell 'em; then tell 'em what you told 'em," Camera, Inc., Chicago producer, has released a new slidefilm for Atlas Tire and Supply Company which introduces a fresh note into sales meeting procedure. To combat the weak method of introduction which sometimes seals the fate of many slidefilm sales meetings, Camera, Inc. has supplied an introduction on the film itself on the back of the record which may serve either as a direct introduction to the film and be incorporated in the presentation, or as a guide to the sales manager who may review this portion of the production beforehand. Also contained on the same disc is a quiz section which can be used at a subsequent meeting and serves to check the effectiveness of the subject as a training device.

* * *

♦ Scheduled for widespread showing this fall and winter is *The Winner*, a new sound slidefilm produced for American Brakeblok by Paul Harris Productions, Chicago. The subject is designed for training meetings before jobbers' salesmen and tells how one salesman earned a promotion and "won the girl" by improving his sales technique. With showings of the film the American Brakeblok Company plans to use a questionnaire to drive home the technique presented in the film. riculum did not profit from the

* * *

♦ The J. I. Case Company has been using slide films for a good many years and produce anywhere from three to six a year. They have over 200 machines in use among branch offices and leading dealers and use the films in the dealers' showrooms. The dealers invite the farmers in from the neighboring countryside and usually spend the better part of a day showing films and conducting an educational program in which new models of tractors, threshing machines, corn planters, etc., are explained and demonstrated. Slidefilms have proved an invaluable sales tool.

The Company does most of its own photographic work and the producer lends assistance on the

(Please turn to page 23)

How Business Uses the Sound Slidefilm - 1

Solving Your Problem with Slidofilms

(Continued from previous page)

chain . . . yet the most neglected. Business spends millions of dollars advertising . . . creating desire in the minds of consumers for particular products . . . directing them to retail outlets for demonstrations and complete information. At the retail outlet the poor consumer finds himself too often at the mercy of an uninformed salesperson. Stop a moment and estimate . . . do you feel that even 10% of the retail salespeople selling your product know and understand it . . . its uses . . . limitations . . . outstanding merits . . . proper demonstration, etc. Or . . . do they substitute a product of less merit but one which they know more about . . . one that carries a larger profit or sells for less than your product. An increasing number of retailers are becoming Sound-Slide Film enthusiasts, using every film available to train and educate their salespeople to become better merchandisers.

4. **DEALER EDUCATION**—Sound-Slide Films are becoming more popular with every type of dealer. Instead of depending upon the vocal ability and the usual sales material . . . which in most cases is rather poorly presented by the manufacturer's or jobber's salesmen, if shown at all . . . he has discovered that Sound-Slide Film presentations conserve both his time and energy. He sees and hears the salesman's WHOLE story in a logical, concise and intelligent manner . . . quickly and efficiently.

Dealers are also interested in Sound-Slide Film presentations on the following subjects:

- a. Selling Specific Products.
- b. Showmanship in Retailing
- c. Effective Store Arrangements
- d. Proper Display
- e. Sales Demonstrations
- f. How to Use and Build Local Advertising
- g. Window Displays
- h. Direct Mail
- i. Planning and Directing Special Sales
- j. Store Location
- k. Principles of Merchandising
- l. Proper Use of Sales Aids
- m. Accounting and Bookkeeping
- n. Tie-in Merchandising
- o. Use of Proper Lighting
- p. Customer Relations
- q. Returned Goods
- r. Handling Complaints
- s. Answering the Telephone
- t. Stock Control
- u. Safety
- v. Store Equipment
- w. Packaging and Wrapping
- x. New Products
- y. Ideas That Will Make Him A Better Businessman
- z. Training Salespeople . . . Etc.

5. **INTRODUCING NEW PRODUCTS**—With distribution no longer a seri-

Sponsors	Sales Training				Selling Products		Building GoodWill		Remarks
	Training Your Own Salesmen	Training Jobbers and Dealer's Salesmen	Training the Retail Clerk	Educating the Service Staff	Dealer Sales	Consumer Sales	Public Relations	Employee Relations	
ADVERTISING & MERCHANDISING R. L. Polk & Co. Rough Notes, Inc. Transportation Advertising, Inc.						✓	✓		How to use direct mail Promoting insurance direct mail serv. Top notch results from car-cards
ALCOHOLIC BEVERAGES Gooderham & Worts Co.	✓				✓				Promoting G. & W. liquor sales
AUTOMOTIVE INDUSTRY American Brakeblok Co. Chrysler Motors DeSoto Motors Dodge Motors Ford Motors General Motors—Export Division General Motors Truck Co. Harley-Davidson Motors Hudson Motors Nash Motors National Wheel & Rim Assn. Packard Motors Packard Electric Div. Gen. Motors Plymouth Motors Pontiac Motors Studebaker Motors Willard Storage Battery Co.		✓	✓	✓	✓	✓			Directed at jobbers' salesmen Specializing in technical training Service and sales training Service and sales training Instruction for dealers' salesmen Foreign sales promotion Truck sales promotion Safety strip for police departments Sales instruction films Training for the Nash floor man Instruction for tire salesmen Instruction for Packard service men Product explanation for the dealer Sales and service promotion Practical training films for dealers Training the man on the floor Better sales presentation
BANKING AND FINANCIAL General Motors Acceptance Corp. Walter E. Heller Co. Household Finance Co. Investors Syndicate		✓				✓		✓	The G. M. A. C. finance plan Inv. film directed at consumers Better buymanship for consumers Primarily for investment prospects
BEAUTY SHOPS, TOILET ARTICLES Lucien LeLong			✓						Training for retail cosmetic clerks
BOTTLING, BEVERAGES, ETC. Bastian-Blessing Co. Coca Cola Co. Liquid Carbonic Corp. Orange-Crush Co. Owens-Illinois Glass Co.		✓	✓			✓			Why B-B fountain equipment is best Promoting sales by drivers Selling drug store installations Dealer merchandise set-ups Has made noteworthy use of color
BUILDING SUPPLIES Bird & Son Co. Celotex Corp. Johns-Manville Co. Tilo Roofing Co.		✓	✓			✓			Product promotion Building up the dealers' orders How to use and sell J-M products Training Tilo's own salesmen
BUSINESS SUPPLIES Auto Point Pencil Co. National Cash Register Co. United Autographic Register Co.		✓	✓			✓			Selling Autopoints to large concerns Increasing use of equipment line Business equipment sales training
CANNING INDUSTRY American Can Company Crown Cork & Seal Co.		✓			✓	✓			Helping the dealer succeed Promoting Crown products
CERAMICS, GLASS Corning Glass Works Notional Enameling & Stamping Co. Pittsburgh Plate Glass Co. United States Potters Assn.			✓			✓			Training dept. store clerks Best uses of enamelware Sales training for dealers' staff Menace of Japanese competition
CIVIC AND PUBLIC RELATIONS American Legion Chicago Board of Health Chicago Park District Federal Housing Administration Greater New York Fund Notional Asn. of Manufacturers National Safety Council							✓	✓	Instruction in safety methods Improvement of health conditions How to use Chicago's Park facilities Promoting new housing Instructing Fund captians Why Amer. bus. methods are better Promoting better safety methods
CLOTHING, MEN'S AND BOYS Associated Wool Industries Coopers, Inc. Hookless Fastener Corp. B. Kuppenheimer Co.			✓		✓				How to sell wool clothing Presenting nat. adv. campaign Advantages of Talon fasteners Retail sales training for dept. store
CLOTHING, WOMEN Choris Corp. Hookless Fastener Corp. Printz, Biederman Co.			✓						How to sell more undergarments Uses of "Talon" fasteners Sales methods for dept. store clerks
COAL Dela, Lockawanna & W. Coal Co. Peabody Coal Co.					✓				Selling possibilities of "blue coal" Peabody's new mining method

How Business Uses the Sound Slidefilm - 2

ous problem on new products the real need today is for the most dramatic, efficient, effective and economical way to introduce new products to the salesforce, jobbers, jobbers' salesmen, retailers, retailers' salesmen and consumers. Many manufacturers find that Sound-Slide Films meet this need.

6. TRAINING SERVICE MEN—The success of many products depends wholly upon the intelligence of their service organizations in the original installation and subsequent care. There is no better way than Sound-Slide Films to make obscure technical details clear and train service men in the most efficient service methods.

7. EMPLOYEE RELATIONS—Today as never before in history industry faces a multitude of problems on the subject of employee relations. A few of the more important phases of this far-reaching problem facing management today are building: Pride in organization . . . Pride in workmanship and product . . . employee good-will . . . efficiency . . . wages . . . development of skilled labor and office help . . . sales training . . . accident prevention . . . benefit associations . . . provision for retirement . . . job security . . . elimination of political intrigues and internal jealousies . . . elimination of wasteful practices and time . . . elimination of slip-shod work . . . fair production standards . . . the borderline producer . . . knowledge of the product . . . its uses . . . superiority . . . advertising . . . merchandising . . . distribution, etc. Sound-Slide Films are building mutual trust and cooperation between employee and management. In several cases the same films are used to acquaint the community in which the factory is located with a better understanding of the place it holds in that community and the way it is serving both the community and nation.

8. CUSTOMER RELATIONS—Sound-Slide Films have provided an efficient and economical medium to enlist the cooperation and encourage employees to treat all patrons with the same friendliness and courtesy . . . to show the reasons behind company policies . . . how to handle complaints and returned goods in a way that will build good-will . . . the importance of proper fitting or matching . . . the fallacy of never to be kept promises . . . that each employee guide his actions bearing in mind . . . that he individually is the company in the mind of the customer, etc.

9. ELIMINATE EXPENSIVE SALES MEETINGS—The annual sales meeting, in vogue so long, is rapidly being replaced by regular monthly sectional meetings. It is no longer necessary to bring all the salesmen together at one point for training, nor is it necessary for highly paid executives to waste their valuable time traveling about the country addressing meetings. Sound-

Sponsors	Sales Training				Selling Products	Building GoodWill		Remarks	
	Training Your Own Salesmen	Training Jobbers and Dealer's Salesmen	Training the Retail Clerk	Educating the Service Staff		Dealer Sales	Consumer Sales		Public Relations
DAIRY PRODUCTS Beatrice Creamery Co. Borden Co. Good Humor Ice Cream Co. International Assn. of Milk Dealers Milk Industry Foundation	✓	✓					✓		Quality of Meadow Gold Butter How driver can enlarge his clientele Training for the driver Better sales methods for drivers Up-to-date dairy methods
DRUGS Bauer & Black Co. E. R. Squibb & Co. McKesson & Robbins, Inc.		✓					✓	✓	Promoting better safety conditions Training for jobbers About McK. & R. organization
DRY GOODS, DEPARTMENT, GENERAL STORES Montgomery Ward Co. Sears Roebuck Co.			✓	✓					How the clerk can increase his sales Product education for store clerks
ELECTRICAL INDUSTRY Amer. Water Works & Electric Assn. Apex Rotarex Co. Bendix Home Appliances, Inc. Commonwealth Edison Co. Crescent Wire & Cable Co. Easy Washing Machine Co. Edison General Electric Appl. Co. Electro Master, Inc. General Electric Co. Kelvinator Div.—Nash-Kelvinator Proctor & Schwartz Electric Co. Public Service Co. of Northern Illinois Stewart Warner Co. Westinghouse Electric Co.	✓	✓	✓	✓	✓	✓	✓	✓	Promoting courtesy to the public Qualities of Rotarex line How to sell Bendix appliances Training C. E. employees How to sell Crescent products Outstanding merits of Easy washers How to use Edison appliances Why the Electro Master is best Training G. E. clerks and salesmen Selling points of Kelvinator products Product training films New method of using electricity Promoting more use of Alomite Selling Westinghouse turbines
ELECTRONIC INDUSTRY New York Telephone Co.								✓	How to use the telephone correctly
FARM OPERATING EQUIPMENT I. I. Case Co. International Harvester Co.	✓								Selling Case farm machinery Promoting sales of heavy machines
FOOD MANUFACTURING AND DISTRIBUTING INDUSTRY General Foods Co. Independent Grocers Alliance Jewell Tea Co. Kraft-Phoenix Cheese Co. Modern Marketing Service National Tea Co. National Biscuit Co. Pillsbury Flour Co. United Buyers Co. U. S. Cane Sugar Refiners Assn.	✓	✓	✓	✓		✓		✓	Sales training Better sales methods for grocers Sales training for Jewell field men Training for Kraft salesmen Training for grocers How to improve salesmanship Training for N. B. C. field men Pillsbury's Best means better pastry Sales tips for grocery clerks Tells the consumer about cane sugar
FURNITURE & HOUSE-FURNISHINGS Clinton Carpet Co. Home Window Decorators Guild Joerns Bros. Furniture Co. Karastan Rug Mills Co. Kindel Furniture Co. Mohawk Carpet Mills Simmons Co.			✓	✓	✓			✓	Training films for dept. store clerks About new curtain styles About Joerns production methods How to sell Karastan rugs Qualities of Kindel furniture Shows Mohawk rug patterns Mattress sales tips for retail clerks
GAS American Gas Assn.									Merits of C P gas ranges
GRAIN AND FEED Larrows Milling Co.									Promoting "Larro" poultry feed
HEATING AND VENTILATING Airtemp Div.—Chrysler Motors Evans Heater Co. Fairbanks-Morse Co. Ruud Manufacturing Co. Schwitzer-Cummins Co. Standard Gas Equipment Co. Williams Oil-O-Matic Heater Co.	✓	✓	✓	✓		✓		✓	Training for Airtemp retailers Training for Evans dealers Qualities of F.M. heaters Training Ruud salesmen Convenience of Stokol heater Training for the floor man Factual info. about Williams
HOTELS, RESTAURANTS, CLUBS Chicago Motor Club National Hotel Management, Inc.								✓	Promoting new memberships N. H. M. service principles
INSURANCE Travelers Insurance Co. Metropolitan Life Insurance Co.								✓	Safety in the plant and on the road Public relations film
LUMBER National Ret. Lumber Dealers Assn.								✓	Instruction for lumber dealers
MEAT PACKING, BY-PRODUCTS Armour & Co. Libby McNeil & Libby Co. Swilt & Company Visking Corp.	✓	✓			✓				Product education films Training for Libby salesmen Presents merchandising campaigns Better production of skinless franks

(Continued on next page)

How Business Uses the Sound Slidefilm - 3

Solving Your Problem with Slidefilms

(Continued from previous page)

Slide Films are presenting all the advantages of a head office convention more frequently and efficiently, yet without the cost in cash and lost selling time. It provides opportunity for monthly inspirational contacts rather than yearly contacts.

10. ADVERTISING AND MERCHANDISING CAMPAIGNS—Hundreds of thousands of dollars are spent each year on elaborate sales and merchandising portfolios and kits . . . a large per cent of which are never used . . . too bulky . . . hard to handle . . . dealers won't take time to see . . . old stuff, etc.

Today Sound-Slide Films are becoming more and more popular in overcoming these obstacles as they allow your salesmen to present the purpose, scope, and application of your advertising and merchandising activities in an interesting, quick and efficient manner. They can acquaint your organization and dealers with the thinking behind the programs . . . actually show the ads and various presentation material in any size and in color without the need of expensive blowups. They permit dramatization of your program and clearly illustrate the most effective ways of presenting these programs to dealers.

11. PUTTING ACROSS COMPLETE LINE—Every manufacturer producing and selling more than one product is faced with the problem of getting their salesmen to present their complete line. It is again human nature for the salesmen to sell the product that sells the easiest for him. Many successful solutions of this problem have been made with Sound-Slide Films. The prospect is allowed to discover your line in spite of your salesman. Many wallflower products have stepped into profitable stardom.



12. HOUSE TO HOUSE SELLING—It is the experience of most manufacturers in this field that the average house to house salesman does not stick to any definite plan in presenting their product. As most sales are made in the home it is difficult for the salesperson to visualize the correct procedure through verbal or written instructions alone. Sound-Slide Films are used to portray the sale step by step as it should be made

Sponsors	Sales Training				Selling Products		Building Good Will		Remarks
	Training Your Own Salesmen	Training Jobbers and Dealer's Salesmen	Training the Retail Clerk	Educating the Service Staff	Dealer Sales	Consumer Sales	Public Relations	Employee Relations	
METALS Toledo Steel Products Co.		✓			✓				New ways to make profits
PACKAGING Dixie-Vartex Co.									Selling manufacturers on Dixie cups
PAINT, VARNISH, WAX Glidden Co. Murphy Varnish Co. National Chemical & Mfg. Co. Simoniz Co. Walpamur Co.		✓	✓		✓				Selling dealer on Glidden products Sales training for dealers Product training for retail clerks Better Simoniz merchandising Directed at consumer sales
PETROLEUM Chek-Chart Co. Cities Service Co. Canoco Co. DeVilbiss Co. Illinois Farm Supply Co. Jenny Manufacturing Co. Pure Oil Co. Richfield Oil Co. Shell Petroleum Co. Shell Union Oil Co. Sinclair Refining Co. Standard Oil Co. (Indiana) Standard Oil Co. (New Jersey) Texas Co. Independent Refiners Service	✓	✓	✓	✓	✓	✓			Chek-Chart service means profits Better service means more profits Profitable service tips Better understanding of De Vilbiss Marketing oil to tractor owners Selling Jenny pumps Employee training and relations Profitable service tips Profitable service tips Profitable service tips Increase business from tourists Better service means more profits Better service means more profits Better service means more profits Better service means more profits
PHOTOGRAPHY General Electric Co.									Popularizes night photography
PLUMBING SUPPLIES Crane Co.		✓	✓						Product training for dealers
PRINTING, PUBLISHING American Newspaper Pub. Assn. Curtis Publishing Co. Mergenthaler Linotype Co. United States Envelope Co. Whitlock & Co.	✓	✓							Auto dealers ca news ads. A presentation for space buyers About modern newspaper format Dramatic envelope selling Training for subscription agents
RADIO Philco Radio & Television Co. R. C. A. Manufacturing Co. Stromberg-Carlson Tel. Mfg. Co. Transitone Automobile Radio Corp. Zenith Radio Co.		✓	✓		✓				Selling points of new Philco Music appreciation for dealers Dealer meetings How to install the Transitone Introducing the new Zenith
RAILROADS Association of American Railroads Atchison, Topeka & Santa Fe R. R. Chicago, Milwaukee & St. Paul R. R. Chicago & Northwestern R. R. Illinois Central R. R. Norfolk & Western R. R. Union Pacific R. R.	✓								Promoting travel interest The building of the southwest Promoting travel interest Training for freight solicitors Promotes understanding of I. C. History of N. & W. R. R. Promoting travel interest
REFRIGERATING INDUSTRIES Bohn Refrigerator Co. National Ice Advertising Assn.		✓							Marketing the Bohn line Campaign for increased ice sales
SHOES E. P. Reed Co. International Shoe Co.		✓	✓						More shoe sales by better methods About workmen's safety shoes
SOAP Lever Bros. Procter & Gamble Co.		✓	✓						Tells clerks about washability Tells clerks about washability
TEXTILE Belding-Heminway-Corticelli Co. L. C. Chase Co. National Rayon Weavers Assn. Pepperell Mfg. Co.		✓	✓						Training department store clerks Training department store clerks Training department store clerks Training department store clerks
TIRES AND RUBBER Atlas Tire & Supply Co. Dayton Rubber Co. Firestone Tire & Rubber Co. G. & I. Tire Co. Gates Rubber Co. B. F. Goodrich Co. Goodyear Tire and Rubber Co. Kelly-Springfield Tire Co. Seiberling Rubber Co. U. S. Rubber Co.	✓	✓	✓	✓	✓				How to use budget plan How to promote more tire sales Extensive series for sales training Training for retailers Sales advice for dealer Training for tire salesmen Very diversified program How and why to sell Kelly Qualities of Seiberling products Creating dealer enthusiasm
TRANSIT Chicago Surface Lines Pullman Co. Railway Express Co.									Advantages of surface transit Principles of Pullman service Reasons for using Railway Express

in the home. A true pattern of the various types of resistance encountered and how to overcome it are shown by means of actual examples. Consumer selling films are also used in this field which to a large degree



overcome the shortcomings of the salesperson in the presentation of your product.

13. YOUR INSTITUTIONAL STORY—Presenting the story of your company, plant, products, manufacturing processes and executives is an important part of any sales presentation. However, one often hears . . . "Who cares about the manufacturer . . . what we want to know is, what will the product do for us?" Quite true . . . but only yesterday magazines, newspapers and trade papers were full of ads building confidence with plant pictures and other illustrations and approaches. Today it is not the fashion to spend your money advertising your ability, honesty, integrity, resources, man-power, etc., in paid white space. However, the desire for this knowledge is subconsciously in the minds of every buyer.

Many manufacturers are depending solely upon Sound-Slide Films to tell this story today much to the chagrin of the fly-by-night, loft and sweatshop manufacturers.

14. QUALITY VS. PRICE—Many successful Sound-Slide Films have been developed with this theme as a background. In several instances this price bugaboo has been entirely eliminated.

15. ONE PRODUCT—SEVERAL DIFFERENT MARKETS—Most manufacturers find that it is more economical for one salesman to cover all of these markets. Unfortunately, it's just human nature for a salesman to push the product in the field that is the easiest to sell or to the one he enjoys selling. Several instances have been called to our attention recently when Sound-Slide Films on each specific market backed by clever check-up systems have developed remarkable sales increases in neglected markets at a ridiculously low sales cost.

16. IS YOUR PRODUCT OR SERVICE DIFFICULT TO EXPLAIN—One picture is worth a thousand words in the explanation of a difficult technical, mechanical or theoretical operation. Sound-Slide Films are making the difficult and the most obscure features clear to everyone. Publishers, advertising agencies, and other service organizations are turning more and more to Sound-Slide Films to assist them in their selling.

Another installment will be presented in these pages next month.

Case Histories of Slidefilm Users

(Continued from page 19)

script, art work, animating, and of course, handles all of the voice casting and recording as well as the making of the prints and shipping.

RAILWAY EXPRESS FILMS

♦ *On the Wings of the Morning*, a sound slidefilm feature, was prepared for the General Sales Department of the Railway Express Agency, late in 1938 to spread information in regard to air express among businessmen, social societies, and trade and public schools.

Each of the agency's thirteen district sales managers covering the entire United States is supplied with an Illustravox machine and record and film of *On the Wings of the Morning*, and employes everywhere are asked to get in touch with their district sales manager for showings before civic clubs, schools, etc. The district sales manager arranges dates and routes the projector in his district in such a way as to meet the demands with the greatest satisfaction to everybody.

Extensive showings were begun January 1, 1939. In the first four months, the film was exhibited 468 times to 77,978 persons.

DIXIE-VORTEX REPORTS

♦ The Dixie-Vortex Company, manufacturers of the famed line of paper dispenser products, reports to BUSINESS SCREEN on the use of their four Audivision-produced sound slidefilms:

"For showing the films we have

about fifty Illustravox and Junior Model Salesmaker Projectors stationed with each of our district managers. Each district manager also has a set of the four films and records. They carry this equipment with them constantly on their regular trips so that they are prepared to conduct film showings whenever the opportunity occurs. In this way, during 1938 approximately two thousand wholesalers' salesmen saw at least one of our films, and most of them have seen three or four of the series. Already this year approximately one thousand wholesalers' salesmen have seen the films who had not seen any last year, besides re-showings of the same films and new films to about half of those wholesalers' salesmen who saw films last year.

"The production cost of our films was based on standard costs for producing films of this type. As each district manager has a projector and set of films and records, there is no distribution expense, unless the cost of holding the meeting where the film is shown could be considered a distribution expense. However, even this expense arises very infrequently when a film showing cannot be held in a wholesalers' place of business, and it is necessary to rent a hotel room for a few dollars so that the salesmen may view the films. In still fewer instances a more elaborate meeting is held where refreshments are served which we include as part of the film showing expense."

Inexpensive light-weight slidefilm equipment has popularized consumer showings by door-to-door salesmen in the field.

Webster (Raeline)



Other Leading Slidefilm Users

Aluminum Cooking Utensil Co.
American Fork and Hoe Co.
AC Spark Plug Co.
American Blower Co.
American Petroleum Co.
American Research Foundation
American Stove Co.
Amity Leather Products Co.
Animal Trap Co.
Barrett Co.
Best Foods, Inc.
Better Vision Institute
Bucyrus Erie Co.
Calvert Distillers Co.
Carboloy Co.
Carnation Co.
Caterpillar Tractor Co.
Chocolate Products Co.
Clark Grave Vault Co.
Consolidated Edison Co.
Cook Laboratories, Inc.
Coolerator Co.
Crosley Radio Co.
J. R. Crowder Co.
Crown Sive Works
Dairymen's League Cooperative
DeKalb Agricultural Assn.
Ditzler Color Co.
Thomas A. Edison, Inc.
E. H. Edward Co.
Finnell Systems, Inc.
Fisher Body Co.
Fostoria Glass Co.
Fox Furnace Co.
Fruit Dispatch Company
Globe American Corp.
Globe-Union Battery Co.
Hammermill Paper Co.
Hastings Mfg. Co.
Hays Corp.
Hiram Walker Co.
Heme Economics Service
Imperial Paper and Color Co.
Interboro Mutual Indemnity Co.
Jewish Charities Assn.
S. C. Johnson Co.
Kalamazoo Stove Co.
Keystone Lubricating Co.
G. R. Kinney Co.
Laundryowners National Assn.
Lehigh Navigation Coal Co.
Leonard Refrigerator Co.
Libbey-Owens-Ford Co.
Life Magazine
Lincoln Motors
Link Belt Co.
Lowe Bros. Co.
McCray Refrigerator Co.
McGraw-Hill Publishing Co.
Middle West Service Corp.
i. Miller and Son Co.
Modine Manufacturing Co.
Motor Wheel, Inc.
Musebeck Shoe Co.
National Cottonseed Producers
National Lime Assn.
National Paint and Chemical Co.
Nat. Soc. Prev. Blindness
Nehi, Inc.
Northwestern University
Philip R. Park Co.
Pan-American Coffee Bur.
Peoples Gas Light and Coke Co.
Phillips Petroleum Co.
Pictorial Promotions
Prestolite Co.
Public Service Engineering Co.
Ramsey Automotive Accessories
Seagram Distillers Corp.
Schenley Affiliates
Spartan Radio Co.
Spool Cotton Co.
Stanley Tool Works, Inc.
State Automobile Assn. of Iowa
Surface Combustion Co.
Thermoid Rubber Co.
Todd Company
Toncan Culvert Manufacturers
Tube Reducing Co.
United Airlines
United Cigar Stores
United States Asbestos Co.
Universal Milking Machine Co.
Walker Mfg. Co.
Williamson Heater Co.



A Presentation for Executives Who Want to Increase Profits

Featuring this Stellar Cast

- ★ Years of Film Experience
- ★ Understanding of Business Problems
- ★ Scenario Technique & Showmanship
- ★ Superb Photography & Art Work
- ★ Technically Perfect Sound Recording



A Phone Call or Your Company Letterhead Will Bring . . .

A PERSONALIZED STUDY OF YOUR SLIDEFILM OPPORTUNITIES—WITH NO OBLIGATION TO YOU!

Simply Address:



Marginal notes

FROM A SCRIPT WRITER'S JOURNAL

IS LIFE A SERIES OF "PLUGS" OR ARE THERE NEW HORIZONS?

• IT IS NATURAL that I believe the writer's work is all-important in the creation of a commercial film. If I were a director or a film editor, I suppose it would be natural for me to consider such work as central. But having functioned both as a director and as an editor, I am certain that the writer is the main cog in the wheel.

It is the director's function to see that the camera angle is properly set; and that what takes place within the camera frame carries conviction. This latter he achieves by having his material and performers as natural and as convincing as life itself.

It is the editor's task to organize the lengths of separate film strips in such a way that the completed film carries a cumulative impact.

Both the director and the editor are capable of making or ruining a film; but their work is secondary to that of the writer's. For it is his task to make the film "say something." If the film says nothing, no amount of expert direction or editing will hold an audience.

To make a film "say something" is no easy task. The writer must be the master of a specific kind of technique. He must be able, that is, not merely to tell a story but to tell a story by means of a series of conflicts. In other words, his story is not *narrated* but *dramatized*. This is a crucial point. It is a point that the commercial film writer has all too frequently neglected. He is in the habit of telling his story rather than fashioning it into a drama. But industry is dynamic. Its very nature demands forceful presentation. Narration is incapable of this. The dramatic pattern alone can successfully convey the industrial surge and flow.

A commercial film—granted that it is well directed and edited—is no better than the drama it has to unfold. If the writer is a master of the art of drama, that is, of the art of conflict, the film will attract attention. This is true whether the film is made for educational, selling, or good-will purposes. The point is simply this: it is easier to reach an audience through the emotions than through the intellect.

But a story is conditioned by its interpretation. Through his handling of the actors or the material a director may achieve one sort of interpretation. Still another interpretation may be obtained by the editor in his use of the film strips. Both interpretations may be at quite a variance with the writer's original intent.

The ideal situation for the commercial film writer is one in which he not only organizes his material into a dramatic story, but directs and edits it as well. In this way the qualities in the original story are not lost through misinterpretation on the part of the director and the editor. Of course this presupposes knowledge on the part of the writer of direct-

ing and editing techniques. But there is little question that a film carried through by one person in the form of writer-director-editor is a much more tightly knit and organic piece of work.

KEEPING UP WITH THE TIMES

It is very necessary for the commercial film writer to be aware of *interest trends*. Indeed, if he can keep a step ahead of them, he is even better off. For his writing will then have freshness and novelty to it, and these are elements indispensable to good writing. Unfortunately, however, the commercial film writer has in the main so far neglected contemporary interest trends. This is most evident in the slavish fashion in which he imitates Hollywood patterns. The commercial film writer is in a position to give lessons to Hollywood. To do so, though, he must first recognize what is happening in the world and his place in it.

Present day trends are unmistakably toward reality. The world of make-believe and romance is fast disappearing, though Hollywood may not know it. Today more than ever before people are interested in what is going on around them. They want to know all about the scientific, fast moving world in which they live. They want to know why the world is in turmoil, how it got that way, where it is going. Living in an age of rapid transitions, they want to see the processes as they actually occur.

That this is true is apparent from their interests. What are people reading? Book titles reveal that sales in books dealing with science, sociology and history double and triple those dealing with fiction. Among magazines with the greatest circulation are *Life*, *Look*, *Pic*—those showing pictures of contemporary happenings. In the theatre a new form has emerged—the Living Newspaper. This is nothing more than a dramatization of actual events now holding the public eye. In the world of films this concern with reality reveals itself in such "real life" forms as *The March of Time*.

Wherever we look we see man turning now as never before to examine the life around him. It is not purely by chance that we have World Fairs at either side of our vast continent.

THE HEART OF THE NATION

With interest trends definitely pointed toward reality, toward life itself, the commercial film writer should find himself doing some of the most exciting film writing of the day. For industry does not exist in a vacuum. Rather it is the very warp and woof of modern life. The nation has grown and developed as its industries have grown and developed. Industrial America is America. The story of coal, of steel, of aviation, of power, of newspapers, of lumber, of the railroads—of all the multifarious industries that make up this vast country is the story of modern life itself.

Industry is not an abstract thing. It depends for its existence on the men and women who make the wheels go round. These people in turn depend upon it for their livelihood. Both form a living entity. This entity is the heart of America. There is not a part of it that does not offer the commercial film writer a rich store of material.

GOVERNMENT FILM TRENDS

Both Industry and government face the same film problems: to sell themselves through it to the people. Of the two, government has much the harder task. It is not merely that it is more in the public eye. Its funds for such purposes are definitely less than those available to private industry. Nor are its technicians more competent. But government films—or film writers—have recognized what commercial films so far have missed: interest trends.

A few years ago the government film department was making the kinds of films usually found in the commercial film field today. These would deal with material as though it existed in and for itself. There was no apparent relationship between it and everyday life. With *The Plough That Broke The Plains* and *The River* there is a decided difference. Both of these films recognize that today man is primarily interested in the real world in which he lives. So these films deal with important, basic problems of contemporary life. And they do so realistically. They are not fiction nor romance. Yet they

are good dramas, capable of fascinating an audience. And this is the final test of all films.

With the resources at its disposal the commercial film should today be not only in advance of government films but also in advance of Hollywood films, which are hemmed in by a tradition of hokum that has given them box-office sickness almost continuously these past few years.

THE STORY'S THE THING

The trend toward Hollywood in the commercial film reveals a basic story weakness. No commercial writer should fear the use of workers in place of high priced actors for his performers. If he does, he overlooks the strength of a well written story. Place any Hollywood actor in the roles performed by a Paul Muni or a Spencer Tracy and you would get a fairly adequate performance. But place even a Muni or a Tracy in most typical Hollywood roles and you would get a weak performance. A good story is basic.

With a good story the employees of an industry would be definitely an asset as talent. Their very naturalness gives them warmth and appeal seldom captured by the professional actor. They are more likely to produce moments of unconscious humor. If the English Documentary films have taught us anything, it is that with the proper handling most workers are natural actors.

Of course certain films must of necessity use professionally trained actors. A story

that stresses character actions must use persons capable of revealing the inner emotional states that produce dramatic effects. In such instances it would be wiser for the commercial film producer to secure competent actors.

Where Industry's greatest strength lies the commercial film writer has failed to tread. The commercial film should spring out of and deal with Industry itself. There is not a phase of Industry in this country that doesn't have a infinite number of stories to tell about itself. These stories have nothing to do with Hollywood and its slick technique. They are stories that have as performers the workers themselves, the people who make the wheels go round. They are stories that fit in with and have an infinite number of stories to tell about current interest trends. They are stories that open up to observation the wheels that make America the modern Industrial giant it is to the people who want to know more about the inside workings of this giant.

Entertainment has many forms. Today the most gratifying form of entertainment has a realistic base.

The commercial film writer finds himself today in an enviable position. Trends indicate that the people are interested in precisely the material he has at his disposal. Vistas open before him in the experimental field. If the American film is to reach a new and higher level of development, it lies within the scope of the commercial film writer to hasten its fruition.

—T. C. ROBINSON

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- ★ **DISTRIBUTION HELPS**
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- ★ **PROJECTOR SERVICE**
DeVry Projector instruction and service facilities in key cities throughout the U. S.

YOUR next film production will be as good as a competent producer and perfect projection can make it. After assuring yourself of a suitable film story, the problem of telling the story to a multitude of audiences is of prime importance. So that its customers may enjoy an assured film success, a farseeing Policy of Service was inaugurated by DeVry to offer helpful counsel and advice on production and distribution questions so that the ultimate screen story might achieve the full benefit of the superb theatrical presentations afforded by DeVry projection and service.

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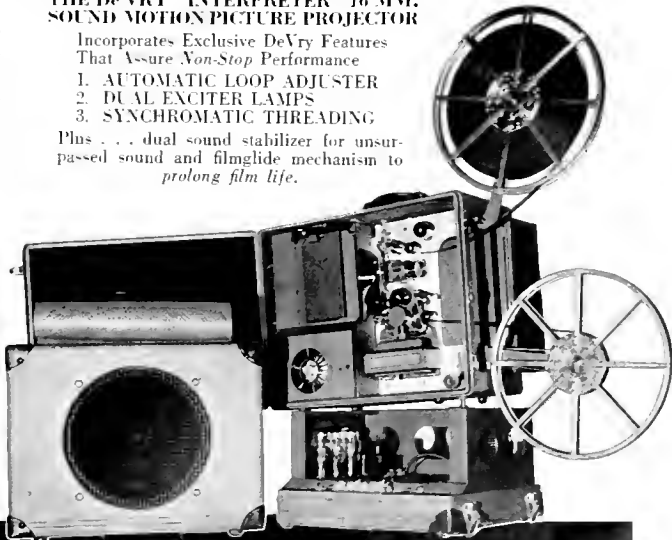
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| Ford Motor Co. | Goodyear Tire & Rubber Co. |
| International Harvester Co. | American Steel and Wire |
| Caterpillar Tractor Co. | Armstrong Cork Co. |
| Firestone Tire & Rubber Co. | Cunard Line |
| Standard Oil Co. | Dollar Line |
| B. F. Goodrich Co. | Marshall Field & Co. |
| Allis-Chalmers Co. | H. J. Heinz Co. |
| Pine Oil Co. | Minneapolis Moline Imp. Co. |
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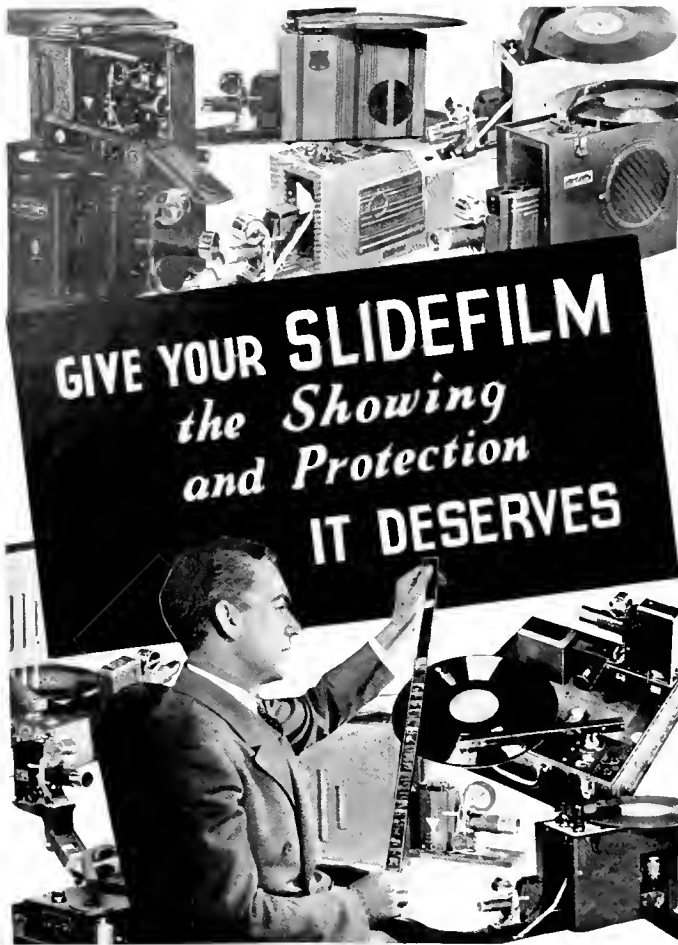
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SLIDEFILM PROJECTORS

QUALITY EQUIPMENT WITH TIME-PROVED ADVANTAGES

You want clear pictures. You want your captions sharp, and easy to read. You want accurate colors. SVE Slidefilm Projectors give you all of these. They also have important safety features. A patented heat-absorbing filter reduces heat at the aperture to the minimum. A special releasing mechanism moves the rear aperture glass back automatically when the film is turned from one frame to the next. SVE Projectors are made in many styles, including the popular Tri-Purpose unit which shows 2" x 2" glass slides as well as single and double frame film strips. For perfect showings and full protection of your film, specify SVE Projectors in your sound units. SVE Projectors are sold by all leading producer-dealers and form an important part of all leading sound slidefilm apparatus.

Write for "How To Show It"!

Send today for descriptive literature on SVE Slidefilm Projectors and the many ways in which they are being used in industry.



SOCIETY FOR VISUAL EDUCATION, INC.
100 EAST OHIO STREET • CHICAGO • ILLINOIS

CAMERA Eye

(Continued from page 9)

use of strip and sheet steel and tin plate, including sequences in color, and a four-reel film of the manufacture and use of wire rope and strand, will be provided in both 35-millimeter and 16-millimeter width for controlled circulation to technical societies, engineering groups and other interested audiences throughout the country.

Among others in a round dozen of new pictures completed are four single-reel subjects for duPont "Zerone" made in cooperation with Batten, Barton, Durstine & Osborn; the highly technical film *Coramine*, for Ciba Pharmaceutical Products, Inc., and the medical profession; *Mr. X Finds a New Voice*, for American Telephone & Telegraph Co.; *Life Begins Again*, a dramatic film for the Western Electric Co., also a new vacuum-tube film for Western Electric; a new film in Technicolor for Alexander Smith & Sons Carpet Co.; a satirical sales film for The New Yorker Magazine, and a new series of *Televisuals*, registered as a trade-name to describe a new type of commercial films to be used for television purposes through leading department stores.

Republic film in third year

♦ Over the past three years one of the most popular industrial sound motion pictures has been Republic Steel Corporation's four reel film entitled *Enduro, the Magic Metal of Ten Thousand Uses*.

The film is considered to be an excellent, authoritative and interesting story of the development and use of stainless steel alloys. The subject is unfolded in three sections—(1) the manufacture, (2) fabrication, including sections on welding, soldering, brazing, polishing, drawing, forging, forming, grinding, machining, riveting, rolling and spinning; (3) applications in leading industries featuring sequences on Aviation, Brewing, Distilling, Building, Canning, Chemical, Food, Hospital, Hotel, Club, Restaurant, Ice Cream, Foundry, Marine, Meat, Medical, Milk, Refrigeration, Sheet Metal, Textile and related groups.

Running time of this picture is 45 minutes. To arrange for showings write to the Sales Develop-

ment and Coordination Division, Republic Steel Corporation, Republic Building, Cleveland, Ohio.

Castle produces for Lily Mills

(pictures on page nine)

♦ EACH YEAR Castle Films' Commercial Department distributes seven or eight films which it has produced for clients who are aiming at school distribution. The Castle organization lists thousands of schools owning projection equipment and these are solicited by direct mail several times each year. No other distribution agencies are used. Through this arrangement the client knows in advance by at least two weeks where showings will be made and in some cases can arrange for a representative to back up the film showing with a talk or distribution of samples. The client also receives reports on attendance from the school through the Castle organization.

A recent example of the way this system operates is the film produced for Lily Mills Co., makers of sewing thread, who wanted a film to be shown to Home Economics classes and Parent Teacher Associations in schools throughout the nation. Castle produced the film and released it early in October; solicitations for bookings were made at the same time. Each day Lily receives notices of advance bookings and arranges for samples of their thread and promotional literature to be distributed with each showing.

IPF's "Keeping in Touch"

♦ THE FIRST movie on a Graphic Arts subject to be produced in sound and in color was released last month by International Printing Ink for premiere showings at the national conventions of the Printing House Craftsmen and the United Typothetae of America.

This film *Keeping in Touch*, shows the role of printing ink as a factor in modern life. It indicates the necessity for ink maker and printer alike to keep in touch with research which is creating developments that are revolutionizing the Graphic Arts.

Keeping in Touch shows how ink manufacturing has become a highly complex and specialized business. The introduction of research has brought hundreds of new materials to this field along with modern equipment and new production techniques.

PREVUE NOTES on Recent Releases

♦ West Coast Sound Studios, Inc., New York City, has produced in collaboration with William Esty & Company, Camel Agency, a series of motion picture advertising shorts in Technicolor. Each production features an athletic star. Included in the current list of releases are Dorothy Lewis, champion figure skater; Ted Allen, horseshoe pitcher; Pete Desjardins, Olympic fancy diving star; and Bernard Grimes, table tennis celebrity. Graham McNamee voiced the narration. These films are being shown in motion picture theatres throughout the country beginning the week of November 1. They represent the first large scale movie campaign for a cigarette. The entertainment feature of the shorts has been dramatically tied in with Camels' current advertising running in magazines, newspapers, radio and outdoor on the five extra smokes per pack theme.

Esso Film in Color

♦ A new Esso (Standard Oil of New Jersey) moving picture, *Friction Fighters*, has been completed and will be shown to Esso Dealers starting this month. Produced on Kodachrome 16 mm. film with synchronous sound, it is the first Esso Marketers full-color motion picture.

Friction Fighters tells the story of the years of scientific research leading to the discovery of Esso Motor Oil. It is designed to explain how and why various motor oils of the same SAE grade differ and why some oils give better performance than others.

The presentation of the information in *Friction Fighters* is so carefully and skilfully done that the new picture is as interesting as *Safari on Wheels*.

♦ Something rather out of the ordinary among industrial films is forecast for this winter's showings by International Harvester dealers when that organization will present, among other program features, a two-reel comedy called *Helpful Henry* produced by Dowling and Brownell in Hollywood.

That the short comedy has long been staple fare in regular motion picture theatres is well known throughout the trade, but it is said that this current industrial film is among the few out-and-out comedies to be issued, with a very minimum of advertising displayed in the picture by its sponsor.

As a matter of fact, in this dialogue comedy, enacted by a Hollywood cast, there is no mention of the company or its products, and only such items of equipment have been shown as happen to fit logically as atmosphere in a few scenes of the twenty-minute picture.

The comedy, centering around the exploits of a city chap who visits on the farm, features Dennis Moore, Pauline Haddon, Ben Alexander, Henry Rocquemore, James Kelso, and Martin Sais, aided by such barnyard atmosphere as squealing pigs, chickens, goats, mules and other farm animals. The picture was directed by William Watson, former Christie Comedy ace director.

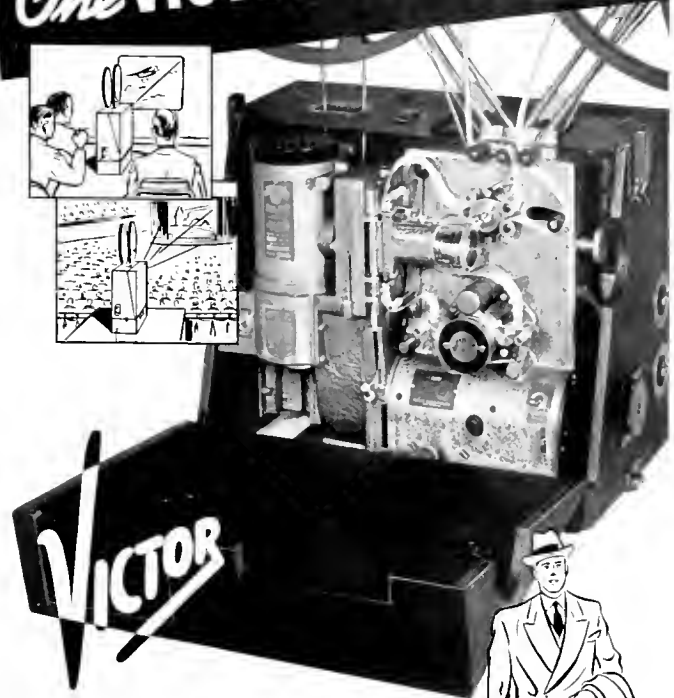
This release is scheduled as part of the annual power-farming entertainments which are staged by International Harvester dealers throughout the country mainly during the winter months, and for general non-theatrical showings, along with other company films which are more directly educational in their appeal.

Why Not an Educational Trade Show?

♦ For some months BUSINESS SCREEN editors have discussed the feasibility of a first annual trade show for the commercial film industry. The need for such an exposition now appears to be best answered by a program which would combine educational demonstrations of all types of visual media with semi-technical exhibits of equipment.

Such a show would be enthusiastically received by educators as well as business users of the film medium. Special panels of film discussions would be arranged for each field and if such an exhibition could be made sufficiently portable, it might be sent into every educational center in the country reaching into larger audiences with a minimum of expense.

"3 or 3,000"
CAN BE SOLD BY THIS
One VICTOR PROJECTOR



**ALWAYS FIRST TO
ACHIEVE THESE MAJOR
16MM ADVANCEMENTS**

MODEL 40C, designed particularly for industrial and sales work, combines the greatest economy, easiest portability, finest sound and picture clarity, and trouble-free operation ever produced in 16MM Sound Motion Picture Equipment.

This one projector serves both conference table or large auditorium requirements—as well as both Silent and Sound Films. And only VICTOR has absolute Film-Protection, and many other advanced features.

Model 40C complete, ready to operate priced at \$275.00. Write today for the new VICTOR Catalog and latest business applications.



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ANIMATOGRAPH
CORPORATION**

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DISTRIBUTORS THROUGHOUT THE WORLD



MATCHED ATTACHMENTS



TURNTABLE

A Record Turntable to enhance your sound or silent pictures with entertaining music either before, or during your show. Plug in arrangement.



MICROPHONE

A Public Address System by plugging in a microphone for announcements, lectures, outside entertainments, etc. Other VICTOR Matched Equipment includes plug-ins of multiple speakers, amplifiers, radio and recording units.



From "Helpful Henry" produced for International Harvester Company.

Let's
SELL
with a
SMILE!

A belly laugh never hurt anybody—and a motion picture which has some good clean fun will entertain—AND SELL.

So let's give a thought to making more industrial films which are good human comedies—not overburdened by pickle-puss remarks.

And let's have them made by Dowling and Brownell, out in Hollywood, who are specialists in the real class pictures of the business world.

DOWLING and BROWNELL

6625 Romaine Street

Hollywood, California

CINECOLOR

16 mm

Right now CINECOLOR can deliver 16 mm reduction prints from 35 mm negative that have not been equalled by any other color processor.

This is what CINECOLOR offers in 16 mm prints:

1. Sound as good as black and white—the supreme achievement in making a 16 mm color print or reduction. Same volume, same clarity, same of high frequencies as black and white. Foder set at same level.
2. Quality some as standard CINECOLOR.
3. Uniformity of prints guaranteed—only CINECOLOR'S exclusive potentated process makes this guarantee possible.
4. Prints of this quality never before offered at our price.



CINECOLOR IS THE BEST BUY IN COLOR

2800 SOUTH OLIVE AVENUE, BURBANK, CALIFORNIA

100% READERSHIP

(Continued from page 11)

viewed it, mostly women and school children and there is no sign of abating interest, as all available prints are booked solidly now for 6 months in advance.

Has the "100 per cent readership" quality which is claimed for motion pictures as an advertising medium manifested itself in actual results produced up to date? Read a few quotations from the thousands of letters received from exhibitors:

"Your film *Magic Caves* was well appreciated by the High School classes that saw it—about 225 in number. The night previous the teachers were at the house for a preview of the film and I asked in several grocery store owners to see it as I thought that they would be interested; and all expressed their appreciation for such a film. One of them put out a special display the next day on Roquefort Association. The teacher in Domestic Science had the students prepare several of the suggested ways of serving Roquefort Cheese."

"*Magic Caves* was received by our student body with great interest and enthusiasm. A check was made to ascertain observation points which resulted in two outstanding features, the first was the shepherd's call, and second the processing of the Roquefort."

"The men comprising our audience enjoyed this film very much. The story of the manufacturing process was well worked out, the scenic views were well selected, and the narration was above average for industrial films. About 100 members of this organization saw the picture, which was shown last night."

* * *

Considering the relatively small amount of money spent in producing and distributing this film, I doubt if I ever have witnessed a more specifically profitable use of advertising dollars.

Motion picture advertising, of course, embraces a wide variety of films. Theatre distribution can be effectively purchased today for shorter subjects (generally one to three minutes) on a basis approximating newspaper advertising in size of circulation and cost—but again with the advantage of buying 100 per cent readership, as opposed to the usual 1 per cent to 75 per cent readership which newspaper advertising affords.



OTHER AUDIENCE LETTERS AND COMMENT ON "MAGIC CAVES"

• "Your film *Magic Caves* was greeted with a lot of enthusiasm and I am sure that all the members who were here felt that their time was well spent. There were approximately 75 persons in the audience which saw the film."

• "I should like to have about a dozen of the brochures to supply each reading room or camp library of the camps that I served to whom the picture was shown for further investigation and to provide opportunity for further study to those students in our camps particularly interested in the subject. The film was shown, together with a lecture, to 1400 CCC enrollees of junior—or 18 to 23 years—age and to 200 Veteran enrollees of World War service age. The reception of the picture everywhere was most pleasing and a number of comments were made regarding their delight in having seen the film."

• "We had two showings of the film *Magic Caves*. The first was to our two hundred elementary and junior high school children; the second to a PTA group of about 75 people. The film was very well received. Personally, I was much interested for the procedure in manufacturing was quite a revelation to me."

• "After the showing there was quite a little discussion of the picture and many of the children spoke about eating the cheese and many expressed a desire to have their mothers purchase some so they could try it. These pictures do make a vivid impression and I feel sure that several mothers had to add Roquefort cheese to their grocery list."

"The little booklets make excellent souvenirs as a reminder of the film to which 52 students gave their undivided attention—as proved by the lively discussion which followed."

"I doubt if any phase of our curriculum did not profit from the experience of seeing the film."



TECHNICAL

PROJECTION & PRODUCTION NEWS & COMMENT



• **BUSINESS SCREEN** editors who viewed a Cinecolor print of Hills Brothers (coffee) sound movie, *Behind the Cup*, in a recent Midwestern showing were struck by the vast improvement made in this color process in recent months. The severest critic at our Midwestern premiere was the veteran projectionist behind the Simplexes. His enthusiasm after a million-odd feet of sundry color screenings was shared by a small group of grocery concern execs who attended. We haven't seen a print from the new 4,300 copies order of the Jam Handy-produced Chevrolet dealer slidelfilm but this certainly seems to set a new all-time record for color slidefilm prints.

Our World Fair Surveys

♦ In the interest of accuracy, the World's Fair researchers who compiled statistics on projector operation at New York and San Francisco ask this department to inform all comers that the figures have been verified by nearly every concern whose equipment was represented. To the exceptional few who contested our figures because of more or less representation than they thought they actually had we can safely say that every firm was asked to check the figures before publication and in nearly every case *Business Screen's* survey was far more accurate and complete than their own records. This is largely because products were sold to exhibitors through various dealers and used out of the exhibitors' own stock which would make it practically impossible for the screen or projector manufacturer to know about the installation.

Heard in the field

♦ Minneapolis Moline has been added to the list of DeVry sound motion picture equipment users . . . Altec is servicing the Ampro-built Wilding equipments . . . Mills Novelty Company have a new continuous sound projector unit that works like a charm and has so far stood up against some pretty stiff testing. Continuous sound projection equipment needs to be backed up by national servicing . . . then it will be practical for all comers in the department store and general exhibit fields. Manufacturers in every field today know that their worst competitor is generally their own product and policies . . . not the other fellow. His success means that the product is selling and if

yours is any good it ought to be selling equally well . . . and if your marketing and merchandising is working . . . maybe better! In the projector field we don't need a spirit of rivalry except to foster perfection of the product . . . what we need most is a realization of the great and basic selling job to be done in awakening a *national enthusiasm for the medium itself*. The educational field is another shining example of somnambulence (sleep-walking to you)!

In the business field everybody insists on selling the executives already thoroughly sold on the medium—how about getting to the big groups who need the films others would supply if the equipment deadlock were broken? Same thing in education . . . nobody makes the wide range of film subjects still needed because there aren't enough projector-owning customers . . . so there aren't enough projector-owners simply because the enthusiasm

and the films don't exist. Let's do something about it besides chiseling on competition.

Kodak's new Washington plant

♦ A completely equipped developing plant for colored moving picture films is being installed in the Washington, D.C., branch, Eastman Kodak Company officials revealed this month to facilitate service to various governmental bureaus.

Heretofore such films had to be mailed to the Kodak Park plant for processing. Intricate machinery is required.

This brings to five the number of such stations operated by the company. Others are located at Chicago, San Francisco, Hollywood and Rochester.

Washington sources also revealed that Kodak research departments are assisting the Civil Aeronautics Authority in developing a special moving picture camera. It will be used in efforts to increase flying safety.

♦ Rapidly expanding technical facilities of The Berndt-Maurer Corp. have been increased by the addition to the staff of R. Fawn Mitchell, who has been installed as Manager of Precision Film Laboratories. (Precision is a subsidiary of The Berndt-Maurer Corporation.)

In his new capacity he will bring to the present and prospective clients of the laboratory the benefit of his wide technical experience. Previously, Mitchell was Manager of Andre Debric Inc. of N. Y. for two years and of the technical service of Bell & Howell in Chicago.

New Public Address System

♦ THE AMPRO CORPORATION has announced a flexible TRI-PURPOSE PUBLIC ADDRESS SYSTEM which in addition to operating with microphones and phonographs can be used as a powerful auxiliary amplifier with Ampro's low-priced classroom model projectors for
(Please turn to next page)

The new Ampro tri-purpose public address system operates with microphones and phonographs and can also be used as an auxiliary amplifier to serve large audiences with standard Amprosound projectors.



PICTUREPHONE

A radically new departure in sound slidefilm projection equipment—a different principle of design

The Picturephone type of flat construction gives even distribution of sound in the junior models. Case is completely enclosed—no outside doors, grills, or fittings that can admit dirt or moisture. The Picturephone built-in screen and shadow-box make possible a good picture in an undarkened room. Carrying capacity for eight records and films. Records are protected against warping and breaking. S. V. E. Projectors assure the utmost in illumination. Projector is

located on operator's side of case, where it is most convenient. Fourteen other advantages.

★

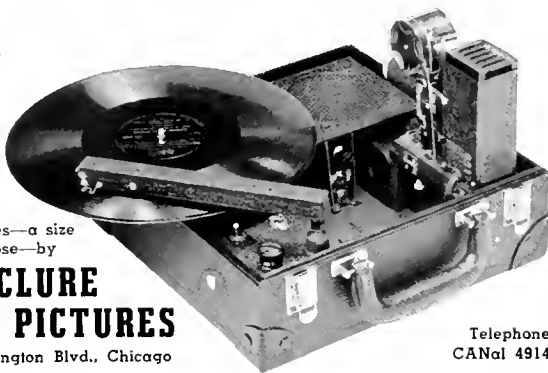
MODEL A PICTUREPHONE is for the largest sound slide film audiences. Twelve-inch speaker—300-watt S. V. E. projector with automatic re-wind. Can be used as public address system. Plays records at 78 and 33 1/3 r. p. m. Outlets for two speakers.

Licensed by
Electrical
Research Products
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patents of
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Made in five sizes—a size
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Fly SAVE TIME
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3 daily flights

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**CHICAGO and
NEW ORLEANS**



Both Directions
Via SPRINGFIELD-ST. LOUIS-MEMPHIS-JACKSON

6 hours 38 minutes

\$44.60 One Way

Save 10% on Round Trip

CHICAGO & SOUTHERN

Air Lines

"The Valley Level Route"

(Continued from previous pages)

audiences up to 10,000 and over.

A complete versatile public address system, this new Ampro public address system is precision built and is typical of Ampro's excellent quality in design, construction, and performance. It includes every convenience and feature desirable in a public address system and in addition, can be used in conjunction with Amprosound projectors where extremely large volumes are desirable. It can be used as a complete public address system with two individually controlled microphones and two phonographs operated by a volume fader control which permits automatic fading from one phonograph to another.

It delivers an undistorted output of 55 watts with less than 5% total harmonic distortion and a maximum usable output of 85 watts. This volume is more than sufficient for large auditoriums and stadiums seating up to 10,000 persons and over. The tone quality is amazingly rich at all levels of operation. Output impedance taps permit the addition of up to eight speakers. A 500 ohm output is provided for use with loud speaker cables to avoid line losses.

A powerful auxiliary amplifier for use with any Amprosound projector is particularly suitable for the low-priced Amprosound classroom and industrial models "X" and "Y". No alterations are required to attach one or two standard Ampro projectors to this remarkable new auxiliary amplifier which will boost the volume output to 55 watts with unusual clarity of sound reproduction. An additional change-over relay is available for automatic fading from one projector to the other.

New All-American Camera Out

♦ A revolutionary new principle in picture taking is embodied in the new All-American Vokar camera announced by Electronic Products Manufacturing Corporation of Ann Arbor, Michigan.

Proper exposure is assured by a clever new device to be known as "Variocoupled Control" which automatically sets diaphragm in proper relation to shutter speed for varying light conditions.

Standard No. 120 roll film provides 12 exposures of 2 1/4 x 2 1/4 inch negative size—ample for album and record use without enlarging. Finely ground and polished Triple Anistigmat color-corrected lenses will be used, with

graduated focusing from 3 1/2 feet to infinity. Shutters will be of proven and dependable compur type with lever release and cable adaptor. Popular prices begin at \$15.00 and up.

ALEXANDER FILM COMPANY BUYS TAD SCREEN ADVERTISING

♦ Announcement was made last month to the editors of *Business Screen* by J. Don Alexander, president of the Alexander Film Co., of the purchase of principal assets of Tad Screen Advertising, Inc., of Dallas, Texas. Prior to the purchase, Alexander had handled most of all theatre screen film advertising production and distribution. Tad was Alexander's largest competitor.

Tad has disposed of its principal assets to Alexander, and Alexander will carry on Tad's business. The assets consist of some \$300,000 in business on Tad's books, with thousands of customers which require about 1,500 film shipments a week. Tad will remain incorporated to assist in the completion by Alexander of existing theatre and advertising contracts.

Also included is the assignment of all Tad's theatre screening agreements—some 1,500 in seven states. All of the activities of Tad will be merged with those of the Alexander Film Co.

Tad's business, assigned to Alexander, will be continued from Alexander's main headquarters in Colorado Springs, as well as Alexander's branch offices in New York City, Chicago, San Francisco, Dallas and Atlanta.

The Alexander Company this year is servicing more than 10,000 clients and has nearly 8,000 theatres under agreement for the display of its short-length commercials, as well as 2,000 screens in 31 oversea countries.

New Baltimore Sound Film Sponsored by Tourist Bureau

♦ STARK FILMS of Baltimore have started on a sound and color Motion Picture of Baltimore . . . The film, which will be one-reel in length, will take at least six months to produce and will include highlights of Baltimore's historic, educational and industrial advantages. It is sponsored by the Tourist Development Bureau of the Baltimore Association of Commerce and distribution will be free to any interested group of 25 or more throughout the world.

THE PROBLEM OF PROJECTION SERVICE

(from the article by George H. Cole, continued from last issue)

♦ After months of close observation and continual check-ups, it was found that where the Industrialist contracted with a reputable and experienced motion picture service organization, he insured himself one hundred per cent results and returns on his initial picture production investment. His time off the screen due to film or equipment trouble can be counted in hours, whereas those Industrialists who would not, or did not avail themselves of this service add their time of non-productive operation by number of days. To this non-productive idleness of money invested in equipment and the initial picture production must be added the cost of equipment parts, replacing damaged parts that became in-operative due to inexperienced handling and operation. On top of which must go the cost of many additional prints that had to be purchased, but would not have been necessary had the whole program been turned over to an experienced picture service organization.

To this additional costliness of not having equipment and films properly maintained, can be added the loss of prestige and consumer interest. To this must also be added the consumer's disappointment in not getting something promised him as indicated by the motion picture set-up, which in turn reacts upon him psychologically insofar that if the firm can't live up to one tentative promise they most certainly can't live up to the others.

THEATRE QUALITY A NECESSITY

People as a whole are so sound conscious, and motion picture educated, that if an Industrialist's show is not comparable to that given in a theatre, he alone suffers. Not only by loss of prestige, but also monetary loss in that his whole motion picture program investment will not produce results. This is a fact, not only insofar as continuous or automatic projection is concerned, but applies also, with greater weight where straight or manual projection and sound reproduction is used to educate thru entertainment, a seated audience. Straight or manual projection should only be handled by and through an organization special-

izing in thoroughly trained projectionists as well as having available for the Industrialist's use a staff of expert engineers and technicians.

PROJECTION SERVICE REAL ECONOMY

The Industrialists who used their service in putting over their motion picture program at the World's Fair know from actual experience that it is far cheaper to use this service, than gamble on their own employees who know practically nothing about motion picture projection, or others who know less.

It therefore behooves all Industrialists contemplating motion pictures in their sales programs, to ponder well the hows and whys of the picture's ultimate presentation and showing to their consuming audience. Yes, even before the writing and okaying of their script.

SOUTHERN AUDIO-VISUAL MEETING HELD FOR THIRD YEAR

♦ For the third successive year, the Southern Conference on Audio-Visual Education held its regular fall meeting at the Biltmore Hotel in Atlanta, Thursday, Friday and Saturday, November 16, 17 and 18.

The rich and varied program included a number of prominent leaders in the field of Audio-Visual Education throughout the nation who participated in the discussion of vital topics during the Conference. Open forums, round-table and panel discussions were other prominent features. Interesting and attractive exhibits of motion picture, radio, sound recording, and television were displayed.

Klein joins Ganz organization

♦ HERBERT KLEIN, formerly in charge of contact for the commercial film department of Pathe News, has joined William J. Ganz Company, producers and distributors of commercial films, as account executive.

W. Halsey Johnson to New York

♦ W. Halsey Johnson, sound slidefilm supervisor in charge of Detroit production for the Jam Handy Organization has been appointed creative contact executive in the New York production unit of the company.

SELECTED GUARANTEED CIRCULATION

2,000,000

Consumers in selected audiences at a cost of \$1.00 or less per exhibition.

1,000

Of our local Y.M.C.A.'s give unequalled national coverage for obtaining the most desirable audiences.

8,000

Exhibitors—clubs, churches, high schools, colleges, industries, and community groups owning their own 16mm sound equipment are now looking to us for their film programs.

Cooperative sponsors using our Services (Partial List)

Armour & Company	The Great Atlantic & Pacific Tea Co.	National Carbon Co.
Bakelite Corporation	General Food Sales Co., Incorporated	Roquefort Association
Crane Company	The Firestone Tire & Rubber Co.	Standard Oil Company of New Jersey
The B. F. Goodrich Co.	Greyhound Lines	Western Electric Co.
	Metropolitan Life Ins. Co.	Weyerhaeuser Sales Co.

Detailed Information on Request

MOTION PICTURE BUREAU

DIVISION OF NATIONAL COUNCIL Y. M. C. A.
 NEW YORK CHICAGO SAN FRANCISCO
 347 Madison Avenue 19 S. LaSalle Street 351 Turk Street



The Kentucky Derby—have you ever seen it? And then go to Loew's Louisville Theatre in the evening? It is one of the show places of that renowned city. "LOEW'S AND UNITED ARTISTS" is a tribute to Louisville's progress. Built in 1927 at a cost of about \$2,000,000, it seats 3,000 people. Completely air conditioned, it caters to a discriminating clientele. Of course, "Loew's and United Artists" uses a Raven Screen.

No greater tribute to product quality can be offered any manufacturer than constant repurchase by experts. And Loew's purchases RAVEN SCREENS exclusively. Raven's amateur screens incorporate the same fine qualities that professionals demand. There is a Raven Screen for every purpose, for Raven makes the most varied line of fabrics, sizes, and mounts. Write department 9 for complete information and descriptive folder.

RAVEN SCREEN CORPORATION



314-16 EAST 35th ST. N. Y. C.



A New Series of
16 MM SOUND-ON-FILM
COLOR CARTOONS

Exclusive
COMMERCIAL SPONSORSHIP
Available

These one reel color cartoons possess 100% audience appeal and are a basic factor in building up strong programs. The series consist of 11 pictures with titles that include: The Merry Kittens, Parrotville Fire Department, Spinning Mice, The Rag Dog, and Scottie Finds a Home.

Send for catalog of over 1500 subjects for rental or sale.

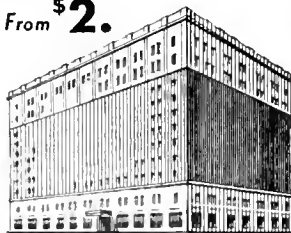
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35 West 45th Street New York

POPULAR
Hotel FORT WAYNE

In addition to the superior accommodations at the Fort Wayne, guests enjoy a superb location in a residential community, yet convenient to the business districts. Hotel Fort Wayne provides economy without sacrifice of comfort or location.

300 ROOMS EACH WITH BATH

From **\$2.**



DETROIT

SHOWING THE SLIDEFILM

♦ The simple mechanism of sound slidefilm equipment requires little operating knowledge. The ease of operation makes the machines practically foolproof but there are a few tips which might be passed on to the user to assure perfection of performance.

1. THE SCREEN WALL should be free from all outside light, though the rest of the room need not be totally dark.
2. THE SCREEN should be large enough to comfortably accommodate the size of picture attendance requires.
3. SEATING should be arranged at both sides and in front of the projector, never behind it.
4. THE PROJECTOR is best located at a right angle to the screen and upon a firm base far enough from the screen for full focus.
5. ELECTRIC CURRENT (whether AC or DC) should be ascertained in advance, to set the current switch, and check the availability of a close outlet.
6. SOUND SWITCH should be turned on first in order that the tubes have ample time to warm up.
7. LOAD FILM into the projector with extreme care, seeing that sprocket-holes are properly engaged.
8. THE FOCUS should be secured on focus frame before turning to title frame. After turning to title frame turn off projector light.
9. THE NEEDLE (half-tone) should be replaced for each side of record, and should never be re-used once it has been removed from pick-up.
10. TO TEST SOUND draw finger over needle point and turn up volume. You will hear the friction in the loud-speaker when tubes are warm.
11. TO START SHOW slide needle easily into outside groove of record and with the first introduction of sound switch on the projector light.
12. TO SYNCHRONIZE film and record each picture should be snapped on quickly at the sound of the bell.
13. CHANGING THE RECORD should be done while the last picture in part one is still on the screen. A pocket flashlight is helpful to needle change.
14. TO END SHOW leave last picture on the screen until the music ends, then turn off projector and lift needle from record with care.
15. REWIND FILM as soon as showing is finished. First run through a chamois to clean and then rewind, handling by outside edges only.
16. PRACTICE SHOWINGS should be made of each new film before an operator is able to give an expert showing to an audience. No one picture in the slidefilm should ever be left in the lighted projector for more than one minute at a time. And film should never be wound by pulling the roll tight in the hands as this may scratch the film.



HEAT

dries out your film. VapOrate lubricates your film internally to resist heat.

AVOID

EYE-STRAINING PUNISHMENT from SCRATCHES, SPOTS and STAINS.

Make looking at your pictures a pleasure for yourself and your friends.

VAPORATE

FOR BETTER PROJECTION AND LONGER FILM LIFE

VAPORATE CO., Inc.
New York, N. Y.
130 W. 46th St.

BELL & HOWELL CO.
Chicago, Ill.
1801 Larchmont Ave.
Hollywood, California
716 No. LaBrea

KODACHROME SLIDEFILMS

35mm * 16mm

Silent or Sound

Geo. W. Colburn Laboratory
1197 Merchandise Mart Chicago

PROJECTION SERVICE

A COMPLETE MOTION PICTURE DISTRIBUTION SERVICE

In all phases for Theatrical and non-theatrical pictures. The non-theatrical service includes supplying projectors, screens, operators, etc., and transportation.

King Cole's Sound Service, Inc.

203 East 26th Street, N. Y. C. Lexington 2-9850
Local operating points in upper N. Y.—N. J. and Conn.

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16mm. MOVIE PROGRAMS INDIVIDUALLY PLANNED AND PREPARED FOR YOUR OWN ORGANIZATION

Information upon request

NATIONAL FILM PROGRAMS, INC.

342 Madison Avenue New York City



An ultra-modern hostelry in the heart of Chicago



Bismarck HOTEL *chicago.*

Emil Eitel - Karl Eitel - Roy Steffen

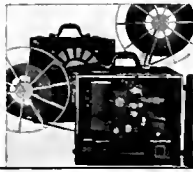
SEE/ALL-PLAY/ALL UNIVERSAL 16 SOUND PROJECTOR MM

HAS EVERYTHING!

• LOW PRICE • FOR SOUND OR SILENT FILMS • FOR PUBLIC ADDRESS OR PHONE • FULL POWER AMPLIFICATION • 12" HEAVY DUTY SPEAKERS • REELS TO 16" • REVERSE ACTION • STILL PICTURE CLUTCH • CENTRAL OILING • PERMANENT CARRYING CASES • LICENSED—WARRANTY

Low in cost, Universal 16MM Sound Projectors offer you all of the important new features. Four models. For all purposes. Simple to operate. Economical to maintain. Licensed. Guaranteed.

**UNIVERSAL
SOUND PROJECTOR DIV.**
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New York Office—1600 Broadway



Coming Events

Feature articles of unusual interest scheduled for early issues of *Business Screen*.

* * *

II. THE FOOD INDUSTRY

Second of a series of articles on the use of motion pictures and slidefilms in major industries.

* * *

"TRADE FOLLOWS THE FILM"

by *Adolphe Roberts*

* * *

LIFE INSURANCE & FILMS

A thorough survey of present and future opportunities.

* * *

THE ADVERTISING AGENCY & COMMERCIAL FILMS

* * *

MOTION PICTURE SUBJECTS ON THE "BEST SELLER" BOOKSHELF

Reserve your copies now

BUSINESS SCREEN

20 N. Wacker Drive • Chicago

THE STORY'S THE THING!

♦ Whether it is slide or motion a film is only as good as the story it tells. And the writer is only as good as his experience. That's why a writer with theatrical experience who has a Hollywood background in both the entertainment and industrial film fields—plus a workaday knowledge of directing and editing techniques—is worth considering for your creative staff. Add him to it and you add energy, enthusiasm, sustained effort and a fresh approach. *Box 9, Business Screen Magazine, 20 N. Wacker, Chicago.*

THE MOTION SLIDEFILM

• ENABLING BUSINESS ORGANIZATIONS to include slidefilm showings on their 16 mm. or 35 mm. motion picture programs without need of extra equipment and to feature action demonstrations along with still pictures, the Jam Handy Organization has developed a deluxe type of slidefilm called the "motion slidefilm."

As its name indicates the motion slidefilm consists of still photographs, drawings or diagrams reproduced on motion picture stock plus such action scenes as add to the effect. It was evolved more as a convenience to owners of motion picture projectors rather than as a hybrid form of motion picture.

REQUIRES NO MANUAL OPERATION

Motion slidefilm sponsors, for example, find the film sound track an automatic substitute for the operator who shifts scenes in time with a disc transcription when showing conventional slidefilms. Gone is the gong, which notifies the slidefilm projectionist to change frames, together with the changeover that creates a break in the program after one side of the record has been run. The motion slidefilm, moreover, maintains a constant image on the screen without the upward movement that occurs when frames are shifted in the ordinary slidefilm projector.

Another asset of the motion slidefilm lies in the fact that the still part of the presentation can be relieved of most of its stillness. Dolly effects are used freely, for example, to pull up one section of a still photograph or a few words of screen text for full-screen emphasis. Panoramic treatment will move the "still" slowly across the screen. Used in conjunction, dolly and pan shots allow an audience to study a diagram as a whole then focus on individual features of it.

FACILITATES RETOUCHING PROCESS

Because still photographs, unlike motion picture film, can be retouched for best effect, they are a superior means of picturing a great deal of product information. This is considered particularly true when the sponsor wishes a step-by-step presentation of a series of sales points. Often action is distracting rather than an aid to understanding.

Using still photographs, the motion slidefilm owner may include branch factories and distant subjects in the picture with little added expense. Motion picture footage may be borrowed from older pictures for demonstration purposes and action-proof scenes may be shot especially for the purpose. Library stock shots may be interspersed to give flow to the showing.

To spice the picture with novel scene transitions, the motion slidefilm producer dips into the bag of optical treatments, including wipes, dissolves and fades, without adding materially to the cost. Titleboard dolly and pan shots often create spectacular effects that would be prohibitive to shoot on location. For instance, the titleboard camera can provide an illusion of rising to an upper floor window of a tall building as a prelude to the view inside.



STOP SHOWING SCRATCHED FILMS

Don't be deceived because you don't notice the scratches. Others do! Scratches are there—the result of normal usage. And scratched film means shabby screenings.

Only **Recono** can remove scratches, abrasions, rain and buckle from 16mm and 35mm film. The cost is nominal.

Keep your films like new by sending them to us for rejuvenation.

WRITE FOR FREE TRIAL OFFER

AMERICAN RECONO, INC.

245 West 55th Street + New York



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BLACK & WHITE & IN COLOR

Photo Sound
Division of **SARRA, Inc.**

Whitehall 7696 + 16 East Ontario Street + Chicago

For "DRAMATIZED SELLING"

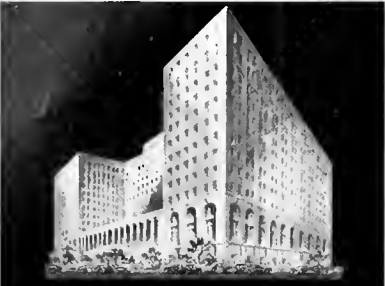
in sound slidefilms or in live talent plays, written and produced to fit your needs . . . wire, phone or write.

PAUL HARRIS PRODUCTIONS

440 So. Dearborn Street Harrison 3986
Chicago, Illinois

and the following:

DOWLING & BROWNELL, 6625 Romaine Street, Hollywood, California. (See page 28)
THE JAM HANDY ORGANIZATION, 2900 East Grand Boulevard, Detroit. (See back cover advertisement)
BURTON HOLMES FILMS, INC., 7510 North Ashland Avenue, Chicago, Illinois. (See page 24)
INDUSTRIAL PICTURES, INC., 4925 Cadieux Road, Detroit, Mich., also New York, Hollywood. (See p. 4)



"Aristocrat of Hotels"—The Drake is distinguished for the spacious luxury of its rooms, the excellence of its cuisine. Yet tariffs are always moderate.

Under the Same Management as

The Gotham NEW YORK CITY	The Blachstone CHICAGO
The Evanshire EVANSTON, ILL.	The Town House LOS ANGELES
Bellevue Biltmore BELLEAIR, FLA.	

A. S. Kirkeby, Managing Director

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Lake Shore Drive • CHICAGO



Uncle Sam

RECOMMENDS

HOT SPRINGS

NATIONAL PARK »»» ARKANSAS

FOR HEALTH

Controlled by the United States Government to prevent exploitation of their amazing curative properties, the 47 effervescent Hot Springs are recognized by eminent medical authorities for use in treating energy sapping organic and nervous troubles - and Uncle Sam has erected a \$1,500,000 hospital at Hot Springs to care for service men afflicted by these ills. Drink and bathe in the waters for new youth and vitality.

MAJESTIC

HOTEL, APARTMENTS & BATHS

Make the Majestic Hotel your home while in Hot Springs - a wide choice of pleasant accommodations from single rooms, with or without bath, to delightful 2, 3, and 4 room apartments - Government supervised bath house in connection with the hotel. Surprisingly low rates from \$1.50





Write For Free Booklet To
R. E. McEochin,
Manager



Direction - SOUTHWEST HOTELS INC., FRANK M. FANNIN, Vice Pres. and Gen. Mgr.

THE FILM FORUM

(Continued from page 4)

crease their budget allotments for literature and displays, newspaper, radio, motion pictures and other advertising which ties in their story with the FIA home ownership plan.

NO DIRECT ADVERTISING

Along with this general policy, the FIA hopes to encourage the production by commercial sponsors of suitable films in the building, finance, and allied fields which will be acceptable to the commercial theatres of the country. Naturally, such films would have to be devoid of direct advertising, but it is felt that from an indirect or institutional point of view this field offers tremendous potentialities for the building industry. In considering these potentialities, sponsors of industrial films can well consider that the housing market today is a mass market and not a class market. In the years 1935 and 1936, 53.3 per cent of the families in urban and non-farm communities received an income of between \$1,000 and \$2,500 per year. Obviously this market does not only represent the vast housing market but the vast motion picture market as well. Films which illustrate that homes suitable for the average income family are now available, and incorporate with their design construction and equipment the latest products of American industry will be of direct personal interest to the large majority of the customers of the motion picture theatres of the country. On the basis of its past experience the FIA has found that non-dramatic films having a plain, honest and straightforward tale on the subject of housing have been highly acceptable not only to the public but to the distributor. The FIA feels today that such industries and trade associations interested in long time planning and general overall stimulation of the housing market have an excellent opportunity to capitalize on the groundwork which has already been laid. If such films are intelligently and thoughtfully produced and approved by the FIA, the Federal Housing Administration will make every effort possible to encourage their acceptance in the commercial theatres of the country. The FIA naturally feels that it has a triple responsibility. The FIA feels that sponsors should be assured of some meas-

ure of success in the release of their productions. It is, therefore, offering to commercial sponsors interested in this type of film, the services of its Motion Picture Section for whatever advice and service may be requested. In addition, close contact will be kept with distribution facilities of the country so that when the ultimate product is achieved it will be the result of a cooperative effort upon the part of the sponsor, the Federal Housing Administration, and the distributor. In this case the FIA will be acting as the middle man whose sole profit will be the encouragement of the solution to a pressing national need. The fact that the construction of over 500 new low-cost homes is being undertaken in the country every working day at the present time leads us to believe that within a short time housing will become an even more vital subject of interest to motion picture patrons.

SHOULD HAVE WIDE APPEAL

Granting that considerable production may be accomplished, the FIA feels that it would be safe to estimate that such films could achieve theatrical distribution in an average of 5,000 commercial theatres throughout the country, to estimated audiences of fifteen to twenty million people. If this can be achieved, of course, the per capita cost to the sponsor will be infinitesimal, especially when we estimate that the cost of such films would in all probability not exceed \$25,000 including the prints. An important corollary of course to be kept in mind when considering such production, is that the rate of obsolescence on this type of film is much lower than on the average film designed for showing in commercial theatres.

George T. Van der Hoef, Chief, Radio and Motion Picture Section, Federal Housing Administration, Washington, D.C.

Housing In Our Time

♦ A new twenty-minute sound motion picture produced for the Informational Service Division of the United States Housing Authority brings to the screen a fascinating document of the modern American housing problem in *Housing In Our Time*.

The film explores present slum conditions and then describes how local housing authorities function in cooperation with the USHA, finally analysing the benefits of public housing to labor, industry and the taxpayer.



A PERFECT SETTING

for your

FALL SALES CONVENTION OR TRADE EXHIBITION

★ Home of Chicago's famed Civic Opera House, of the superb Civic Theater and of the modern exhibition halls of the Lighting Institute, 20 North Wacker Drive offers a setting of unlimited possibilities for fall sales meetings, conventions and trade exhibitions of all sizes and character.

For example, the 3800-seat auditorium and palatial lounges and lobbies of the Civic Opera House have accommodated many thousands of persons attending newspaper cooking schools, trade gatherings, public broadcasts and many other kinds of public exhibitions. National business organizations have staged dealer meetings and other types of company gatherings in the finely appointed 870-seat Civic Theatre. In both theatres, extensive stage facilities and the most complete equipment of any auditorium in the country have served to enhance dramatic playlets, product presentations, and other types of modern business showmanship.

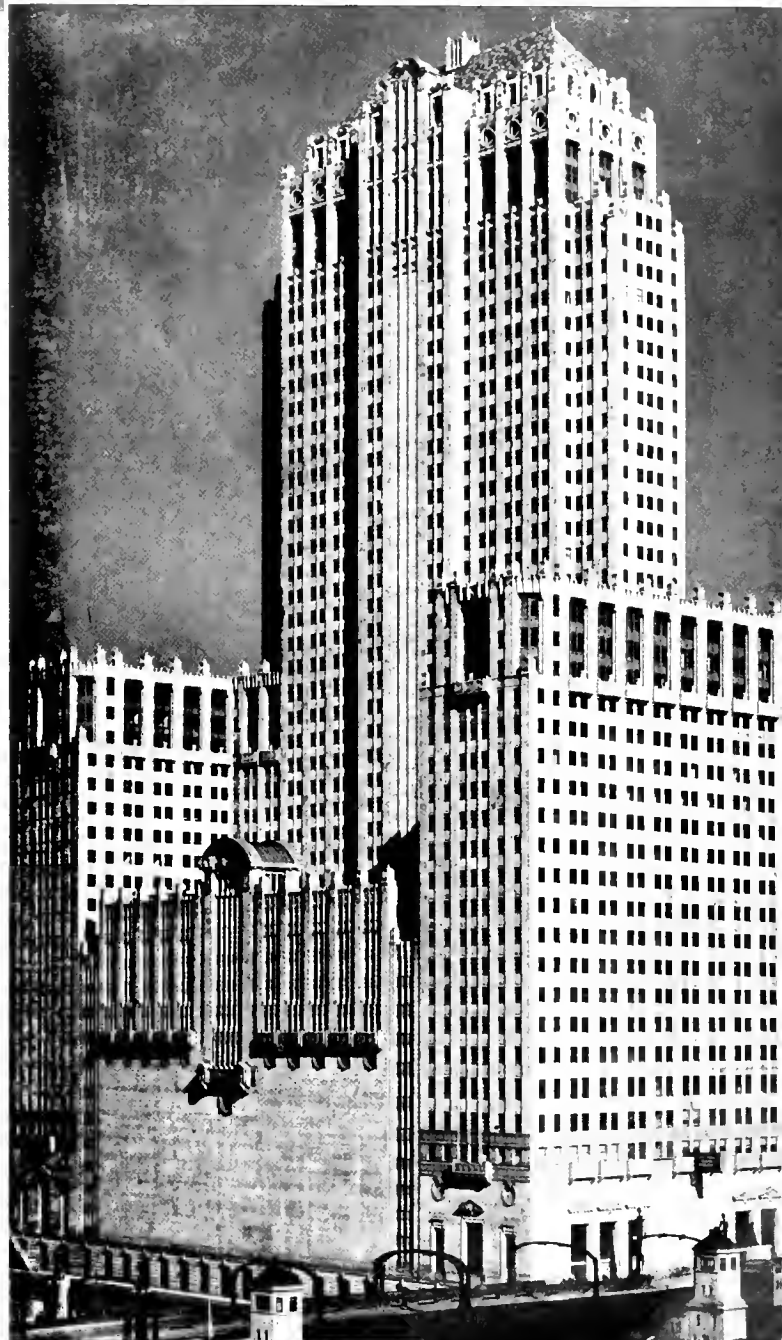
On other floors of 20 North Wacker Drive permanent exhibition areas have been reserved together with the most modern office facilities. Popular priced restaurants are available for the convenience of employees and visitors. Transportation to all parts of the city is available by elevated, surface and motor coach lines and two of Chicago's largest rail terminals are within a few minutes walk. Within the walls of 20 North Wacker Drive every function of modern business can be accomplished.

ORGANIZATIONS MEETING AT 20 NORTH WACKER DRIVE

<i>Standard Oil Company of Indiana</i>	<i>Morris B. Sachs Company</i>	<i>State of Illinois Medical Assn.</i>
<i>Chicago Herald-American</i>	<i>Westinghouse Electric Company</i>	<i>All-State Insurance Co.</i>
<i>The Electric Association</i>	<i>Advertising Typographers</i>	<i>University of Pennsylvania</i>
<i>Stewart-Warner Company</i>	<i>National Broadcasting Co.</i>	<i>Propeller Club</i>
<i>Hart Schaffner & Marx</i>	<i>Drama League</i>	<i>Liberty Mutual Insurance Co.</i>
		<i>Lions Natl. Convention</i>

YOUR OFFICE HEADQUARTERS

Modern office facilities of all sizes and costs are available in the forty-two stories of 20 North Wacker Drive. The unusual advantage of light and air from all sides because of the absence of surrounding structures is an outstanding feature... efficient service by a well trained service staff is another. A tour of inspection may be arranged without the slightest obligation. Address inquiries to the offices of the president, Mr. J. C. Thompson.



20 NORTH WACKER DRIVE

THE · CIVIC · OPERA · BUILDING

WASHINGTON BOULEVARD & WACKER DRIVE · CHICAGO

An Outstanding Example of

SELECTED THEATRICAL DISTRIBUTION

The Sun Oil Company's

"MORE POWER to YOU"

The Sun Oil Company's "MORE POWER TO YOU" was shown in 859 selected cities and towns in the eastern half of the United States and Ontario in 1760 theatres to 2,866,001 theatre patrons.

A national organization, operating continuously and exclusively for Jam Handy distribution customers, is set up to put suitable pictures before theatre audiences, either sectionally or nationally. Provided your picture may be edited for theatrical appeal, you can have screenings in the markets where you want them.

Sponsored Reels

More than 6000 theatres are available for **SELECTED** theatrical distribution programs.

Minute Movies

As sales representatives for General Screen Advertising, Inc., we can place "one-minute movies" in the programs of approximately 8400 theatres.



The JAM HANDY Organization

Sales Meetings • Slidefilms • Talking Pictures • Convention Playlets

19 West 44th Street
Vanderbilt 6 6290

★ **Hollywood**
7046 Hollywood Boulevard
HEmpstead 5809

★ **Chicago**
35 East Wacker Drive
SIAre 8758

★ **Detroit**
2900 East Grand Boulevard
MAdison 2450

★ **Dayton**
702-3 Mutual Home Building
ADams 5206

Business & Entertainment



103

IN THIS ISSUE: FILMS for the FOOD INDUSTRY
MAJOR 1940 CAMPAIGNS FEATURE NEW PICTURES

The Verdict of a Consumer Jury May Be Quite Unfair . . .

**But that won't help you if it is
directed toward your products!**

PROOF

If you want proof that Caravel
Plans get results, check with

American Can Company
American Machine and Metals, Inc.
The Bates Manufacturing Company
Wallace Barnes Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
Cadillac Motor Car Division
of General Motors Corp.
Calco Chemical Company, Inc.
S. H. Camp & Company
Cluett, Peabody & Company, Inc.
Congoleum-Nairn, Inc.
Dictaphone Corporation
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
National Biscuit Company
National Lead Company
Raybestos-Manhattan, Inc.
Socony-Vacuum Oil Company, Inc.
Swift & Company
Talon, Inc.
The Texas Company
U. S. Industrial Alcohol Company

OR ANY OTHER CARAVEL CLIENT



When the women of America begin to demand that the
claimed superiority of a product be proved by test, it's
time to do two things—and do them quick . . .

— Make advertising more believable, as
the majority of advertisers are now doing

— Enlist the most powerful corrective me-
dium available and present the truth in
pictured demonstrations, factually, dra-
matically, convincingly.

If your product can stand the white light of a motion
picture promotion, we can show you how to reach millions
of present and future consumers—parents, teachers, grade-
school children, high-school pupils, college students—
and influence them favorably!

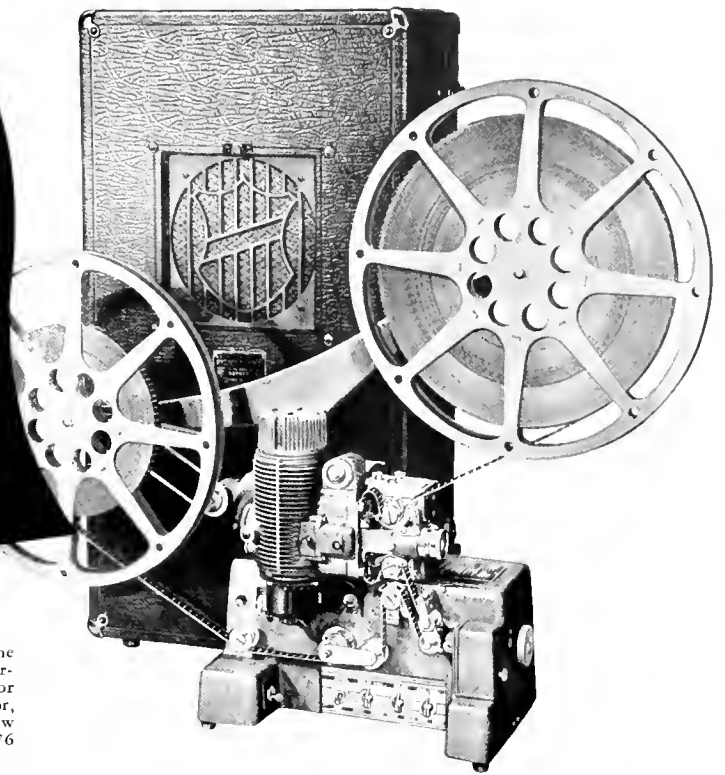
Write for details—let us explain how this Caravel Plan
applies specifically to your company, to your product.
Or better yet, name a time when we can frankly discuss
the plan with your sales executives—either in your offices
or in ours.

CARAVEL FILMS

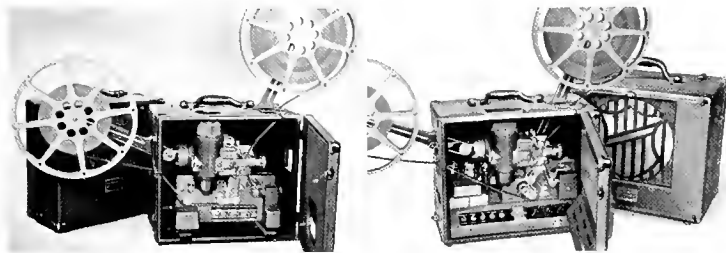
INCORPORATED

New York • 730 Fifth Avenue • Tel. Circle 7-6112

You MUST Meet
Theater Standards!
You CAN with
Filmosound
PROJECTORS



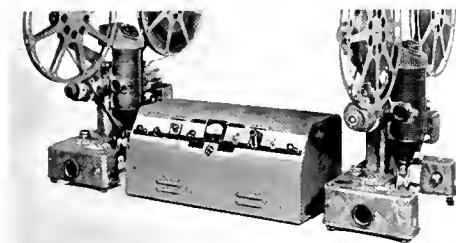
FILMOSOUND "COMMERCIAL" (right) is a compact, single-case projector offering the utmost in convenience and simplicity of operation for the busy salesman. It provides uninterrupted three-quarter-hour showings of theater quality in salesroom, show room, hotel room, or moderate-sized auditorium. Has 750-watt lamp, powerful amplifier, speaker-hiss eliminator, "floating film" protection, and provision for using microphone or phonograph turntable. New low price.....\$276



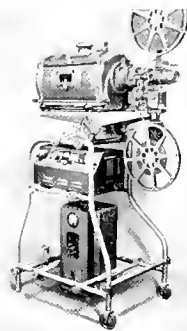
FILMOSOUND "ACADEMY" is the same as the "Commercial" except that (1) it is in two cases, one enclosing the projector for extra-quiet operation, the other housing the speaker; (2) it projects both sound and silent film. With cases, only.....\$298

FILMOSOUND "MASTER"—a powerful 16 mm. sound film projector for serving larger audiences. Offers the wide range of services of the "Utility," plus even greater audience handling capacity.....\$410

FILMOSOUND "UTILITY" (not illustrated) offers all the features of the "Academy," above, plus greater picture illumination, greater sound volume, clutch permitting still picture projection, and reverse lever for repeating sequences. Now only.....\$369



FILMOSOUND "AUDITORIUM" combines ready portability with capacity to serve very large audiences. Either one or two projectors are controlled from panel on amplifier—instantaneous changeover to avoid program interruptions. From.....\$875



FILMOARC is the most powerful of 16 mm. projectors. It employs the automatic, electric-arc type of illumination used by movie theaters. It provides such screen brilliance and ample sound volume that it can be used in largest auditoriums where 35 mm. equipment was formerly necessary. From \$1500.

MR. and MRS. AMERICA go to the movies 70 million times a week. And when they see your business film, they'll expect pictures and sound of theater-like quality. That's what you *must* give them, if your film is to be a sales success.

So choose Filmosound Projectors and make *sure* your film is brought to the screen with brilliant, rock-steady pictures and faithful, full-range sound reproduction. Choose Filmosounds and be *certain* of programs uninterrupted by embarrassing mechanical breakdowns. Choose Filmosounds and *know* that you will get lasting, dependable service. For Filmosounds are precision-made by the makers, for 33 years, of Hollywood's professional movie equipment.

There is a Filmosound or Filmo Silent 16 mm. Projector for every business need. Please write for details. Bell & Howell Company, Chicago; New York; Hollywood; London. Est. 1907.

"HOW MOVIES TELL AND SELL" is an interesting new folder every executive should read. Mail coupon for your **FREE** copy.



BELL & HOWELL COMPANY
1808 Larchmont Ave., Chicago, Ill.
Send free folder, "How Business Movies Tell and Sell." Include details on Filmosound business film projectors:

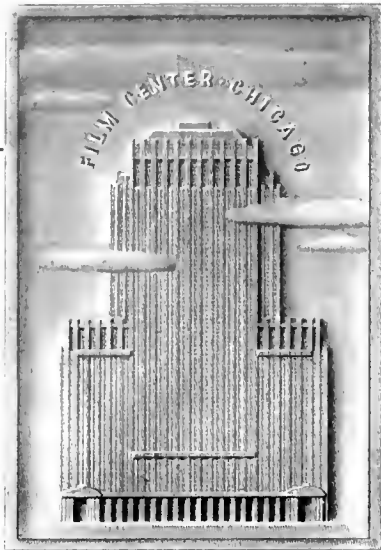
"Commercial" "Academy" "Utility"
 "Master" "Auditorium" Filmoarc

Name.....
Company.....
Address.....
City.....
State.....

PRECISION-MADE BY
BELL & HOWELL

C A M E R A • E Y E

News and Comment on Recent Happenings in the Active World of Commercial and Educational Films



Business Screen

THE MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS

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VOLUME TWO • NUMBER THREE • 1940

• Business Screen Magazine, issued by Business Screen Magazines, Inc., 20 N. Wacker Drive, Chicago, on January 15, 1940. Editor, O. H. Coelln, Jr.; Associates, R. C. Danielson; Robert Seymour, Jr. New York offices: Chanin Building, Phone Murray Hill 4-1954. Jack Bain, Eastern Advertising Mgr., *Acceptance under the Act of June 5, 1931, authorized February 29, 1939*. Issued 8 times annually plus 4 special numbers. Subscription: \$2.00 for 8 numbers. Foreign: \$3.00. 50c the copy. Publishers are not responsible for the return of unsolicited m.s. unless accompanied by stamped, self-addressed return envelope. Entire contents. Copyright, 1940, by Business Screen Magazines, Inc. Trademark Reg. U. S. Patent Office.

• THE AUTOMOTIVE INDUSTRY spends plenty each year to give the public the best that's in its engineering laboratories and design shops. For years, too, a top-ranking customer of the commercial film studios, the motor car industry has used practically every type of visco-sound presentation. So when a top-flight general sales manager for one of the Big Three speaking before a recent meeting of the New England Sales-Management Conference sponsored by the Boston Chamber of Commerce mentioned films, this department listened attentively.

"Today," he said in part, "with highly competitive sales programs, it is necessary to not only tell salesmen what to do but *how* to do it. In this respect I have found motion pictures and slide films of inestimable value."

The Truckers Need Films

♦ When is the trucking industry going to find out about films? Every time we read one of Fruehauf's present institutional newspaper advertisements on behalf of the truckers, we imagine the same copy transposed into film. A great dramatic story is there for the telling and one which would get over to American business groups and motorists far more of the truth than cold type and competitive interests of the newspaper page would ever permit a conservative advertiser. Think it over. American Trucking and Fruehauf executives!

Notes on Color

♦ Carroll Dunning sends this department a new sample of three color processing for which Dunningcolor is now set up. The color screened beautifully with remarkable faithfulness in detail and register as well as trueness in shading.

Mr. Dunning's words on the improvement of 35 mm slide-film results from Kodachrome "stills" are worth repeating:

"The way to improve them," he says, "is to see that the 'stills,' if possible, are shot with absolutely flat lighting. So many Kodachrome users try to get 'arty' with cross-lighting and back-lighting and in consequence bump up the original contrast too much. They do not realize that color of itself makes the character stand out and that they are only impairing their color gradations when they have burnt out highlights and empty shadows."

This Is "Scented" Too

♦ The current "wave" of scented newspaper advertisements is old stuff in the commercial

film business. Last year Hills Brothers gave their San Francisco World's Fair theatre a periodical dousing of coffee odor while the all-Cinecolor feature *Behind the Cup* was unreeling. Coty's might have done the same thing at showings of *Symphonies in Fragrance* at A World of Tomorrow; what could be more natural than the tantalizing odor of broiled steak at a Swift or Armour show? Such goings on are positively out for the American Agricultural Chemical Company, but we want to hear the tardy husband roll in at three ack emma with good cheer emanating from every pore while he tells the little woman that he's just been down to the lodge seeing that new Hiram Walker feature.

Memo to Chris Sinsabaugh

♦ Say, Chris Sinsabaugh, we'd like to see your swell "auto-biography" "*Who, Me?*" made into a picture sponsored by the automobile trade groups. The historic era through which you have travelled your observant way should mean something to every American. Why not, then, take this message to every cross-road hamlet with a really fine unhokey "cavalcade of American industrial ingenuity?"

The Audience Decides

* For the benefit of sound-offs who deplore "commercial films" in entertainment theaters for the consumption of movie industry trade papers, we'll simply pass on the point-of-view of one exhibitor who operates a good-sized neighborhood house in the Midwest.

"I'm against advertising films that try to 'high-pressure' my customers with selling. I generally can tell what they like or don't like by an immediate reaction. We've played sponsored reels for many years and nowadays the ones we get are generally so good our people look upon them as an extra helping of dessert.

"Straightforward advertising has to be at least as clever as a good radio show to get by with my folks. Color cartoons, incidentally, have been most welcome."

—O. H. C.

Vocational Training Tip

♦ Bob Burns and Lyle Spencer, two bright lads with a good idea, run an organization called Science Research Associates in Chicago. Their specialty is telling young America how to make a living and we think they're missing a good bet by not looking into opportunities for vocational training film material. Incidentally, their findings on jobs and the jobless would make excellent film material for some social-minded industrialist to sponsor for the benefit of all young America and some easy-to-take wisdom for labor organization.

Frigidaire Prevue

♦ One of the real pleasures in starting a new year comes with attendance at a good, fast-moving sales prevue such as the one Frigidaire staged for Chicago and Midwestern folks in that city recently. Technicolor films by Jam Handy, including one honey on the importance of food, highlighted the program. The dramatizing of the 1940 model ranges and refrigerator was also especially well handled, we thought, and the manner in which the show held the interest of the hundreds in attendance was a real tribute to this kind of modern business showmanship.

The lunch was good, too.

LEADING FILM PRODUCERS RECOMMEND DA-LITE SCREENS

*"We Use and Recommend
Only* **DA-LITE** *Screens"*



R.L. BUCKINGHAM
PRESIDENT

BUCKINGHAM & ASSOCIATES, INC.

35 EAST WACKER DRIVE • CHICAGO, ILLINOIS



"For our sales training slidefilms which visualize the Dartnell-Brobeck step-up sales plan and for our regular slidefilm and motion picture productions, we use and recommend only Da-Lite Screens.

"We recognize that a good screen, which presents each picture at its best, is an important factor in the success of any film — as necessary as good photography and careful direction. That is why we have sold Da-Lite Screens exclusively ever since our organization started."

The above endorsement by Mr. Buckingham is significant evidence of the superior projection qualities of Da-Lite Screens. When you choose Da-Lite equipment for your business films, you benefit from 30 years of specialized experience in screen manufacture. You receive time-proved projection qualities, advanced features that make for greater convenience and quality workmanship—so essential to long economical service.



**DA-LITE SCREENS HELP "THE SALE"
WITH BRIGHTER, CLEARER PICTURES**

The Da-Lite Challenger Screen shown above is an integral part of the "kit" recommended by Buckingham & Associates for showing the talking slidefilms which constitute the Dartnell-Brobeck step-up sales plan. The Challenger consists of a roller mounted Da-Lite Glass-Beaded Screen in a metal case to which a tripod is pivotally and permanently attached. It is the only screen with square center rod which prevents twisting and assures perfect focus of the entire picture. It can be set up anywhere in 15 seconds. Among the many prominent companies which have purchased the Challenger for showing the Brobeck step-up sales films are Crane & Co., International Business Machines, Johns-Manville Co., Johnson Wax Co., Kroger Grocery & Baking Co., Pennsylvania Railroad Co., Union Central Life Insurance Co.

FREE DATA BOOK

Mail Coupon Now!

DA-LITE SCREEN COMPANY, Inc.
Dept. 12B, 2723 N. Crawford, Chicago, Ill.

Without obligation to us send your free 48 page book on screen surfaces, sizes and mountings and name of nearest Da-Lite Screen dealer.

Name _____

Firm Name _____

Address _____

DA-LITE SCREENS

*-First Choice of Leading Producers, Distributors
and Users of Business Films*

RESPONSIBLE LEADERSHIP

**EASTMAN'S negative films—*Plus-X*,
Super-XX, *Background-X*—have special
features that more than meet every con-
tingency. This ability is backed up by
unmatched photographic quality and
unvarying uniformity, the vital factors
in Eastman leadership for over fifty
years. Eastman Kodak Company, Roch-
ester, N. Y. (J. E. Brulatour, Inc., Dis-
tributors, Fort Lee, Chicago, Hollywood.)**

EASTMAN

PLUS-X

for general studio use

SUPER-XX

for all difficult shots

BACKGROUND-X

for backgrounds and general exterior work

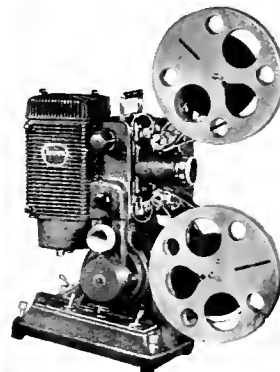
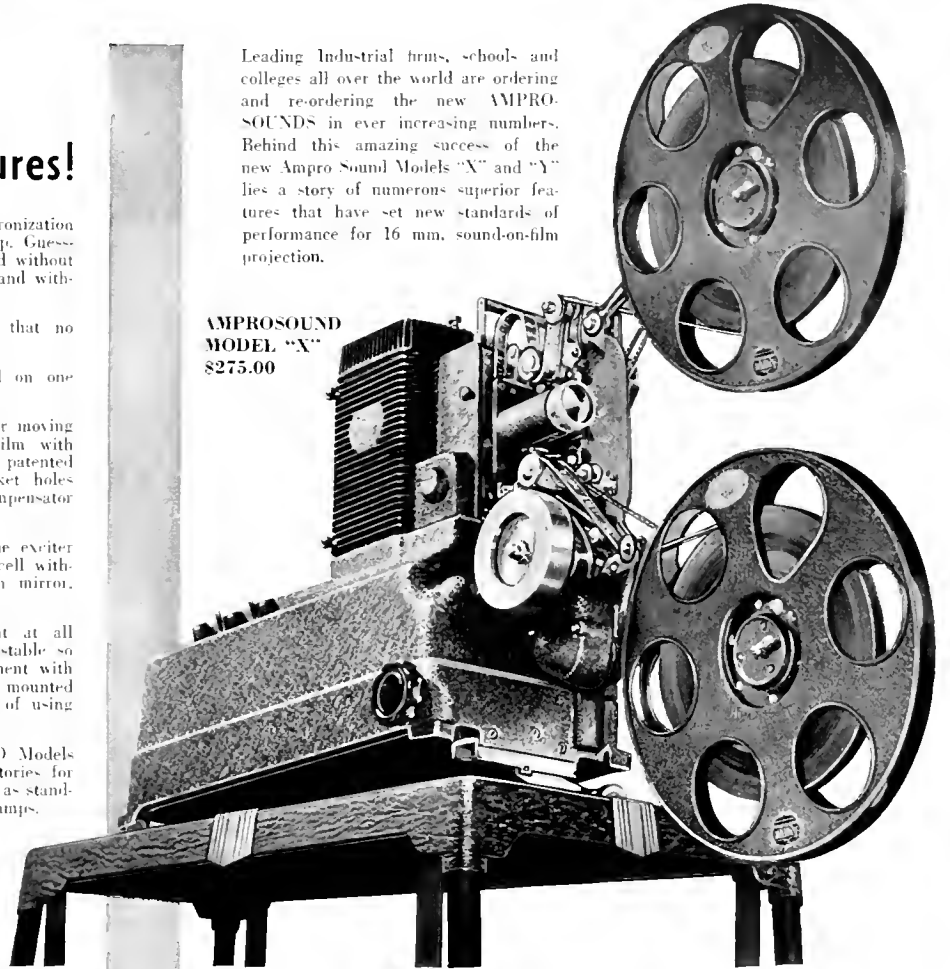
Today's Outstanding Value

Check these AMPRO features!

- **NEW sound loop synchronizer**—Permits perfect synchronization of picture and sound by the exact forming of sound loop. Guess-work is eliminated. Re-setting of sound loop accomplished without stopping projector when loop is lost through faulty film and without damage to the film.
- **EXTREME quietness of operation**—Runs so silently that no "blimp" or covering case is required.
- **EASE of operation**—All operating controls centralized on one illuminated panel.
- **MAXIMUM film protection**—A triple claw is used for moving film, engaging three sprocket holes simultaneously. Film with two adjacent torn holes can be successfully used. Ampro patented "kick-back" movement lifts the claws from the sprocket holes before withdrawing, eliminating film wear. Take-up compensator prevents starting strain.
- **IMPROVED sound optical system**—The light from the exciter lamp is projected directly and optically onto the photo cell without the losses or distortions normally encountered when mirror, prism, or mechanical slit is used.
- **IMPROVED light optical system**—In perfect alignment at all times, pre-set by the factory. Projection lamp base adjustable so that filament can be moved manually into perfect alignment with optical system. The Reflector and Condenser lenses are mounted on front cover for quick cleaning without the necessity of using tools.
- **1000 WATT illumination provided** — AMPRO SOUND Models "X" and "Y" are approved by the underwriter's Laboratories for 1000 Watt lamps. A 750 Watt Lamp is normally furnished as standard equipment but can be interchanged with 1000 Watt lamps.
- **PERMANENTLY attached reel arms** — for Quick-Set-Up—Reel arms are permanently attached; merely swivel into position for instant use. Accompanying belts, always attached, swing directly into position.
- **SMOOTH sound**—Entirely free from waver and distortion due to its finely balanced flywheel, mounted on airplane type grease sealed ball bearings, and Ampro's patented film guides. Curved film guides placed before and after the sound drum and sound sprocket prevent the film from flapping.
- **IMPROVED sound drum and filter**—Mounted on precision ball bearings, the rotating type of sound drum avoids sliding action between the drum and film—prolongs film life and maintains high quality sound. Curved film guides before and after sound drum eliminates weaving and "Reel action."
- **SIMPLIFIED threading**—Same as threading silent projector, with exception that film also loops around sound drum, eliminating looping film over a third sprocket. Film guides assure correct, easy threading.
- **FAST Automatic rewind**—400 ft. reel rewinds in 35 seconds—1600 ft. reel in 75 seconds without damage to the film. *No transferring of reels or belts.*
- **USES Standard lamps**—Standard prefocused lamps, up to 1000 Watts. "Special" high priced lamps not required.

Leading industrial firms, schools and colleges all over the world are ordering and re-ordering the new AMPRO-SOUNDS in ever increasing numbers. Behind this amazing success of the new Ampro Sound Models "X" and "Y" lies a story of numerous superior features that have set new standards of performance for 16 mm. sound-on-film projection.

AMPRO SOUND
MODEL "X"
\$275.00



SILENT MODEL KD—\$135.00

AMPRO Precision Silent Projectors

Ampro Silent Projectors have been long famous for their brilliant illumination and ease of operation. They are today approved equipment in thousands of schools, colleges and homes all over the world. Among people who know 16 mm. projectors—Ampro is recognized as the standard of quality. Send coupon today for catalog giving full particulars including the complete Ampro line.

AMPRO

PRECISION CINE EQUIPMENT
2839 N. WESTERN AVENUE
CHICAGO, ILLINOIS

Please send me the new 1940 Ampro Catalog. I am particularly interested in:

- New Ampro-sound Models "X" and "Y"
- Ampro 16mm. Silent and Convertible to Sound Projectors
- Ampro Tri-Purpose Public Address System

Name _____
Address _____
City _____ State _____ BS-310

If it isn't
advertised
Write or Wire

**BUSINESS
SCREEN'S
SERVICE
BUREAU***

20 North Wacker Drive
Chicago, Illinois

—for the most complete
and authoritative market
data and reference infor-
mation. Available with-
out obligation to any
present or prospective
user of motion pictures,
slidefilms and equipment.



**Advertising of Producers and
Equipment Concerns is subjected to
careful scrutiny. While the publish-
ers cannot accept responsibility for
all products and services offered in
these pages, every possible precau-
tion is taken to assure representation
of only those firms capable of ful-
filling obligations according to the
highest standards of the commercial
film industry.*

THE FILM FORUM

A Column of Letters from our Readers

Editor, Business Screen:

♦ IF YOU have extra copies of No. 2, Vol. 2, of *Business Screen* we would appreciate your sending us one. As a matter of fact we find your magazine very interesting and if you could spare them, we would like very much to have you send us two copies of it regularly instead of the one which we are now getting.

If I may add a personal comment about this magazine, I would like to say that from the librarian standpoint the fact that it is not dated is somewhat confusing. I hope that you will appreciate that this comment is not made in the spirit of criticism but only because I am sure that you want the best possible use made of your magazine.

*Julia D. Mann, General Data Department,
ASSOCIATION OF NATIONAL ADVERTISERS, INC.*

Editor, Business Screen:

♦ I HAVE been greatly interested in following *Business Screen* from issue to issue, and think you are to be enthusiastically congratulated for the splendid success it seems to be meeting. Even if I were not interested in its contents because of their relationship to my own work, I should find it fascinating reading.

At this moment, I am wondering if you can tell me if there is any place where I can get a list of industrial and scientific films which might be available for showing here at the Museum. We are considering expanding our motion picture showings in this direction, and while I have assembled a small list myself from whatever sources I can pick up names here and there, I have not as yet found any catalogue or complete listing. Perhaps none has been compiled to date, but if so, I thought you would probably know of it, and I would be very glad indeed if you would let me know.

*Marion Clyde McCarroll
N. Y. MUSEUM OF SCIENCE & INDUSTRY*

Editor, Business Screen:

♦ Some time ago, a writer friend of mine left a scenario outline with me, saying he had thought of it in connection with one of our clients. It didn't suit our needs, but I wanted to talk to him about it, so asked him to come in. He never called, and the script remained in my files 'til this morning when the phone rang. It was my scenarist friend. After the usual amenities, came this query: "Have you still got that scenario outline I wrote up for one of your clients about a year ago? I've got a new prospect I think can use it."

Right here, I believe, is the basis of some of the wrong thinking that goes on in the field of commercial movies. Too many people put motion-picture advertising and radio advertising in the same category. A good radio program can change sponsors half a dozen times and do a good job for every sponsor—providing each one of them retains the program long enough to get the accumulated value of repeated impression. There are a great many other angles to radio advertising, of course, but for the most part, the

(Please turn to Page 31)

These
Advertisers
Lead the Way!

THEY REPRESENT A
MAJORITY OF LEAD-
ING FILM PRODUCING
ORGANIZATIONS AND
EQUIPMENT MAKERS*



AMERICAN REGO. INC.
THE AMPRO CORPORATION
AUDIO PRODUCTIONS, INC.
BELL & HOWELL COMPANY
BURLEIGH BROOKS, INC.
BURTON HOLMES FILMS, INC.
CABAVEL FILMS, INC.
CHICAGO FILM LABORATORY, INC.
COMMERCIAL METAL PRODUCTS CO.
GEO. W. COLBURN LABORATORY
DA-LITE SCREEN CO., INC.
COMMONWEALTH PICTURES
THE DE VRY CORPORATION
DOWLING AND BROWNELL
EASTMAN KODAK COMPANY
ELECTRO-ACOUSTIC PRODUCTS
Division of Magnovox Co., Inc.
INDUSTRIAL PICTURES, INC.
THE JAM HANDY ORGANIZATION
KING COLE'S SOUND SERVICE, INC.
LOUCKS AND NORLING STUDIOS
MODERN TALKING PICTURE SERVICE, INC.
MOTION PICTURE BUREAU, YMCA
MOTION PICTURE SCREEN &
ACCESSORIES, INC.
NEI MADE PRODUCTS CORPORATION
NU-ART FILMS, INC.
OFFICIAL MOTION PICTURE PRODUCERS
OPERADIO MANUFACTURING CO.
PHOTO SOUND
Division of Sarru, Inc.
RADIANT LAMP CORPORATION
RAVEN SCREEN CORPORATION
RAY-BELL FILMS, INC.
SOCIETY FOR VISUAL EDUCATION, INC.
VAPORATE CO., INC.
VICTOR ANIMATOGRAPH CORPORATION
WEBSTER ELECTRIC CO.
WEST COAST SOUND STUDIOS, INC. (N. Y.)
EMERSON YORKE

**Only those advertisers appearing within
the last six months are included in this
listing. A rigid policy of advertising re-
strictions is maintained in accordance with
the highest standards of this industry.*

BLENDING PATRIOTISM WITH SALES APPEAL

★ "TODAY—there can be no more inspiring thrill for any American than a visit to Washington! A city steeped in historic tradition . . . where you tread the very ground hallowed by America's immortals; where you stand . . ."



Thus is reflected the inspirational theme which carries through the Baltimore & Ohio Railroad's new sound motion picture . . . designed to promote train travel to the Nation's Capital!

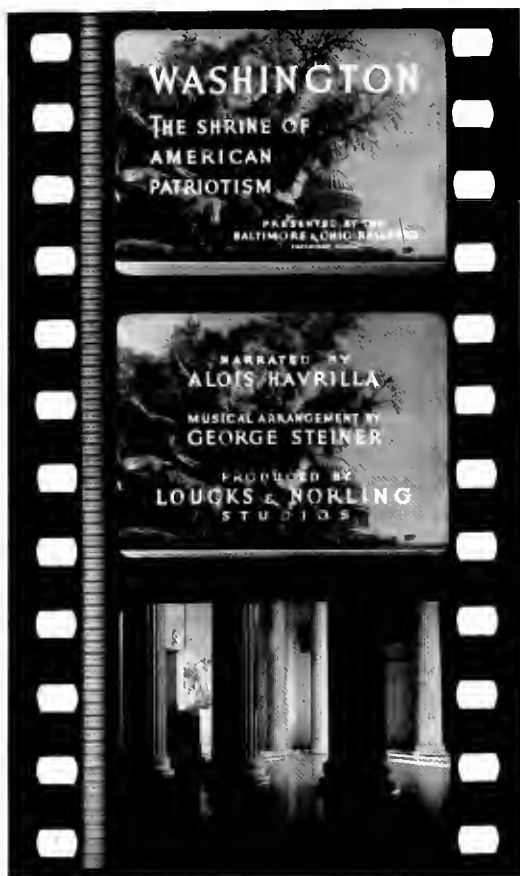
Loucks & Norling Studios were selected to make this new pictorial presentation—based on B. & O.'s recognition of the freshness of our ideas, plus a production skill backed by 16 years' experience in making outstanding industrial films.

Ask us for ideas covering your next motion picture! You'll be impressed at the newness of our approach to your sales problem.

LOUCKS & NORLING STUDIOS

245 West 55th Street

New York City



Putting New Sales Ideas into Sound Slidefilms

VISAVOX visualizes your sales problems of today with the motion picture technique of tomorrow—injecting New Ideas to help you sell! In full colors, if you like.

VISAVOX interprets your sales message in such clear, concise, dramatic and convincing form, its retention by any audience is close to 100 per cent!

We maintain our own staff of writers, photographers, artists and directors—each with years of experience in producing slidefilms.

We would like the opportunity to suggest a VISAVOX solution for your sales problems—as we have for many other industrial firms.

VISAVOX INCORPORATED

(A subsidiary of Loucks & Norling Studios)

245 West 55th Street

New York City





.. but **WHOSE?**

People have to *see* your sales film or it's money down the drain.

But what people? Wouldn't it be better if nobody but your prospects saw your film? Wouldn't that bring the cost-per-customer-sold down to rock bottom?

You bet it would.

Modern Talking Picture Service can do just that. This is the only company with the national distributive set-up to *hand-pick your audience*, and pick prospects only.

Name your market. Women? Men? Upper Class? Middle Class? We'll show you facts that prove we

build such selective audiences for your sales films. Name your cities. East? West? North? South? Modern Talking Picture Service has operations in 73 major trading areas with 46,230 *audiences* on call. Look what else you get. Complete publicity material, advance notices to home office and all field organizations, complete reports of each audience certified as to attendance, its age and sex.

Add to this Modern Talking Picture Service's up-to-date equipment and experience in screenings and you see why the Modern way is the Profitable way to distribute your sales film...anywhere.

Send for booklet today.

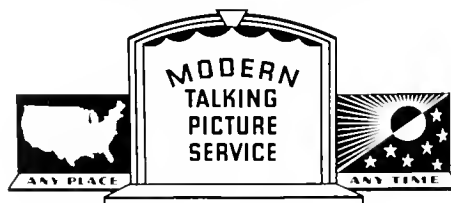
WAITING TO SEE YOUR SALES FILM

25,396 hand-picked women audiences.
20,834 hand-picked men audiences.
46,230 total hand-picked audiences.

These are only audiences affiliated with 18 national activities. Others are available — all subject to your selection.

MODERN TALKING PICTURE SERVICE, INC.

9 Rockefeller Plaza, New York City



THE SECOND OF A
SERIES ON FILMS
FOR BUSINESS...

FOOD AND FILMS

HOW MOTION PICTURES & SLIDEFILMS
SERVE THIS BASIC AMERICAN INDUSTRY

• FOOD AND SHELTER, man's first essential needs, divide between them nearly half of our total national income. According to one authority from seventeen to twenty-four billion dollars annually is expended to feed 120,000,000 Americans; one authority sets the figure at \$19,614,000,000 or 22 per cent of the national income. Only shelter, accounted for as home occupancy and maintenance, came anywhere near this figure and then only accounted for slightly less than twenty-three billion dollars or 25.6 per cent of our national income in 1929. During the depression years, the tables were undoubtedly reversed. There was no apparent decline in our national food consumption but no one will question the collapse of urban building activity, stimulated only by Federal aid.

Meat, meat products and poultry led all other food products in the value consumed; grocery and delicatessen products and dairy products tied for second. Together these three classes of foodstuffs account for more than ten billion dollars or well over half the total value of all products consumed.

532,010 retail food establishments were key factors in disposing of \$8,322,425,000 worth of food

products according to the last Census of American Business, 1935.

But a panoramic view of the food industry is more than an impression of figures—it is a bewildering montage of nationally advertised brands, of independents vs. chain stores, of producers and growers,

processors and packers. Behind them all—the largest market of any industry—stands our entire national population and the millions in foreign lands to whom many American food products are as familiar as they are at home.

Films enter this scene where sell-

ing begins. First, as a co-ordinating medium between the processor and wholesaler or jobber, slidefilms and motion pictures are used to show the company's salesmen and then the wholesaler and his salesmen the merits of the product, its advertising background and other selling aids. Then slidefilms and motion pictures are used to promote the sale of the product to the retailer and finally to assist and train the retailer's salesmen in selling.

The other half of films' service to the food industry is that of *direct consumer selling*. Here motion pictures showing the manufacture and other preparation of the product or an exposition of its use familiarize consumer prospects with its advantages, create demand in a more thorough way than is possible through other forms of advertising.

An important phase of film opportunity, however, remains little explored as yet. In the very size of national distribution networks set up by chain organizations and in similar units organized as retailer-owned chains and wholesale co-operatives lie hazards of impersonal management. Distant control often calls for frequent aids to salesmanship and morale. Here films have an important task yet to be performed.

NUMBER AND VOLUME OF SALES OF RETAIL FOOD
STORES CLASSIFIED BY KIND OF BUSINESS, 1935*

Kind of business	Number of		Sales	
	Stores	Per cent	(000)	Per cent
All food stores.....	532,010	100.0	\$8,362,425	100.0
Grocery stores without meats	188,738	35.4	2,202,607	26.3
Grocery stores with meats	166,233	31.3	1,149,813	19.6
Candy and confectionery stores	55,197	10.4	314,467	3.7
Fruit and vegetable stores	32,632	6.1	215,965	2.6
Meat markets	32,555	6.1	565,640	6.8
Dairy-products stores and milk dealers.....	16,380	3.1	576,351	6.9
Bakeries and caterers.....	14,150	2.7	99,908	1.2
Fish markets—sea-food..	6,919	1.3	46,811	.6
Delicatessen stores.....	6,554	1.2	88,708	1.1
Eggs and poultry dealers	5,747	1.1	52,401	.6
Other food stores.....	6,905	1.3	49,751	.6

*Source: U. S. Bureau of the Census, *Census of Business: 1935, Retail Distribution, I.*

CANNED AND PACKAGED GOODS

FILMS HELP SALESMEN AND SELL PRODUCTS

• MOTION PICTURES for consumer selling; sound slidefilms for salesmen training—that's the typical division of film activities which particularly applies to the canners and packers of food products.

A leader in this field is the H. J. Heinz Co., who have been using films "since the medium was discovered" and whose latest sound motion picture *Yesterday, Today and Tomorrow* has a pre-determined mark of ten million persons to reach before it has completed its span of usefulness. With a hundred prints in circulation that goal may not be far away.

Heinz pictures, including *Seeds of Service*, produced in '37 and *The Love Apple*, more recent, have the all-inclusive aim of reaching "all who eat—and that means everybody." To attain this mark, a total of fifty sound projectors are owned and actively operated. The subject matter of all pictures is of general interest. *Yesterday, Today and Tomorrow*, a three-reeler, deals with the story of food preservation.

Scenes in "Imprisoned Freshness" which tells the story behind . . .

BIRDSEYE FROSTED FOODS



PRESENTING NUCOA ADVERTISING

♦ The Best Foods, Inc., use both Kodachrome slides and sound motion pictures to promote the Company's famed "Nucoa" and other brands. The motion picture, *Touch-down Teamwork*, was actually a motion slidefilm incorporating library material for background with step-by-step slides. For the presentation of advertising campaigns to the Company's sales and distributing organization, individual Kodachrome slides are used to replace the old-fashioned bulky charts of the past. From forty to fifty slides are incorporated in each set.

♦ Another outstanding user is the Minnesota Valley Canning Company whose new sound motion picture *The Green Giant* tells the story of the growing and packing the Company's Green Giant brands. Movies are principally employed for training salesmen and brokers and informing jobbers and retailers' salesmen as well as consumers. Showings are made to grocer groups as well as through clubs and schools.

♦ *Chicken of the Sea*, the Van Camp Sea Food Company's sound



BEST FOODS both Kodachrome slides and a sound motion picture are used for sales and advertising promotion . . .

motion picture was shown to 3,380 audiences during a 12-month period. Shown to brokers, salesmen and dealers as well as consumers, the picture is in heavy demand at all times. Van Camp has used the medium for five years and is now replacing the current feature with a full-color presentation now in production. In addition a new dealer trade film is produced each year. Of the medium the sponsor says: "Our film use and investment has become greater each year due to the fine job they have done for us."

Other notable film promotion on behalf of the canned sea food interests must include mention of *Alaska's Silver Millions* sponsored by American Can on behalf of the salmon canners. Really little more than a re-edited version of a Father Hubbard (The Glacier Priest) Alaskan adventure, this picture has been acclaimed by school audiences

throughout the country as one of the finest commercial films made. Several sound pictures produced by the Canadian salmon industry are also being shown in schools and before adult groups. Booth Fisheries offer another in a silent version but do not aggressively pursue bookings. Activity by Maine fishing interests is noted.

♦ A list of additional sponsors, users of either slidefilms or motion pictures, might well include famed Campbell Soup Company, Knox Gelatine, Quaker Oats, Beechnut Packing Company and mention of the meat packers (reviewed last issue) would include Swift, Armour and three New England pork packers now sponsoring a group showing campaign via Modern Talking Picture Service in that territory.

LIBBY SLIDEFILMS FOR PROMOTION

♦ In 1924 Libby, McNeill and Libby started using glass stereopticon slides of olive growing and canning to show at dealer and jobber meetings. 1929 and '30 saw the first use of silent slidefilms. These consisted of thirty or forty frames on the picking and canning of peaches, with alternate captions and pictures. Showings were for dealers and jobbers exclusively.

Libby made movies of their puppet show at the Chicago World's Fair of 1933 and showed them to dealers and jobbers primarily. However, there were some showings to consumer groups, but only by request and special arrangement. These pictures were of the early variety sound; i. e.: synchronized records.

Shortly after this Mr. J. R. Collins, advertising manager of Libby, originated the idea of making slide films on the subject of Libby's conception of the irreducible elements of good merchandising. These are:

1. Counter Display; 2. Advertis-

* FILM SPONSORS	* MEDIUM	* SHOWN TO	* SUMMARY
American Can Company	Sound Mo. Pic.	Schools, etc.	Prom. Can. Salmon Ind.
Best Foods, Inc.	Slids. & Mo. Pic.	Sales Org.	Pres. Adv. Campaigns
Booth Fisheries	Silent Mo. Pic.	Adult Groups	General Sales Prom.
California Pack. Corp.	Sound Mo. Pic.	Consumers	Del Monte promotion
Canadian Salmon Ind.	Sound Mo. Pic.	Schools-Clubs	General Sales Prom.
Frosted Foods Sales	Silent Mo. Pic.	Clubs-Schools	Prom. Frozen Foods
General Foods Corp	Slidefilm	Sales-Dealers	Sales & Prd. Prom.
H. J. Heinz Company	Sound Mo. Pic.	Consumers	Prom. Heinz Products
Hershey Chocolate Co.	Sound Mo. Pic.	Clubs-Schools	Story of Chocolate
Knox Gelatine Co.	S-M-P (Tieup)	Consumers-W	Cooking School tieup
Libby, McNeill & Libby	Slids. & Mo. Pic.	Sales-Cons	Slids for dealer mtgs
Minn. Valley Can Co.	Sound Mo. Pic.	Clubs-Schools	Production promotion
Northwestern Yeast Co.	Sound Mo. Pic.	Consumers-W	New breadmaking method
Standard Brands, Inc.	Sound Mo. Pic.	Bakers	Fleischmanns Yeast Pro.
Van Camp Sea Food Co.	Sound Mo. Pic.	Sales & Cons.	Promoting tuna sales

ing: 3. Special Sales: 4. Personal Selling: 5. Window Display.

Sound slidefilms on these subjects have been made and shown with considerable success, excepting the fifth subject which has not been made but is under consideration at the present time. Other sound slidefilms have been *Selling the Libby Idea*, and *A Libby Ad Is Born*.

There have been three sound movies since the puppet opus: in 1936, *Solid Foods in the Infant Dietary* for physicians and nurses; in 1937, *Your Big and Little Customer*, for the dealer audience; and another film, *It Speaks for Itself*. The company maintains seven Bell & Howell Filmosounds and fifteen film-slide projectors. These are distributed throughout the various branches. Libby's films are shown to approximately 2,000 groups each year. These audiences are usually obtained through local grocers' associations.

BIRDSEYE SHOWS RETAILERS

♦ CLUB GROUPS, lodges and other adult organizations as well as retailer groups are entertained by the showing of a moving picture which depicts the patented process of quick-freezing used for Birds Eye Foods. Full-ripened fruits in winter, ocean-fresh seafoods hundreds of miles from the sea, the finest meats and poultry at all times—these are some of the miracles brought about by this new modern method of packing foods.

The picture takes the audience right to the fields, the farms and the packaging plants and traces various vegetables, poultry and seafoods through the harvesting, cleaning and packaging operations they undergo before they reach the final stage of quick-freezing.

The picture points out the relative difference between quick-freezing and ordinary freezing and shows specifically why quick-freezing retains the full flavor and texture of the food. The Birds Eye film is a remarkable demonstration of the methods employed to seal flavor and goodness of food for an indefinite period.

CANADIAN ADVERTISING MAN PRESENTS PROGRAM IDEA

♦ IN A RECENT proposal delivered before a meeting of the Canned Foods Association groups in Canada, Russell T. Kelley, Canadian advertising executive, put forward the use of institutional motion pictures as the basis of a Dominion-wide campaign. We quote from Kelley's m.s.:

♦ A FEW YEARS AGO we had four major forms of advertising—news-

NORTHWESTERN YEAST



A sound movie "Let's Be Modern" is shown to consumer audiences

paper, magazine, billboard and direct mail. Then came radio, and during the past four or five years in my opinion another major form of advertising has come to the fore—it is the talking movie, and in no way could it be more valuable than to the Canned Food Industry.

There is one great advantage in this form of advertising—it is not only instructive but it can also be made most entertaining. You can tell the public about your product, you can show it to them under pleasant surroundings, in fact it is often like taking a sugar-coated pill.

There are today many women's organizations—The National Council of Women, The Daughters of the Empire, Women's Canadian Club, Women's Institutes, political organizations, lodges, societies and church organizations without number. Such a picture could also be made so that it would be of interest to men. Now both these women's and men's clubs are constantly on the lookout for speakers. It is safe to say that a picture such as I suggest could be shown at least 100 times in a year.

In addition to this work of bringing the story of your industry to the consuming public, a picture such as this could be shown on many evenings to retail organizations, to sales conventions.

LIBBY, McNEILL & LIBBY



Sequence from "Solid Foods in the Infant Dietary" Libby's sound movie

There are quite a number of Canadian newspapers putting on cooking schools. All that is necessary is to take a certain amount of space in these newspapers in this connection and then we believe it could be arranged for this picture to be shown each day at the cooking school. Experience shows these schools have capacity crowds.

The ingredients of canned fruits, vegetables and soups come from four or five of the provinces of Canada, so the picture could be given a real Canadian flavor.

—Russell Kelley

H. J. HEINZ COMPANY



Typical of Heinz promotional films sees "Seeds of Service" (in sound)

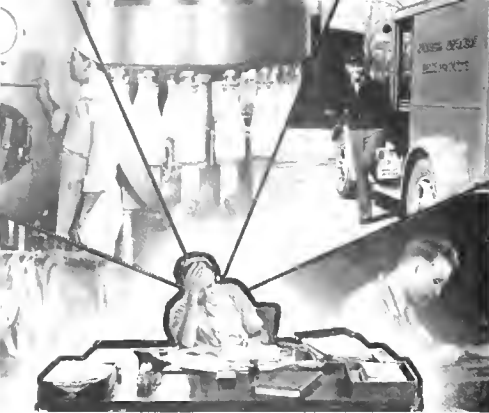
MANY OPPORTUNITIES FOR THE COMING YEAR

♦ 1940 can be a year of opportunity for the processors and packers of food products. If, as most advertising and sales promotional executives will agree, the Consumer Movement is the Problem of the Year—then it can be met better with sound motion picture and sound slidefilm educational material. Explain the making of your product—the purity of its ingredients—and its nutrient qualities for the thousands of waiting groups of actively interested citizens.

GENERAL FOODS —uses sound slidefilms to help salesmen do a good selling job in the store.



If you have aroused a new interest in the product and shown the grocer convincing Benefits, he will be ready for your ideas on Consumer Merchandising—because here where you help him move the merchandise to his customers.



DAIRY PRODUCTS

*FILM SPONSORS	*MEDIUM	*SHOWN TO	*SUMMARY
The Borden Company	Sound Mo. Pic.	Consumers	National Sales Prom.
Bowman Dairy Company	Sound Mo. Pic.	Consumers	Pro. Milk Consumption
Carnation Company	Slidf. & M. P.	Salesmen-Cons.	Mo. Pic. on Infant Care
Dairy Council (Balt.)	Sound Mo. Pic.	Consumers	Increase product use
Evaporated Milk Assn.	Silent Mo. Pic.	Consumers	Story of Evap. Milk
H. P. Hood & Sons, Inc.	Sound Mo. Pic.	Consumers	Regional Sales Prom.
Int. Assn. Milk Dealers	Slidefilms	Route Salesmen	Training memb. sales
Kraft-Phenix Cheese	Slidefilms	Sales-Dealers	Product Prom. & Train.
Milk Ind. Foundation	Slidfms. & M. P.	Clubs-Schools	Goodwill-Educ. Dealer
National Dairy Council	Sound Mo. Pic.	Consumers	Goodwill Advertising
National Dairy Prods.	Slidf-Mo. Pic.	Dairies-Sales	Sales Promotion
Reid Ice Cream Co.	Sound Mo. Pic.	Consumers	Series-Sales Prom.
Roquefort Cheese Assn.	Sound Mo. Pic.	Consumers	Product Education
Sheffield Farms Co.	Sound Mo. Pic.	Consumers	Increased Consumption
Wisc. Research Found.	Sound Mo. Pic.	Consumers	Prom. Vitamin "D"

• THE DAIRY INDUSTRY stands very near the top in the value of its products sold as compared to other fields within the food industry. For the purpose of this film classification those principal products are milk, butter, cheese and ice cream, and sponsorship of pictures is correspondingly divided.

Both the dairies and their numerous trade and dealer organizations are responsible for the majority of films. Again it is motion pictures that are used for consumer education and general public showing whereas slidefilms are principally employed for training the milk man, promotion among milk dealers and employe relations.

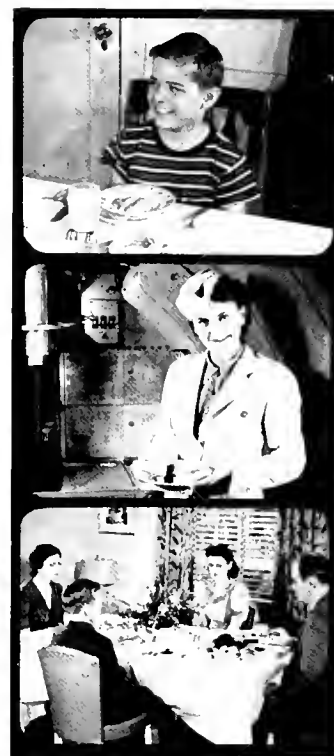
Such organizations as the National and regional Dairy Councils and several associations have made excellent use of sound motion pictures among adult and school groups. The latest of these is *More Life in Living*, the National Dairy Council film; regional dairy councils such as the Baltimore group have also contributed worthwhile material. Among company sponsors, the Borden motion picture *The Eighty Years* has been widely acclaimed and is said to be supplemented soon. Bowman Dairy has *Adventures in Milk* and the Milk Industry Foundation has produced both movies and slidefilms of which the latest is the sound motion picture *Here's to Health*.

(At left) Scenes from the *Sealtest* slidefilm produced for National Dairy Products by Atlas Films

NATIONAL DAIRY PRODUCTS

◆ National Dairy Products slidefilms stress the importance of the Sealtest System of Laboratory Protection. Scenes from these productions are shown at the left. While this System confines itself to added protection for its dairy products, it is unquestionably one of the great laboratory systems of its kind devoted to experimental research in Dairy Products. The Sealtest System includes over one hundred plant laboratories, ten zone laboratories, and a master Laboratory in Baltimore. There is also a Sealtest Experimental Kitchen in New York.

◆ Three other fields within the dairy industry include film users. Evaporated and condensed milk producers and the Evaporated Milk Association have sponsored motion

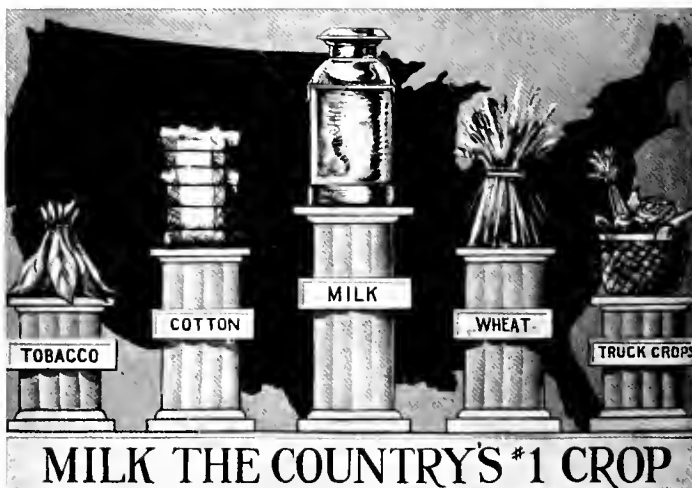


NATIONAL DAIRY COUNCIL
(Above) *"More Life in Living"* produced by Burton Holmes Films for the Council is shown to consumers

pictures. The Carnation Company uses a slidefilm to train Company salesmen and has also sponsored a motion picture on infant care. Ice cream makers such as Reid, H. P. Hood & Sons, Inc., and Breyer used motion pictures for consumer selling. The final field of use is that of the cheese producer. Kraft-Phenix and the Roquefort Cheese Association are typical users of both slidefilms and movies.

THE MILK FOUNDATION

An economic point illustrated by Vocafilm in *"The Milk Dollar"*



COFFEE

• THE COFFEE INDUSTRY has done a notable job in promotion of consumer interest and sales through major sound motion picture releases. Two features typify the high character of material available, notably *Jerry Pulls the Strings*, distributed last year on behalf of the coffee industry by its sponsor, the American Can Company and *Behind the Cup*, the all-Cinecolor 4-reel production exhibited at the Golden Gate Exposition in a theatre built especially for that purpose by Hills Brothers, the sponsor.

Jerry began his career at the country's outstanding grocer conventions and meetings last year. A simple dramatic story which featured the use of puppets enacting the history of coffee in a highly entertaining sequence, *Jerry* was contributed to the industry by American Can. It has been made available to all types of groups but particularly to schools through the sponsor's own distribution facilities. For school showings, it was accompanied by teachers' guides especially written for the purpose. The picture was selected as one of the year's best by a *Business Screen Reviewing Committee*.

Behind the Cup offered one of the finest delineations of Cinecolor yet seen. Shown only at the San Francisco Golden Gate Exposition last year, it is expected to be released in a 16 mm Cinecolor version before long. Hills Brothers have an earlier film which was shown to an average of 10,000 persons a month during its decade of use. T. C. Wilson, Hills Bros. advertising manager, personally directed

"*Coffee From Brazil to You*" was produced by William Burton Larsen



AMERICAN CAN sponsored the Caravel-produced sound motion picture "Jerry Pulls the Strings"

the editing of *Behind the Cup* as well as narration. Showings during the Exposition period reached well over a quarter of million persons. The Company's theatre was one of the Fair high-spots for design and all around comfort. Consequently

the facilities of the Motion Picture Bureau of the YMCA. Millions of adults and children have enjoyed this scenic airplane tour to South America and the coffee country and the crisp narration of Lowell Thomas.

* FILM SPONSORS	* MEDIUM	* SHOWN TO	* SUMMARY
A. & P. Coffee Service	Sound Mo. Pic.	Clubs-Schools	Sales Promotion
American Can Company	Sound Mo. Pic.	Cons. & Dlrs.	Coffee Ind. Promotion
American Coffee Co.	Sound Mo. Pic.	Consumers	Selling the product
Hills Brothers	Sound Mo. Pic.	Consumers	San. Fran. Fair feature
Instant Postum (G. F.)	Minute Movies	Theatre Aud.	Straight advertising
Natl. Fed. (Colombia)	Sound Mo. Pic.	General Aud.	Prom. Colombia coffee
Pan-American Union	Sound Mo. Pic.	Clubs-Schools	Coffee Ind. Promotion
Tea Bureau, Inc.	Sound Mo. Pic.	Grocer Groups	Increasing Tea Sales
Thomas J. Lipton, Inc.	Sound Mo. Pic.	Consumers-W	Cooking School Tieup

all showings were well attended by visitors at the Western exposition.

OTHER COFFEE INDUSTRY FILMS

♦ Two films offered under the sponsorship of the Coffee Service division of the Great Atlantic & Pacific Tea Company are now in circulation. In its fifth year of active service is *Exploring the Coffee Continent* offered through

A & P COFFEE SERVICE

Coffee From Brazil to You, a two-reeler produced two years ago under the auspices of the Pan-American Union is the other subject. Exclusively on Brazilian coffee, this picture was shown last year at the Brazilian Pavilion at the New York World's Fair. Distribution is through the Pan American Union.

Other subjects offered by the coffee industry include the 3-reel silent *The Land of Coffee*, produced for the National Federation of Coffee Growers of Colombia. Relating the story of Colombia as well as of its coffee production, *The Land* is adequately entertaining. The American Coffee Company has sponsored sound motion pictures also and the field is rounded out by several motion picture and sound slidefilm programs offering direct promotional aids.

Kroger and Jewel Tea have been foremost in this activity. Both use subjects for organizational promotion and Jewel particularly fashioned its sound slidefilm for the purpose of showing route salesmen how to make and use a coffee sale. Instant Postum is reported to have used theatre screen advertising of the "minute movies" type for straight advertising of the product to consumers.

TEA BUREAU ISSUES SOUND FILM

• THE OUTSTANDING film promotional effort on behalf of the tea industry was last year's production *Everybody's Business* sponsored by the Tea Bureau, Inc. According to Benjamin Wood, Managing Director of the Tea Bureau, the picture's purpose is to "provide an opportunity for the men who work behind counters to learn new and profitable methods in an entertaining, pictorial manner."

To be used by sponsors within the industry, the picture was screened last year at numerous retailer meetings through the facilities of the Tea Bureau and co-operating sponsors.

The story relates the place of tea in the grocer's line through a dramatic narrative of a struggling young grocer and his experienced father. Through the pages of a Tea Bureau booklet, the characters and the audience learn of national survey findings on the importance of tea to the American family, of the differences in types of tea. The remainder of the film deals with merchandising aids and shows displays and sales methods which profited grocers.

LIPTON'S COOKING SCHOOL TIEUP

♦ Thomas J. Lipton participated in the motion picture cooking schools of Pictorial Promotions, Inc. This syndicated program is sponsored by smaller city newspapers on a tieup advertising basis and various participants such as Kraft, Lipton, Pillsbury, etc., are featured in the picture on a cooperative basis.

SUMMARY OF OPPORTUNITIES

♦ Both the coffee and tea industries have used the film medium with outstanding success. In Hills Brothers' *Behind the Cup* is an indication of what may be done in the future. Here the excellence of color gave new meaning to an otherwise fairly familiar scene. The tea industry still has such an opportunity.



(Left) Loose-Wiles sponsored a slidefilm for employe relations.

BAKING NATIONAL BISCUIT SHOWS TO MILLIONS AT N. Y. FAIR

• THE NATIONAL BISCUIT COMPANY'S theatre at the New York World's Fair played to near-capacity houses at almost every performance throughout the Fair season last year. That sums up a success story for this sponsor and for the medium. The two pictures, *Mickey's Surprise Party* and *Around the Clock with the Cues*, were especially produced in Technicolor for Fair audiences. The boxoffice pull of the original *Mickey Mouse* cartoon was well balanced with the almost straight advertising of the short dramatic skit. Here again, top-notch showmanship was exhibited in the use of Walter O'Keefe as narrator for the *Cues*.

Before, during and since the Fair, NBC has had several sound movies in circulation. Of these the 35-minute *Romance on Main Street* is the best. This dramatic feature was produced for grocer meetings and trade showings in contrast to the straight consumer appeal of the Fair subjects. Here the story of successful merchandising takes precedence.

Again on the consumer slant is *Winners With Wheat*, a Shredded Wheat picture edited particularly for school audiences and shown nationally through the facilities of the

Castle organization. *Winners* ties in a tour of the Shredded Wheat plant as well as athletic sequences and interviews with famous coaches on the subject of food and energy.

IMPROVING EMPLOYEE RELATIONS

♦ To its employees Loose-Wiles Biscuit Company directed a Vocafilm (sound slidefilm) *You Bet Your Life*, which has been shown to every person on the company's payroll as well as many dealer groups. Creating faith in the company and its policies as well as pointing opportunities to the worker are the aims achieved.

♦ A final group of films are those sponsored by Yeast manufacturers. Although Northwestern Yeast's picture *Let's Be Modern* properly belongs in the realm of packaged goods and is meant for consumer showings, it has nevertheless a baking angle in that it shows a new method of bread making. In the same vein but entirely technical is *Enzymes and Dough Fermentation*, a specialized one-reel subject for Fleischmann's Yeast (Standard Brands, Inc.) which has been shown nationally to bakery engineers at conventions and also before individual baking concerns throughout the country.

* FILM SPONSORS	* MEDIUM	* SHOWN TO	* SUMMARY
E. I. duPont deNemours	Sound Mo. Pic.	Bakers Sales	Increasing sales
General Baking Company	Minute Movies	Theatre Auds.	Straight advertising
General Mills	Slids & Mo. Pic.	Salesmen-Cons.	Sales training-prom.
Gordon Baking Company	Minute Movies	Theatre Auds.	Straight advertising
Kellogg Company	Sound Mo. Pic.	General Auds.	Sponsored Baseball pic.
Loose-Wiles Biscuit Co.	Slidefilms	Employees	Impro. Emp. Relations
National Biscuit Co.	Sound Mo. Pic.	Consumers-Sales	Promotion NBC prods.
Pillsbury Flour Mills	Sound Mo. Pic.	Consumers-W	Cooking Schools-Theatres
Russell-Miller Mill. Co.	Sound Mo. Pic.	Theatre Auds.	Selling flour
Standard Brands, Inc.	Sound Mo. Pic.	Bakers	Fl. Yeast promotion
Stivers Milling Co.	Sound Mo. Pic.	Consumers-W	Product promotion
Swift & Company	Sound Mo. Pic.	Consumers-W	Anti-diet promotion

DU PONT HELPS BAKERY SALESMEN

E. I. du Pont de Nemours & Co. have sponsored sound motion pictures for the training of important groups of customer personnel. These are exclusively used to present bakery salesmen with a selling plan to help them improve business. No plugs for "Cellophane" are in-

cluded or necessary for the sale of additional products naturally reflects in the added consumption of the du Pont product. *Watch Your Steps* is the latest of these pictures with distribution being handled through the "Cellophane" sales organization meeting with bakery executives and their salesmen.

FLOUR & CEREALS

• GENERAL MILLS, Pillsbury, Kellogg and the Russell-Miller Milling Company all use various types of sound motion pictures in promoting the sales of their individual products. Both General Mills and Kellogg's are sponsors of national sports pictures - the latter putting on the 1910 official American League film *Touching All Bases* while General Mills has had both the National League Baseball film and the National Professional Football league subject.

General Mills, on the other hand, has also made skilful use of sound slidefilms in telling the story of its research facilities and in sales training. The slidefilm also served as a fine institutional dramatization as it unfolded the back-



ground of the General Mills organization.

♦ Pillsbury's *Through Her Eyes* was that company's most ambitious undertaking in the field of dealer promotion. A four reel picture produced a few years ago it has been called a noteworthy example of unselfish dealer assistance in showing "what can be done by a constructive thinking merchandiser on correcting the human failings of clerks, dealers and the rank and file of workers." Pillsbury has also sponsored a series of Minute Movies for theatrical screen advertising release and participates in the syndicated cooking school sponsored by Pictorial Promotions, Inc.

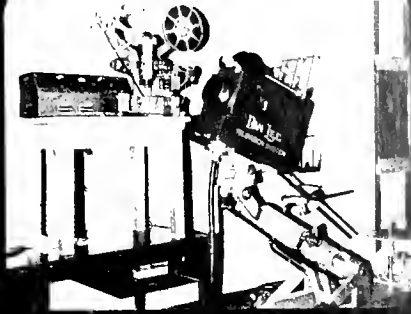
♦ The theatrical one-reel release *Romance in the Kitchen* produced for the Russell-Miller Milling Company (Occident flour) shows what can be done with consumer promotion of a flour brand. It has been shown to more than a million persons through theatres in the Company's trading area.



(Center) The N.B.C. Theatre at the New York World's Fair. (Right) Another scene from "Romance on Main Street".

(Left, below) a scene from the Caravel-NBC production "Romance on Main Street" which has been shown to food dealers from Coast-to-Coast.





Commercial television in action: (L to R), John A. Shea, Goodyear Tire & Rubber exec.; Thomas S. Lee, of radio organization; Miss Bee Palmer appear in skit featuring pneumatics for farm machines and tire films.

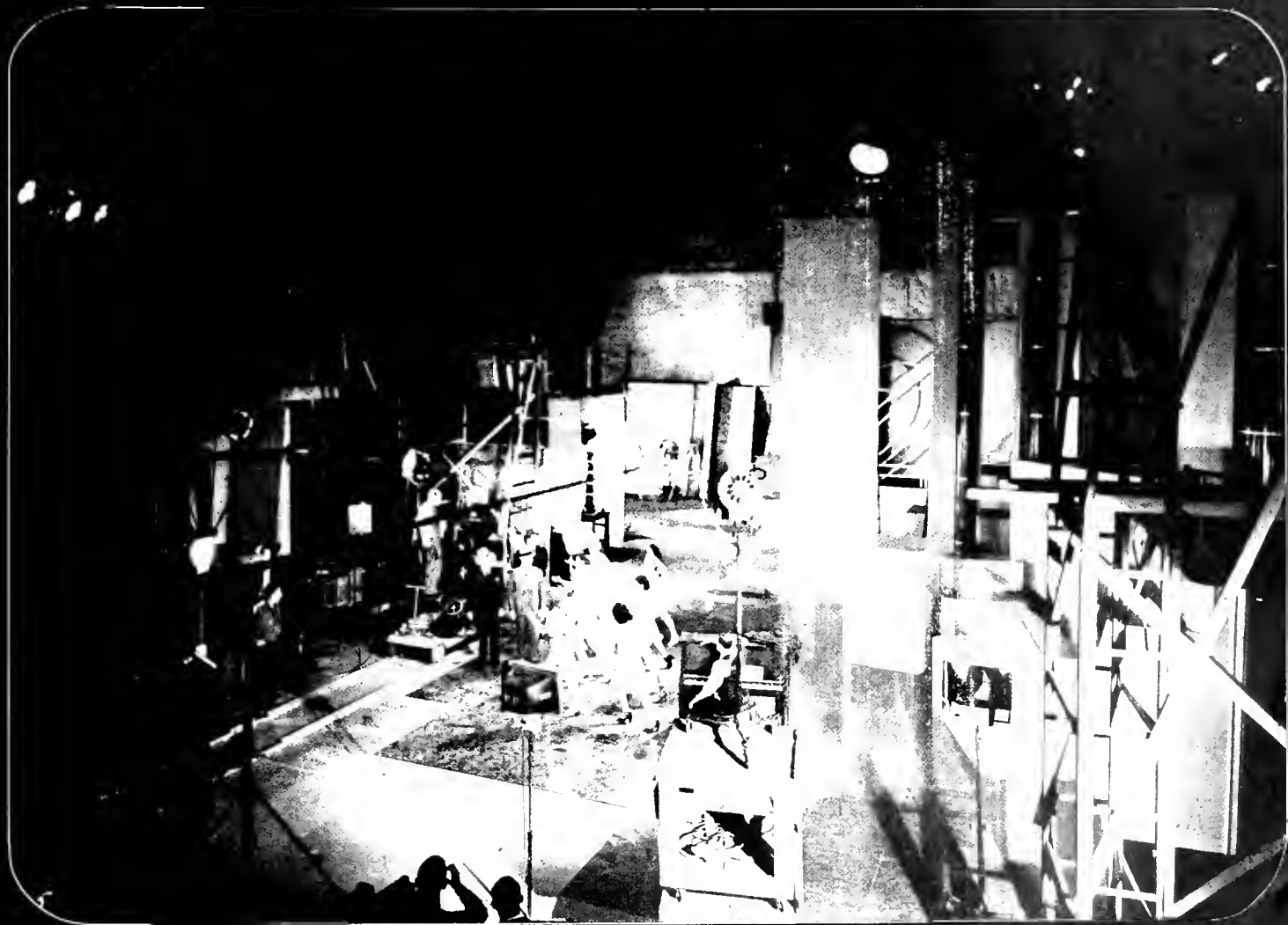
Television station W6XAO, showing setup for projecting film. Projector throws images directly into iconoscope and television camera head. Below the 2.7 lens on the underside of the box is seen the coaxial cable.

Bill Haworth, in control room, the new test program for W6XAO which transmits 400 lines of 30 frames per second and images on 45.25 inch tubes. Technician Harold Joly is awaiting the signal to start the projection.

BUSINESS SCREEN'S
PAGES OF PICTORIAL
NEWS AND COMMENT

FILM REVIEW

THE NEW FILMS
OF 1940 SEEN
IN PREVUES...



IN PRODUCTION: In commercial film studios from coast-to-coast as 1940 rolled in, sound stages were alive with the music of hammer and saw on sets in construction; production in full swing on many major and minor features and shorts for America's leading advertisers. In the new National Carbon picture—*Flashlights!* *Action! Camera!* the scene just described was an opening sequence. Filmed to

familiarize the "trade" with the "Critical Moments" advertising theme which has been used in Eveready Flashlight ads for the past several years and to show the results of this campaign, the picture was produced by Audio under the direction of Robert Snody; cameraman, William Steiner. J. M. Mathes was the agency; Wilfred S. King supervised for Mathes; Henry A. MacMullan for National Carbon. More of this and other films of 1940 on the following pages of this Review.



• Whatever the course of men's affairs elsewhere, it looks like a busy 1940 for those who make and for those who use films. The remarkable selling records achieved last year by film sponsors . . . the enthusiasm of dealers and salesmen . . . and their customers make this a "best bet" for 1940.

MAJOR 1940 CAMPAIGNS INCLUDE FILMS

◀ G. E.'s Hotpoint division presents "Blame it on Love"

♦ Hotpoint's full length feature motion picture, *Blame It on Love* has just been completed. Prints will be available during March in each of the twelve Hotpoint districts. Showings will be under the auspices of local retailers and utilities showing Hotpoint Home Appliances. The extensive cast of well-known Hollywood players includes Joan Marsh, John King, Nella Walker, Cissy Loftus, Morgan Wallace and Frank Faylen. J. L. Sholty, Maxon, Inc., was advisor; Wilding the producer.

◀ Flashlights! Action! Camera!

♦ National Carbon's new sound feature delivers a sales promotional jolt that will hit home among the trade. Distribution, incidentally, will be handled through the company's own organization. Production at Audio's Long Island Studios was ably directed by Bob Snody; supervised by Wilfred S. King, Mathes agency exec and Henry A. MacMullan for National Carbon.

◀ Insurance Men See "Yours Truly, Ed Graham" . . .

♦ *Ed Graham* was introduced to the insurance fraternity last fall and he's been on the go ever since! Since the first of the year, distribution has been extended to towns of less than 10,000 population.

Sponsored by the Institute of Life Insurance and produced under the direction of J. Walter Thompson film execs by Roland Reed, *Ed Graham* is no spell-binder but a typical human sort of guy who sells insurance for a living. In the pictures (left) a comedy note is struck as Tony Giurlani plays the part of an expectant father. In the lower scene *Ed Graham* explains insurance.

Industrial Council Releases "Your Town" for National Showing

• THE OPENING LINES of the National Industrial Council's new screen editorial, *Your Town—The Story of America*, set the theme of this "short" so well they're worth repeating. We quote, in part:

"Our duty to ourselves and to America is to re-examine our way of life . . . to understand the institutions that have made our country great . . . and understanding them, to cherish and defend them against all onslaughts . . . To such an understanding of the American Way this picture is dedicated . . ."

Released this month for nationwide theatrical showing under the auspices of Modern Talking Picture Service, *Your Town* was produced by Audio under the direction of Bob Snody. A special musical score by Edward Ludig is played by a 24 piece orchestra.

♦ The Baltimore & Ohio railroad announces completion of a two-reel sound motion picture *Washington Shrine of American Patriotism*. Produced by Loncks & Norling, the picture is entirely devoid of advertising; is to be made available to schools and adult groups through the facilities of the Motion Picture Bureau of the YMCA.

♦ SETTING A TREND in sales and promotional activities which startled the heating trade, the L. J. Mueller Furnace Co., of Milwaukee began production in its factory on December 11, of its new sound motion picture entitled *The Hard Way*. This sound movie depicts the progress of the Company since its inception in 1857 and dramatizes Mueller history and furnaces in a new, unique, and modern way. It sounds the keynote of bigger and better Mueller sales for 1940.

H. P. Mueller, President of the L. J. Mueller Furnace Co., said in an interview recently, "Confucius was right! One picture is worth a thousand words—but words and sound together with pictures make an unbeatable combination. They bring ideas to a completed thought with lasting impression. That's why we have decided on a sound motion picture as the spearhead for our 1940 campaign."

Mr. Mueller further stated, "We intend to show and tell the trade what goes on behind the scenes in the Mueller plant and how this effective sales medium, new to the heating industry, can help them sell more furnaces at better prices with less effort. This is a quality story presented in a quality manner." The world premiere of *The Hard Way* will take place in Milwaukee on or about February 1, 1940. It will later be shown by Mueller salesmen to Mueller jobbers and dealers from Coast to Coast. Wilding produced.



♦ Presenting a wide range of pictorial material, backed by factual narration, natural sounds and a musical score, the newly completed sound film "Building the West," produced for the Standard Oil Company of California by Dowling and Brownell of Hollywood, is an outstanding example of industrial pictures which tell a comprehensive story of leading industries.

In this motion picture the tracing of the story of Standard's leadership in serving the entire West has been subordinated to the broader coverage of typical industries, agriculture and attractions of the western states, Hawaii and Alaska. In presenting highlights of the development of the West, however, the part played by petroleum in serving this vast territory and its manifold activities is appropriately included.

The material to be included was first selected by the Standard Oil Company in conjunction with the motion picture producer, and then the production crew traveled over thirty-thousand miles, at different seasons during a period of more than a year, to film the scenes; followed by the editing procedure, the writing of spoken narrative, recording of voice, music and sound effects separately, and finally the blending of these sound tracks into one complete sound negative.

An interesting incident in the historical sequence of the film shows the birth of the "service station." The world's first filling station was established in Seattle in 1907, and it was re-constructed, from old photographs as a guide, in the producer's studio in Hollywood, with its attendant atmosphere of the period.

As to the technical aspects of the film, its production was all on 35 millimeter negative, although most of the copies are made in 16 millimeter sound. The running time of the film is 32 minutes and it contains over 350 individual shots, believed to be a record in the number of scenes as compared with the total length. This final approximate 3000 feet of 35 millimeter film was selected from a total of over 17,000 feet of original negative exposed.

TELEVISION AD FILMS

Don Lee Station W6X40 Reports

• Over 11,000,000 feet of film—enough to reach from Los Angeles to Chicago via highway—has been telecast from Los Angeles over the Don Lee television transmitter, W6XAO, during the last nine years. This station, owned and originated by Thomas S. Lee, has, since December 23, 1931 been on the air daily without notable exceptions, excluding Sundays and holidays, and has brought to West Coast tele-lookers some 2143 programs to the present date (December 27, 1939).

These broadcasts are transmitted daily—with the exception of Sundays and holidays—over W6XAO from 8:00 to 9:00 P. M., on Tuesday and Thursday afternoons from 3:00 to 4:00 P. M., and on Saturday afternoons from 5:30 to 6:30 P. M. Of these broadcasts Wednesday, Thursday, and Saturday evenings from 8:00 to 9:00 and Saturday afternoon from 6:15 to 6:30 are currently live subject television broadcasts. Other broadcasts are films.

Although both 16mm and 35mm films have been used for the broadcasts only the 16mm is being used



Thomas S. Lee, Head of W6X40.

right at the present time because this type seems the most popular for the commercial, educational, and amateur films that constitute a major portion of the films used. Generally speaking, very satisfac-

tory results have been obtained using either type film for the television broadcasts, although on some occasions the sound recording on the 16mm film has not been found as satisfactory as that on the 35mm film. It is reported that although better results are usually obtained from black and white film, color film has been used very successfully. Of course, the television equipment transmits only black and white images, but the color pictures are satisfactorily broken down into black and white when there is sufficient contrast between the intensity of the colors and when the colors do not approach the pastel shades.

W6XAO is licensed by the Federal Communications Commission as a non-commercial experimental station and transmits television images on 15.25 megacycles and the accompanying sound on 19.75 megacycles, 141 line, 30-60 frame interlaced United States Standard television images are broadcast. Because of the limited license it is frequently found necessary to cut the film to extract undue advertising material. However, pictures such as "The Rains Cam," "The Plow That Broke the Plains," and some of the General Motors pictures have been telecast very successfully without cutting or editing.

The films to be telecast are projected directly into the head of the mosaic type television camera onto the sensitive iconoscope plate where the light rays are broken down and carried to the transmitter through the co-axial cable. The sound from the studio is handled by the regular facilities of the Don Lee Broadcasting System, and is conveyed to the sound transmitter over sound circuits of the usual type.

— Gordon Palmer

A STUDY IN ANIMATION ▶

♦ Telling the story of intricate mechanical parts and their working is a job that calls for the animation artist. No matter how complicated the explanation, the detailed drawings show it step-by-step as they trace each phase of movement. Here the technical phases of a Diesel engine are subjects for the artist's airbrush as its mechanical "works" are dissected. ▶



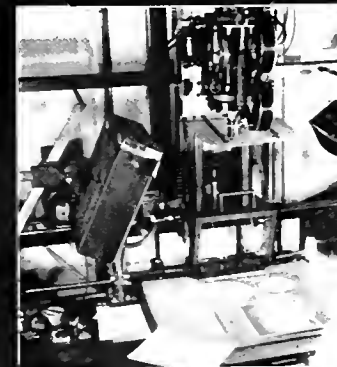
Each movement of the piston means a separate phase in the series of drawings: the piston in cross-section will show how fuel explosions bring about the engine's motion. Color added to such a sequence reproduces the action in even more lifelike realism, showing the flames, burnt-out gases and explosion in natural colors. ▶



Another phase in drawing the evolution of Diesel, *The Modern Power*. Here technical animation traces the Diesel engine from a Polynesian fire syringe to a modern streamlined train. Soon the individual drawings of each successive phase of movement will be ready for the next important step. ▶



Which is the placing of the "keyed" drawings under the camera for straight photography. Filmed step-by-step in painstaking stop-motion technique, they will soon flash through the projector in natural motion... bringing *understanding* out of the complexities of modern mechanical invention. No phase of commercial picture production is more valuable to science and industry than animation. ▶



THE IMPORTANCE OF BEING EARNEST:

Producing commercials isn't all rainbows and steam shows; here's a light-moment during the "shooting" of a recent International Harvester comedy.



FILM REVIEW . II

• MOTION PICTURES broadcast over television require special photography for best results. Observation of eleven million feet of film televised by Don Lee Station W6XAO, the past eight years led to these suggestions on television cinematography.

The first rule is: Do not violate the usual rules of photography. Illumination, composition, contrast, and exposure as required for clear pictorial definition are to be used. In current motion picture photography extremes in lighting and other factors are practiced for dramatic effect. Dark, low key, lighting is used to produce a depressing audience reaction to tragic sequences.

Such practices may be employed to a limited degree in the television technique, but they must be restricted, or the result on the receiver screen becomes meaningless.

The second rule is: Carry detail in the halftones. The object of principal interest must be thus portrayed. For instance, the outline of a man in a black tuxedo is lost against a black background drape.

The third rule is: Achieve "checkerboard contrast." This is a form of composition in which upon analysis it is realized that the whole field of view is broken into alternate dark and light areas. The name originated because of the clarity with which a checkerboard was re-

CINEMATOGRAPHY for TELEVISION

By Harry R. Lubeke, Television Director, Don Lee System

produced as held in the laps of two convalescing soldiers in a scene early in our work.

It is not necessary that the various areas be of the same size or symmetrically distributed.

The fourth rule is: Keep the overall gamma range small.

This rule is frequently violated in taking personage shots on shipboard. Here a dark figure is often secured with a "clear celluloid" background. Such extremes encounter overload points in the several units of the television chain from pickup device to receiver screen. The effect is similar to carrying the contrast to the toe and knee extremes of the H-D curve in photography.

The fifth rule is: Maintain Action.

It is well established that the eye is used to reduce detail in objects in motion in real life. By the converse scenes of limited detail, as in television, appear to be of greater clarity when in motion. Consequently, the principal characters should move, gesticulate, or talk whenever possible.

Certain short motionless periods may be observed to avoid monotonous repetition of motion. Also, background elements may be moved during otherwise still intervals: an

extra walks by or an auto passes in exteriors, while the pendulum of a clock moves or a window curtain blows in the wind in interiors.

When inanimate objects are to be shown, motion of the camera can satisfy the rule. "Panning" is effective and desirable in scenic interiors. Planing, "zooming," change of camera angle, or traveling shots all supply variety in interiors and also may be employed in many exteriors.

Rule six is: Supply medium or light density prints with black framelines.

Dark prints, because of the lack of contrast in the toe portion of the H-D curve, and because of the low signal level produced in the television equipment are definitely inferior to lighter prints from the same negative.

The density numbers on the usual Cinex strip should run around eleven for a properly exposed negative. For a dark scene of low key lighting the Cinex reading would have to be around five to produce a usable print.

Black frame lines should be supplied to insure that no visual impulses are produced by the transmitter when the receiver scanning spot is retracing its path from the

end of the last line of the frame to the beginning of the first line of the next frame.

Electrical means are provided to extinguish the spot so that "return lines" will not be visible across the image. However, it is inconvenient to make the amplitude of these means great enough to prevent the appearance of return lines under all scenes and conditions, particularly if prints are supplied with white frame lines as sometimes occurs.

No frame lines at all may be tolerable, but in film produced for television black frame lines 1/16 inch in width should be supplied, or better, the dimensions of the standard aperture of the Academy of Motion Picture Arts and Sciences observed, which has a black frame line nearly 1/8 of an inch wide. This is for 35 mm. for 16 mm. proportionately.

Rule seven is: Employ lap dissolves, quick fades or change instantaneously from scene to scene.

Long fade-outs give the momentary impression to the audience that something has gone wrong with the television equipment. The receiver screen does not go completely dark during a fadeout as occurs in a theatre. It remains lighted to a gray similar to the condition obtained when the transmitter is on the air but not transmitting a visual signal. (1937 technique.)

★ How Should American Business Use Films? ★

A NEW SERIES OF BUSINESS SCREEN SURVEYS TELLS WHAT HAS BEEN DONE WITH MOTION PICTURES AND SLIDEFILMS; POINTS THE WAY TO WIDER USES OF FILMS IN THE FUTURE:

Revival in Reels

THE BUILDING INDUSTRY AIDS HOME BUYERS WITH AN EDUCATIONAL SIGHT AND SOUND PROGRAM.

Oil Meets the Public

THE PETROLEUM INDUSTRY FROM WELLS TO SERVICE STATIONS; HOW AND WHY IT EMPLOYS THE MEDIUM.

*Watch
for these
Featured
Articles!*

Worth More Alive!

AND INSURANCE PROVIDES GOOD REASONS AS IT PROMOTES SAFETY, HEALTH & SANE LIVING—WITH FILMS.

The Story of Big Steel

GETS TOLD TO THE PUBLIC IN MOVIES THAT INFORM AND ENTERTAIN. THE PAST, PRESENT AND A FUTURE NOTE.

ALSO IN THIS SERIES: AUTOMOTIVE; HOUSEHOLD UTILITIES; SMALL MANUFACTURING INDUSTRIES

FRUIT GROWERS

● NEARLY A DECADE AGO Sunkist brought out *Partnership for Profit*, the first talking motion picture for the fruit and grocery trade. During the 1938-1939 season over a million persons were reported to have attended showings of *Citrus on Parade*, the California Fruit Growers Exchange's latest picture. This subject is exclusively intended for consumer showings, particularly before women's clubs, whereas *Partnership* was exclusively addressed to retailers.

A third field of interest is that of the schools and for these three spheres Sunkist annually produces film material. The last dealer picture *Sunkist for Profit* is a four-reel exposition on modern display and sales angles as well as a factual narrative of industrial history and operation. Showings of *Sunkist for Profit* were arranged through the Company's thirty-four merchandising representatives. An attendance of almost 50,000 dealers was the aim. The final reel of *Sunkist for Profit* was processed in color in order to give dealers a better picture of display materials in natural color.

UNITED FRUIT AIDS DEALERS

◆ On the other side of the continent but interested in virtually the same fruit and grocery trade as Sunkist is leading banana-producer United Fruit. With the combination reels *Doubting Thomas Goes to Town* and *Hands Across the Sea*, United Fruit shows dealers how to sell fresh fruits and vegetables. *Hands Across the Sea* tells the story of the growing, transporting and ripening of bananas for the consumer market. Both pictures have been shown on a single program by the Company's own representatives; jobbers have also sponsored showings for their salesmen.

A slidefilm for consumer showing (*Tropical Treats*) has also been sponsored by the Fruit Dispatch Company. This subject advances the use of bananas in cooking, depicts their nutritive values, etc. Showings are made by Company home economics representatives before women's groups.

A sequence from the William Burton Larsen (Larsen Pictures Corp.) production "Yes, Bananas" showing various operations of the banana industry from plantation to market.

PACIFIC NORTHWEST FRUITS
◆ *Doc Apple's Family Comes to Town* was produced for Pacific Northwest Fruits, a cooperative apple marketing association for showings to produce dealers and retail fruit merchants. The film shows in detail the care of orchards, picking and packing of fruit, window displays, retail selling demonstrations and other merchandising aids.

The Oregon-California-Washington Pear Bureau has sponsored a sound motion picture, *Pear Lands of the Pacific*, and another recent title in this field is *All Good Things Come in Pears*, a three-reeler for



Improving the Fruit Display

"Doubting Thomas Goes to Town" shows the retailer how to do it. Sponsored by United Fruit Co. Produced by West Coast Sound Studios (New York City).

the Pear Industry of the Northwest.

In California, the Prune Pro-Ration district has a color cartoon on *Mr. Prune* showing at the San Francisco Fair through the cooperation of the Paraffine Companies.

* FILM SPONSORS	* MEDIUM	* SHOWN TO	* SUMMARY
Calif. Fruit Grow. Exch.	Sound Mo. Pic.	Rtl Groups-Cons.	Sunkist sales pro.
Florida Citrus Comm.	Sound Mo. Pic.	Natl. groups	Florida citrus prom.
Fruit Dispatch Co.	Slidefilm	Women's Clubs	Banana promotion
Pacific North. Fruits	Sound Mo. Pic.	Dealer groups	Apple sales promotion
Prune Pro-Ration No. 1	Sound Mo. Pic.	GG Fair auds.	Prune sales promotion
Ore-Wash-Calif Pear Bur.	Sound Mo. Pic.	Dlrs-Consumers	Pear sales promotion
United Fruit Company	Sound Mo. Pic.	Retailers	Impro. mktg. training
Calif. & Hawaiian S. R.	Sound Mo. Pic.	Natl. Groups	Product promotion
Savannah Sugar Ref. Co.	Sound Mo. Pic.	Southern groups	Sales promotion
U. S. Cane Sug. Ref. Assn.	Slidefilm	Dealer Groups	Sales promotion
Western Sugar Refinery	Sound Mo. Pic.	Consumers	Story of Sugar & Ref.

SUGAR

● THE CANE SUGAR interests have already sponsored several widely-shown films. Of these, the two most interesting programs are those of the California and Hawaiian Sugar Refining Corporation, Ltd., and the Western Sugar Refinery.

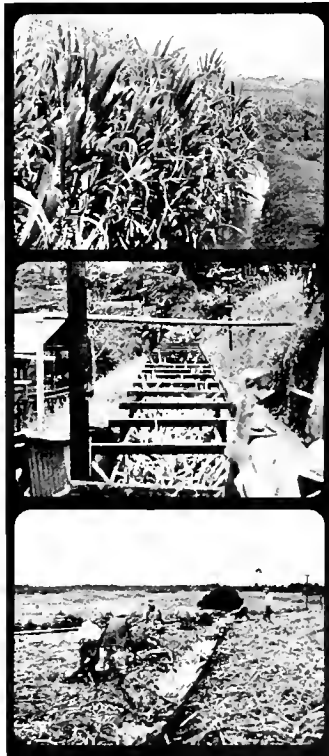
The California and Hawaiian film, *Hawaiian Harvest*, is shown only through that company's own jobbing outlets. To date over 70 copies of the film have been used and in two years of distribution around 40,000 people a month see the picture. *Hawaiian Harvest* tells the story of the Company's sugar cutting and refining processes.

Last year at the Golden Gate International Exposition on Treasure Island, the Western Sugar Refinery showed its film *White Treasure of the Sea Islands* to many thousands of visitors who sat before its projector. Another sound film, *Crystallized Energy*, has been produced for school and club showing through arrangements with the Company. Graphically shown in *Crystallized Energy* is the place of sugar in daily life, the operations of sugar cane plantations and refineries, including planting, cultivating, packing and marketing of the product.

The U. S. Cane Sugar Refining Association has sponsored a sound slidefilm *It Could Happen Here* for distribution nationally. No motion pictures are as yet contemplated.

Except for a government sponsored picture on Beet Sugar equipment (shown to growers) no films have been used or produced as yet by our Beet Sugar industry.

Scenes from the California and Hawaiian Sugar film "Hawaiian Harvest" produced by Dowling & Brownell for national release.





• THE CLERKS who man the counters of more than 500,000 retail food stores throughout our land are about as big a problem as management faces today. Employed by a chain store organization where standard practice is something akin to religion and their initiative and ambitions wither; let them work for an "independent" and they discover the nearby chain's competition irresistible, and the same thing happens.

But let the grocer's humblest clerk discover that his destiny is linked to modern ideals of *planned selling, cost control, advertising* and let him discover the vast and little explored domains of *customer service* and a new and useful citizen is created for the benefit of this vital American industry.

NOT ONLY WHAT BUT HOW TO SELL.

These premises are an old story to many classes of "chain" managements. Certainly the wisdom of telling the salesman *what to do* and *how to do it* according to plans originated by the best minds at the top of such organizations has long been recognized in the automotive and service station fields. In the food industry such outstanding merchandisers as General Foods, General Mills, the Independent Grocers' Alliance, Kroger Grocery and Baking Company, Jewel Tea Company, Red & White Stores and the International Association of Milk Dealers have originated programs for this and they all have one important factor in common the use of sound slidefilms for the training and product education of the company's salesman, the wholesaler's representative or the retail clerk.

In this respect a series of sound slidefilms issued by the International Association of Milk Dealers in connection with the training of milk wagon drivers has brought real profit to member dealers. First reported in these pages last year, the Association's program includes material showing the route salesman how to secure new customers, how to handle complaints and other aids which have as their purpose the trans-

The Red and White stores use sound slidefilms . . .





A General Mills sound slidefilm shows the Company's salesman in action during a typical buyer interview



TRAINING CLERKS AND SALESMEN

Some Notable Slidefilm Programs Serve the Food Industry

formation of this routine occupation into one of genuine salesmanship.

HOW TRAINING FILMS ARE SHOWN

♦ Organizational films, such as those produced by General Foods and similar processors for showing to the Company's own salesmen present no showing problem. Associational subjects such as the Milk Dealers' program are generally projected before the dealer's employees at a convenient hour; other films such as the IGA program are shown at the IGA wholesaler-sponsored meetings attended by retailers and their clerks. IGA, for example, shows at approximately 150 meetings per program to an estimated combined audience of approximately 3,500 persons.

Jewel Tea, whose program is described in detail in paragraphs below, brings its route salesmen together in company meetings. These are carefully timed affairs which lack nothing in showmanship and interest for the men attending.

JEWEL TEA PROGRAM TOLD

♦ Outstanding among case histories of successful users of slidefilm training material is that of Jewel Tea. In much the same words expressed by the Company's film authority, we quote, in part:

Showing member grocers how to put over a sale



1939 SLIDEFILMS USED BY INDEPENDENT GROCERS' ALLIANCE

1. *Let's Have a Parade*—merchandising coffee.
2. *See Profits Through Glass*—how to increase gross profits through better merchandising methods of glass-pack merchandise.
3. *All Washed Up*—merchandising soap products.
4. *Grand Opening*—proper staging of store opening sale.
5. *It's in the Bag*—introducing new package designs.

♦ A few years ago Jewel used a limited number of motion pictures and silent slidefilms for both consumer and sales personnel education, but not until last year did the company get into the field of sound slidefilms. On June 11, 1939, each of the ninety branches held a sales meeting to introduce the first two sound slidefilms. Since the introductory meeting two more films have been issued and several others have been planned.

Films currently in use in the field are:

1. *Mr. Karker's Message*—a 51 frame picture, using shots from Jewel's files and a recording by Mr. Karker, president of the

Slidefilms help grocers tie up with campaigns...



company. In essence, this is an illustrated talk by Mr. Karker on one of the serious problems of this business.

2. *Six Chances to Sell*—a 112 frame picture, giving a detailed explanation of the routine Jewel salesmen should follow in each home.
3. *Hard and Fast*—a 101 frame picture, specializing on the coffee phase of the selling job.
4. *The First Olive*—a 94 frame picture, explaining the most effective way to deliver the first order to a new customer.

All four were produced by George Haig and Mercer Francisco, Inc. Professional talent was used throughout all except the first.

The purpose of these films is to educate and motivate field salesmen personal. Eventually it is Jewel's aim to have a sound slidefilm library covering all phases of the route sales job.

At present, the company has ninety Junior AC-DC Illustrovox projectors in the field—one for each branch. Branch managers and their assistant managers show these films at the regular sales meetings which are held twice monthly, and use them in the training of new men. They also show them in salesmen's homes, especially when contacting "sub-branch" men, who are headquartered outside the "parent-branch" town and are seldom brought in for the regular sales meetings.

Jewel field men seem to like and appreciate films. That is evidenced by their repeated requests for filmic treatment of additional phases of the job. However, Jewel has adopted the policy of issuing new films slowly enough that managers will at least have the opportunity to capitalize fully on one before going on to the next.



Step by step this Jewel Tea slidefilm shows the pathway to sales success



BOOKS that make MOVIES

HERE ARE A FEW PRACTICAL SUGGESTIONS FOR MATERIAL

IRON BREW. *A Century of American Ore and Steel.* By Stewart H. Holbrook—(The Macmillan Co., 1939.) The background of our steel industry offers a script for an educational-industrial feature.

MUSIC FOR FUN. By Sigmund Spaeth. (Whittlesey House, 1939.) The well known "tune detective" has made "shorts" of this type—why not an entire sponsored feature?

HOW TO SUCCEED IN RETAIL SELLING. By Ray Morton Hardy. (Harper & Bros., 1938.) Why not a "serial" for bi-weekly showing to clerks as a film training school sponsored by a group of interested manufacturers?

PEOPLE. *How to Get Them to Do What You Want Them to Do.* (Maxwell Droke, 1939.) Another of the "personality" books but one which offers possibilities for various selling field sponsors.

ODDLY ENOUGH. *A Pictorial Encyclopedia of Furs.* By Arthur Samet. Since Revillon Freres did it there hasn't been a good fur film.

POST HASTE. *A Manual for Modern Letter Writers* By Mary C. Foley and Ruth G. Gentles. Here's a suggestion for an office supply sponsor—or typewriter company.

PRIMER OF FIGURE SKATING. By Maribel Vinson. (Whittlesey House, 1939.) The skate manufacturers have Sonja Henie but how about making the most of it?

A SPORT SERIES: BETTER TENNIS, BETTER BOWLING, BETTER GOLF. edited by experts in their fields including Ellsworth Vines, Ned Day and Sam Snead. The bowling idea rates first!

AND THE FOLLOWING: 125 Ways to Make Money With Your Typewriter; How to Sell Your Way Through Life; What to Listen for in Music. And many more in our next!

• AN IMPORTANT majority of Hollywood's outstanding hits of the season has been produced from the "best-seller" lists of fiction works. Such box-office successes as *Gone With the Wind*, *Grapes of Wrath*, *Rebecca*, *Of Mice and Men* and others too numerous to mention gained first popularity in print.

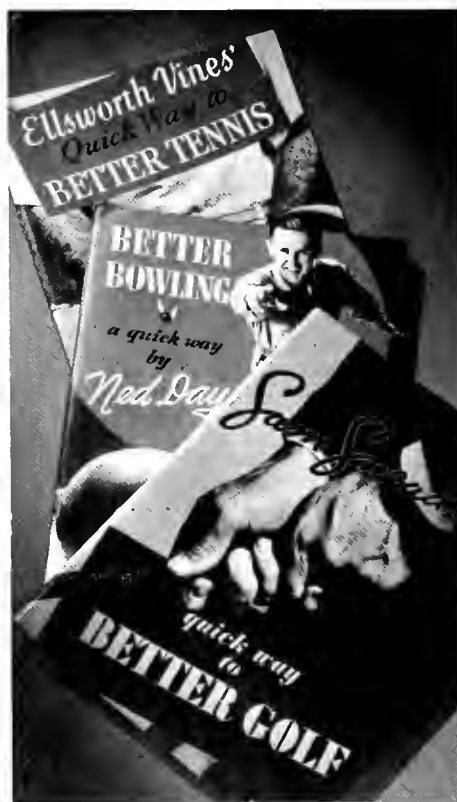
Yet there is another "best-seller" shelf which gets no such attention. Although copies of the works on it are sold by the thousands on occasion, there is no place in Hollywood for the factual book, those many "how-to-do-it" and similar volumes which sometimes achieve a wave of popularity just as great as the Margaret Mitchell "classic," strange as that may seem.

It would appear that there is a place for books of this character, from time to time, on the commercial screen. Their fields of interest are well-defined. Often as in case of sports volumes on golf, tennis, etc., the popularity of the books is matched by a corresponding number of product manufacturers all of whom stem out of an enthusiastic interest in the game. The same is true in gardening and similar pursuits.

There is another field of specialized interest. It is typified by such volumes as *How to Sleep* and *What to Listen For in Music* which are of a semi-professional nature. The former, it has already been suggested in these pages, should have the sponsorship of the Simmons Company. The latter might be an excellent vehicle for a radio or phonograph manufacturer or might well carry another type of product entirely.

Still another field is that of occupational improvement. Here a dozen new books appear each month. *How to Succeed in Retail Selling* and similar volumes would be of real interest to clerks and students everywhere. Books on personality phases such as those by Dale Carnegie the volume *People* illustrated above would be immensely popular with all types of audiences.

Such books would not be difficult to interpret in factual films. The sale of the books might



certainly be greatly enhanced by the additional publicity given and the sponsor's prestige would hardly suffer from the connection with a fairly successful authority on the subject with which they are concerned. This could be promoted into regular advertising channels as well.

♦ From the publisher's point of view, there is a great deal to be said in favor of such commercial film tieups. Where pictures are released for group showing on a national basis, book tieups may be arranged with displays at

the place of showing or in the local bookdealer's window.

Where a few thousand copies of certain types of non-fiction works are now sold, a film edition might be published which would be of great value to every member of the audience. Particularly where films are shown to technical or sales groups offering certain types of training, Ned Day's book on Better Bowling could, for example, be easily tied up with distribution through principal recreation centers where the film of the same kind would be shown.

EDITOR'S NOTE: This is the first of a 1940 Series now inaugurated by this Review Department. A selected list of especially interesting non-fiction material will be included in an early issue and the feature regularly maintained. Your contribution is invited.

FOOD INDUSTRY NOTES

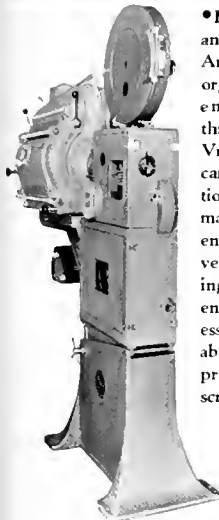
As this issue goes to press, the following newsworthy notes are worthy of mention:

♦ A new sound slidefilm on *Balanced Meal Planning* directed by N. E. Daneld for the Merchandising Division of the John J. Maher Printing Company, Chicago, was available for showing to a restricted group of leading independent grocers. The film presents a unique promotional program based on "balanced meal" menus for retailer distribution.

♦ Omitted from other food pages in this issue but deserving of mention is the group of food merchandising belonging to the National Health Foods Association. Over 500 million is spent annually for these products with over 500 outlets in 10 states. This situation will be discussed in an article in an early issue.

♦ Many other food sponsors can be named in addition to the hundreds whose programs are discussed in this issue. In addition two important articles: **THE AGENCY AND FILMS—II** and **SCREEN ADVERTISING'S FUTURE** will appear in our next issue.

The Finest in 35^{mm} Theatre Projection



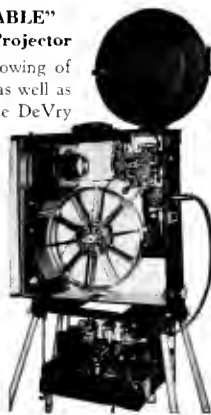
• In the modern auditoriums and conference rooms of America's foremost business organizations as in deluxe entertainment theatres throughout the world, DeVry theatre projectors are carrying on a great tradition of superb film showmanship. Before large audiences everywhere, at conventions, open-air gatherings, etc., where convenience and portability are essential, the DeVry portable and semi-portable 35mm projectors afford the same screen brilliance and perfect sound reproduction as the distinguished DeVry "Super" models.

The DeVRY "SUPER" 35mm Theatre Type Arc Projector

The "Super" model, a permanent theatre installation, carries on the DeVry tradition of superb workmanship and high technical perfection as the finest equipment in the DeVry line. Its handsome streamlined case houses a perfected projection movement, finest "Brillante" Lens and "Super" arc equipment especially suitable for the largest auditoriums.

The DeVRY "PORTABLE" 35mm Motion Picture Projector

Ideally suited for road-showing of business and educational as well as entertainment pictures, the DeVry "Portable" is a lightweight, highest quality 35mm sound projector offering either 2,000 or 1,000 foot magazine capacity. Combines ease of transport, screen brilliance and excellent sound reproduction.



A FEW PROMINENT USERS OF DeVRY EQUIPMENT:

Ford Motor Company
Caterpillar Tractor Co.
Allis-Chalmers Company
Goodyear Tire & Rubber
Company
Minneapolis Moline Imp.
Company
American Steel & Wire Co.
H. J. Heinz Company

Int. Harvester Company
Standard Oil Co. of Ind.
Firestone Tire & Rubber
Company
Armstrong Cork Company
Bell Telephone Company
Cunard Lines
Dollar Lines
B. F. Goodrich Co.

ESSO REPORTS FILM SUCCESS IN 1939

• Again reporting widespread and successful application of films in its promotional activities, the Standard Oil Company of New Jersey, familiarly known as the Esso Marketers to the thousands of motorists served by its dealers in the East, brings the figures up to date in a recent issue of its lively company journal. *The Esso Dealer* reports:

• The number of consumer showings of Esso Marketers motion pictures in the first six months of 1939 was double that of any previous 12-month period.

From January 1 to June 30, *News in the Air*, *Design for Power*, *Safari on Wheels*, *The Bigger They Come*, *Fair Days Ahead*, *Esso Baytown-Cavaliar*, and *The Magic of Oil*, were shown 6,058 times to an audience of 1,245,266 persons. This total is 100 per cent ahead of what it was in the best previous comparable period.

The increase in the number of consumer showings is evidence that more and more Esso Dealers are becoming aware of the advantages of using motion pictures to promote their stations. Sound films, for instance, make both an auditory and a visual appeal to the members of an audience, an advantage offered by no other advertising medium. Then, too, movies hold the attention longer than any other type of advertisement.

By staging a consumer showing, an Esso Dealer opens up two other channels for promoting his station. He can arrange product displays in the place where the film is shown, and he can make a short speech at the opening or closing of the program to convey any additional sales message that he wishes to get across. Film showings are particularly valuable for dealers who just have opened new stations or switched to the Esso Sign.

Despite the increase in the number of showings sponsored by dealers, the possibilities of this form of promotion have not been explored fully. In addition to miscellaneous consumer groups, all civic, social, and business organizations are potential audiences for Esso Marketers films. So, too, are schools.

The Esso Marketers have arranged various channels for the distribution of their films—their own division organizations have projection equipment and operators available, in some localities they have engaged an outside picture agency to stage film showings, and they have arranged with the Y.M.C.A. Motion Picture Bureau to lend their films to groups equipped with projection equipment.

The mechanics of staging a consumer showing of Esso Marketers films are extremely simple. All a dealer has to do is tell his Esso representative that he wants to sponsor a show and discuss with him the films he wants to present.

Esso films and the services of a skilled operator are furnished free to dealers who are able to stage showings for suitable groups. The dealer need incur no expense unless it is neces-

(Please turn to Page 31)

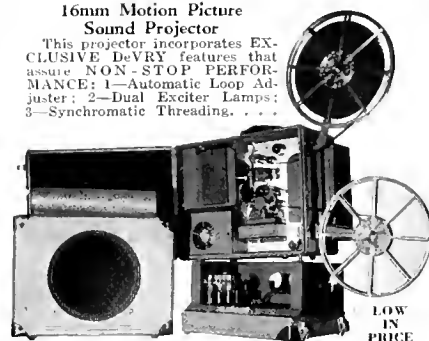
The Latest in 16^{mm} Portable Projection

• Constant improvement in DeVry's complete line of 16mm sound and silent projectors is based on the exacting requirements of business and educational users and the unceasing efforts of the DeVry engineering laboratory. From these have come the new DeVry "Interpreter" and many other outstanding models. A complete line, ranging from the DeVry 16mm "Arc" for large audience screenings to the precision-built DeVry silent models, has been designed to meet business and educational needs.

The DeVRY Almost Human "INTERPRETER"

16mm Motion Picture Sound Projector

This projector incorporates EXCLUSIVE DeVRY features that assure NON-STOP PERFORMANCE: 1—Automatic Loop Adjuster; 2—Dual Exciter Lamps; 3—Synchronic Threading.



PLUS . . . Dual Sound Stabilizer, for unsurpassed Sound and FILM-GLIDE Mechanism that Prolongs Film Life. All These Features AT NO EXTRA COST.

ALL DeVRY PROJECTORS HAVE BUILT-IN PROVISIONS FOR:

(1) Microphone; (2) Phonograph; (3) Additional Speakers; (4) Centralized room speaker system; (5) Sound or Silent films.

DeVRY POLICY OF SERVICE

1. ECONOMY COUNSEL . . . Your film problems analyzed by men who know.
2. DISTRIBUTION HELPS . . . Efficient facilities so that your films reach the right audiences.
3. LABORATORY AND SCENARIO SERVICE . . . Availability of producers best suited for your picture. Ideas, stories, conceived and written.
4. PROJECTOR SERVICE . . . DeVry Projector instruction and service facilities in key cities throughout the U. S.

WRITE FOR FREE BOOKLET

GLORIFY YOUR PRODUCT . . . A valuable booklet on industrial films. Reveals how aggressive business firms are definitely increasing their sales through the medium of talking motion pictures. FREE for the asking.



DeVRY

CORPORATION

1111 ARMITAGE AVE. -- CHICAGO
Cable Address: Hermdevry
New York (Established 1913) Hollywood



DeVRY

CORPORATION

1111 ARMITAGE AVE. -- CHICAGO
Cable Address: Hermdevry
New York (Established 1913) Hollywood



**Sell Products to Consumers—
Bring SALES to Sponsors!**

GET APPLAUSE EVERYWHERE

- ★ At Your Dealer Meetings
- ★ Before Association Groups
- ★ At Clubs, Lodges & Schools
- ★ In the Dealer's Own Store
- ★ In Entertainment Theatres



★ Let Us Present ★

**Your Film Opportunities —
A Personalized Study
Sent Without Obligation**

Phone or Write:



FILM STRIPS USED for EDUCATIONAL EXHIBITS

Picturol Library Offers Economical Distribution Plan

• RECENT CORRESPONDENCE from an Eastern textile manufacturer brought up the question of modernizing "educational" libraries of lantern-slides and picture collections sent out for exhibits and to schools. Cost of transporting bulky slides, breakage, and the need for wider distribution are problems to be met.

One important phase of this subject is that of school distribution. Not only textile concerns but insurance companies, cereal manufacturers and other industries offer these educational exhibits. To these firms we suggest the modernized filmstrip technique.

♦ There is a constant demand from schools for educational and informational picture material. Many schools cannot afford to purchase all the visual material they need and are glad to receive and use filmstrips containing advertising material if it is made available to them free of charge. School children are daily studying many subjects which are made much more interesting and easily learned if supplemented by pictures of the actual manufacturing processes, for instance, especially those in which chemistry plays an important part. Visual material on health, economics, food and diet, agriculture, etc., is also very much in demand.

The school child of today acts as a purchaser for his mother and will be your customer of tomorrow. In the schools of the United States there are twenty million pupils old enough to appreciate your product, approximately five million of these being of high school age. Whenever pictures are shown in schools there is an appreciable percentage of adults viewing them including the teachers, principals and superintendents, as well as parent-teacher groups.

S. V. E. PICTUROLS

♦ The surest way of getting your product before these educational groups is through a projected picture, and a very inexpensive way of securing illuminated pictures is by means of PICTUROLS (filmstrips). PICTUROLS are produced by the Society for Visual Education, Inc., and consist of a series of pictures, charts, or titles arranged in sequence on short strips of non-inflammable 35 mm motion picture film. Any number of frames or pictures may be made in one roll but for educational purposes 35 to 50 pictures are most desirable because that number of pictures will usually illustrate any lesson and the showing of them will come within the classroom period.

PICTUROLS may be made from hand-lettered or printed title cards, drawings, charts or photographs of various sizes. If preferred, all of the information can be put on the filmstrip itself, but as a rule the pictures in the film are merely numbered in the lower lefthand corner and a printed manual is supplied for the information of the teacher. Photographs used in the production of a PICTUROL strip are not injured in any way and retouched photographs may be furnished.

SPECIAL SCHOOL DISTRIBUTION SERVICE

♦ A special distribution service is maintained by the Society in connection with PICTUROLS. A manufacturer or association is asked to supply

selected pictures in a number necessary to visualize their story together with the necessary supplementary text matter. It is, of course, required that the picture and story be educational in nature. There is no objection to the use of trademarks or other advertising in the material or content. The manufacturer is asked to donate one print of the filmstrip to each school, church, Y.M.C.A. or other organization entitled to such service under the conditions covered below:

The Society maintains a carefully culled list of educational institutions whose heads have signed forms agreeing to use free commercial films in their daily teaching, the same as they use the films purchased outright for their permanent library. The Society agrees to produce the negative and positive prints of such special filmstrips, promptly upon receipt of the original material. They also agree to do all necessary clerical work, packing, mailing and service in connection with the distribution of special films. At the end of each month the Society will bill the industry making these free films available to the schools for the actual number of copies delivered during that month. If required by the industry, the Society will furnish a Post Office affidavit of mailing with each invoice.

The films delivered under this plan remain the property of the schools, to be shown to each succeeding class and such sponsored films are furnished absolutely free to the school.

COST OF SERVICE

♦ The only charge to the industry is a flat rate of \$1.00 for each filmstrip not exceeding 50 frames in length delivered to a school. The Society will guarantee an immediate distribution of 13,092 films, or it will accept a minimum distribution of 1,000 prints. If preferred by the industry, the Society agrees to bill the industry at the rate of 100 films per month per 1,000 rolls contracted for.

PICTORIAL CREDITS

Business Screen is indebted to the following organizations for pictures appearing in this current issue.

- PAGE 11 (Table scene) *Burton Holmes Films, Incorporated.*
- PAGE 12 (Top, right) *Best Foods, Inc.;* (lower, left) *Frosted Foods Sales Corporation.*
- PAGE 13 (Northwestern Yeast sequence) *Chicago Film Laboratory, Inc.;* (Libby, McNeill & Libby) *Chicago Film Laboratory, Inc.;* (H. J. Heinz) *Audio Productions, Inc.*
- PAGE 13 (General Foods slidefilm) *The Jam Handy Picture Service.*
- PAGE 14 (National Dairy Products) *Atlas Educational Film Co.;* (National Dairy Council) *Burton Holmes Films, Inc.;* (Milk Industry Foundation) *Voca-film, Inc.*
- PAGE 15 (American Can Company) *Caravel Films, Inc.;* (A & P Coffee Service) *William Burton Larsen.*
- PAGE 16 (Loose-Wiles Bis. Co.) *Voca-film, Inc.;* (National Biscuit Co.) *Caravel Films, Inc.*
- PAGE 20 (United Fruit Co.) *West Coast Sound Studios (NY);* (Pan-American-Bananas) *William Burton Larsen;* (Hawaiian Sugar sequence) *Douling & Brownell, Hollywood.*



• THE IMPORTANT ROLE played by the engineering laboratories of principal manufacturers of sight and sound reproduction equipment for the film industry will be the subject of a new series of articles to be inaugurated by this department soon. Other major editorial developments include a 1940 series on Color for the Commercial Film.

New SVE Projector

♦ On the market for the 1940 season is Model DD, latest projector addition in the popular Tri-Purpose line manufactured by the SOCIETY FOR VISUAL EDUCATION, INC. The only 150-watt projector available, this machine has everything the projectionist has wanted for showing 2" x 2" Kodachrome or Du-faycolor slides and 35 mm. filmstrips, either frame or double frame.

The Model DD includes the following advanced features: (1) New semi-automatic slide changer. Operated entirely from the top, this important improvement makes changing slides a simple detail. Slides are inserted at the front one at a time and are pushed down into position by means of a triangular-shaped center control. When the next slide is inserted, the one just shown comes up in position ready for the operator to remove and insert the succeeding slide.

(2) An anastigmat objective lens equipped as standard, for greater brilliance, true color projection and sharper screen images—sharp to the very edge.

(3) New positive film movement control. By setting this lever for *single* or *double* frame pictures, the film is moved down one complete frame with each turn of the knob. (The knob does not have to be turned twice for double frame pictures.)

(4) Micrometer side adjustment for centering pictures which might

be off center on the filmstrip.

(5) S.V.E. Rewind Take-Up for convenience and protection of film. This patented device rewinds the film as it is being shown and inserts it into a can in proper sequence for the next showing.

(6) Combination aperture masks for changing quickly from single to double frame pictures or vice versa.

(7) 150-watt lamp for brighter pictures.

(8) Simple elevating lever. Conveniently located at the side for easy raising or lowering of the projector.

(9) Hinged lamp house for easy access to lamp.

(10) Heat absorbing filter. To protect the film, all S.V.E. projectors have this essential feature which minimizes heat at the aperture, yet permits maximum transmission of light.

(11) Handsome carrying case. Finished in black shark leatherette and lined with green chamousette.

Selectroslide Junior

♦ SPINDLER AND SAUPPE, INC., manufacturers of the remote-controlled SELECTROSLIDE, automatic slide projection equipment, are now working on a model known as the SELECTROSLIDE JUNIOR.

This amazingly useful new equipment has been designed to answer the demand for a Selectroslide of smaller capacity and low cost for display purposes primarily. In this model, the projector and the mechanism are housed in a single unit, both compact in size, and light in weight. The slide changer, or drum, holds sixteen 2" x 2" glass slides which are easily and quickly inserted or removed. Any specific slide may immediately be referred to if required by simply turning the drum by hand.

The mechanism has been designed with an eye to the utmost in dependability and while it will be

operated by a 110-volt 60 cycle A. C. Motor, as regular equipment, a Universal Motor for use on both A. C. and D. C. will be supplied without additional cost on special order. The Junior Selectroslide differs also from the Standard model in being used by automatic control only and fills the demand for inexpensive means of projecting color or black and white 2" x 2" slides as is part of window or factory displays, product demonstrations and the like. Address Spindler and Sauppe, Inc., 36 Third St., San Francisco, for further information.



New Bell & Howell film storage cases

Rejuvenation

♦ Requests for industrial film subjects by worthwhile audience groups can sometimes be filled with old prints taken off the storage shelf and re-edited at little cost. MICHAEL FREDMAN, American Recono executive, suggests Recono's exclusive rejuvenation process in such cases. Scratches and other marks of wear, as well as brittle condition, are completely solved thru Recono's rejuvenation process. Address Recono

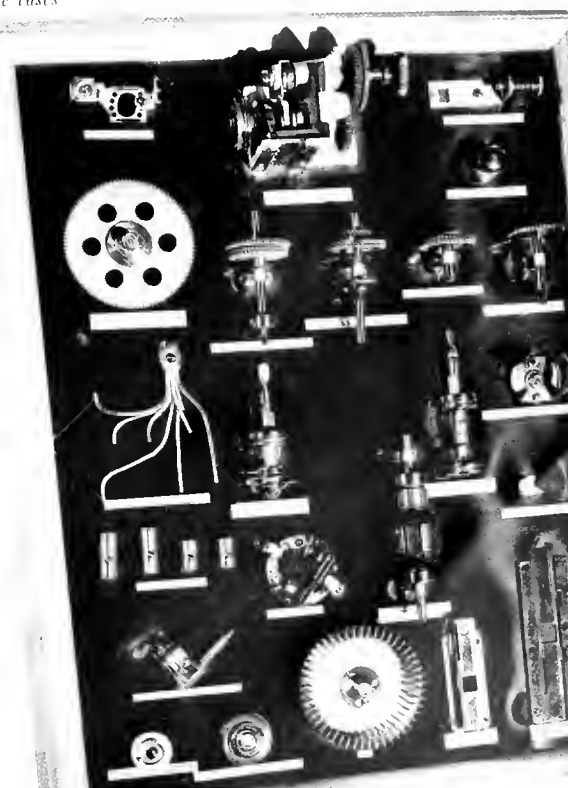
PROJECTOR PARTS from a precision built 16 mm Ampro projector setup showing the intricate mechanism

at 215 West 55th Street, New York City, or write *Business Screen's* Service Bureau in Chicago for further information.

Projecting Color

♦ A new type of carbon, said to produce illumination much higher in red ray content than heretofore available in arc lamp projection, is announced by BELL & HOWELL, and is said to be of major importance in the projection of 16 mm. Kodachrome film.

All Kodachrome film is especially corrected for projection with incandescent light, which is high in red content, and when this film is screened with arc lamp illumination, which is deficient in red, there is a slight coldness of color. With the introduction of the new type carbon, this deficiency has been overcome, says Bell & Howell, and the colors in Kodachrome will screen in their true warmth and tonal values. Projection of black and white film remains unchanged.



Neumade 16 mm Equipment

for the BUSINESS FILM USER

Specially designed equipment for the business film user based on our 24 years' experience supplying the motion picture industry.

Everything needed for:—

FILING EDITING HANDLING SHIPPING STORING CLEANING



SAFE MODEL

Holds 50 reels each in separate double wall compartment of heavy gauge steel; safety air chamber surrounds each film; individual door, handle, index card. Large steel outer cabinet has reinforced door, 3-point locking device and key lock. Standard finish olive-green enamel, baked-on; polished chrome handles, hinges, etc.

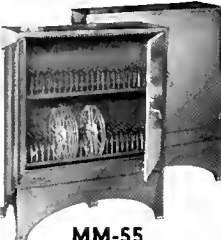
If desired, one or more tiers of compartments may be left out providing convenient shelf surfaces for film equipment.

FILE YOUR FILMS

Your films are valuable—keep them from becoming brittle, dried out, full of dust, dirt, oil and grime. Protect and preserve them!

INSTANT SELECTION
PERMANENT PROTECTION
ALL STEEL DUSTPROOF
INDEXED FIREPROOF
TAMPERPROOF
HUMIDIFIED

Whether you have 5 reels or 5,000 Neumade can provide the cabinet.



MM-55

Holds 50 reels each held erect in place by curved, heavy, wire rod separators; index card for each. Double reinforced doors have 3-point locking device and key lock.



REWIND AND SPLICER ASSEMBLY

Complete editing and repair assembly mounted on weighted, white porcelain panel, 40 in. by 13 in.; two geared end rewinders for any size reels, counter balanced cranks, full grip handles; Griwold sound or silent splicer; cement holder and applicator. Complete

\$35.00

RW-1 Geared Rewinders, Set, \$12
HM-6 Griwold 8 or 16 mm SPLICER (sound or silent), \$15.

SEND FOR CATALOGUE

Neumade Products Corp.

129 W. 42nd St. New York City

SOLVING YOUR PROBLEMS WITH SLIDEFILMS

In our first Bulletin we listed sixteen ways to use Sound-Slide Films. We continue with Part 2. Many letters and comments have been received about the first list. Helpful suggestions and additional applications are the result. We welcome them—let's make this list as complete as possible for your own use as well as for others. Perhaps in the following list you will find some additional ideas and ways that Sound-Slide Films can profitably be applied in your business.

By R. M. McFarland

17. MUST YOU SELL SEVERAL PEOPLE IN ONE ORGANIZATION?—Most salesmen are finding that selling but one person in an organization is a dangerous practice. Today the top salesman is insuring his orders by selling as many people as possible in the organization on his product and its merits. With Sound-Slide Films you can tell the same convincing story to the whole organization at one time whether it numbers ten or a hundred or more. In fact it is practically impossible to show a Sound-Slide Film to one man in an organization. The experience of thousands of salesmen has shown that the original audience is usually augmented several times during the presentation.

18. SPOTLIGHTING YOUR PRODUCT OR PRODUCTS IN THE PURCHASING AGENT'S MIND—A small survey made recently among P.A.'s brought to light some very interesting information. First: A P.A. seldom refers to his voluminous films of catalogs and printed matter as most of this material is obsolete . . . that's why he writes each time for information and quotations. Second: He has several helpful "hibles" for reference. However his most important reference is the Salesmen's Calling Card File in the right-hand drawer. The salesmen who impress him the most are in that file. Sound-Slide Films have placed many salesmen's cards in that all-important P.A.'s File.

19. EXPORT SELLING—Sound-Slide Films have proven powerful adjuncts in export selling for many manufacturers. The overseas buyer or prospect can't visit your factory. It's almost impossible for him to go around the corner to see someone who is using your product. In many cases your product may be so far beyond the buyer's experience that it's impossible for him to visualize it. Sales ingenuity and strategy of a high order is demanded of most overseas salesmen. It presents a perfect opportunity for Sound-Slide Films both in English and foreign languages to put across your products.

20. ANNOUNCING CHANGES

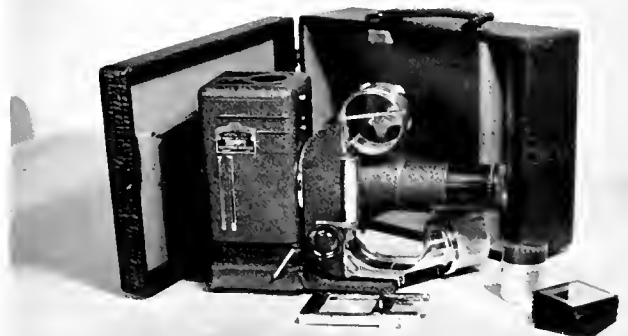
IN COMPANY POLICIES—Sudden and drastic changes many times act as a boomerang and kill almost overnight the millions spent building good-will among your employees, jobbers, dealers and even the consumer. Several users of Sound-Slide Films have very cleverly capitalized upon these changes in such a way as to build rather than destroy good-will. They have placed their problems squarely on the table . . . the thinking and reasons behind the move and what it means to everyone involved. On several occasions the changes were never made . . . the Sound-Slide scenario with the pro and con facts proved the fallacy of the moves. Try it . . .

21. GROUP SELLING—There are several sectors of the American public who assemble for other purposes but are willing to submit to commercial Sound-Slide Film presentations. Among these are various types of clubs . . . both men's and women's . . . schools, colleges, universities, labor unions, fraternal societies, payroll groups, church groups, etc. Small town shows in empty storerooms on Saturday nights, windows in retail establishments, police stations, fire stations, street corners, during the lunch hour in factories and other business establishments, fairs, and a host of other places where groups gather. The results achieved from this kind of circulation are often astonishing.

22. AS A DOOR OPENER—Millions of dollars in time and money has been spent by executives, agencies and service organizations attempting to solve this all-important phase of selling. It is seldom that a Sound-Slide Film fails to gain an interview for a salesman. It's new . . . unique . . . time saving . . . interesting . . . entertaining . . . in fact a good solid interview lasting sometimes an hour or more usually follows.

23. POLITICAL CAMPAIGNS—During the past few years an increasing number of candidates for office have profitably sponsored Sound-Slide Films for showings before clubs, organizations and other interested groups in sections of their political territories where it is impossible to make a personal appearance. They find that this medium

The new Model DD, SVE Tri-Purpose Projector announced on Page 27 of this issue



GENERAL FILM COMPANY

*of Hollywood
takes pleasure in announcing
that*

Charles L. Glett

formerly

Vice President of

Audio Productions, Inc.

has been appointed

Executive Vice President

of our New York subsidiary

GENERAL FILM INDUSTRIES INCORPORATED

30 Rockefeller Plaza
New York

Equitable Bldg.
Hollywood

Associated companies

General Film Finance Ltd.,
Cartoon Films, Ltd.,
Crime Club Productions, Inc.

London
Hollywood
Hollywood



Jewel Tea Company salesmen learn via sound slidefilms

permits them to outline their platforms, policies, accomplishments, etc., effectively and convincingly.

24. SPECIAL INDIRECT SELLING CAMPAIGNS—Insurance companies, medical societies, councils, associations, and other organizations campaigning for Health, Hygiene, Fire Prevention, Safety, Accident Prevention, Better Vision, Better Lighting, Home Modernization, Travel, Recreation, Prevention of Cruelty to humans and animals, etc.—and others against Government Interference, Taxation, unfair practices, and policies, slums, false rumors, etc., are using Sound-Slide Films before clubs, lodges, organizations, church groups, schools, and their own organizations.

25. TRAINING EMPLOYEES FOR SPECIAL SERVICES—Airline hostesses, railway employees, hotel and restaurant waiters, bellhops, taxi drivers, collectors, in fact wherever there is a group in the employ of your company whose duties are approximately the same in all parts of the country, Sound-Slide Films have proven the most economical and effective means of training them.

26. OFFICE SYSTEMS AND FORMS—Most large organizations have never been able to train their employees and representatives to correctly use their various office and business forms. Also branch office systems are generally changed to meet the ideas and opinions of individuals who have no conception of the confusion, mistakes, costly correspondence, time and expense even the slightest deviation from standard practices costs the home office. Sound-Slide Films are being used to correct these situations with excellent results.

27. SALES POLICIES — During the past decade the sales policies of almost every company have been changed materially. Now, with the various Fair Trade Laws, unfair competition, hand to mouth buying, and other trends, both the salesman and manufacturer are continually on the spot. Several manufacturers are enlightening their sales forces, jobbers and dealers with a clear-cut statement of their sales policies and the reasons behind these policies through the medium of Sound-Slide Films with a large measure of success.

28. TRAINING CONSUMERS HOW TO USE, OPERATE OR CARE FOR YOUR PRODUCT—This is one of the main sources of grief for both the manufacturer and retailer who sell products which require extensive and somewhat complicated direction booklets or manuals. Sound-Slide Films have become a helpful auxiliary aid to explain to the user (most of whom ignore the direction sheet) with words and pictures the various points about the care, use and operation of products.

Think what it would mean to your selling costs via savings on returned merchandise, service calls, dissatisfied customers, correspondence, etc., if every purchaser of your merchandise would be shown as part of the purchase a Sound-Slide Direction or Explanation Film that would answer all of his questions regarding the use, operation and care of your product at the time the sale is made.

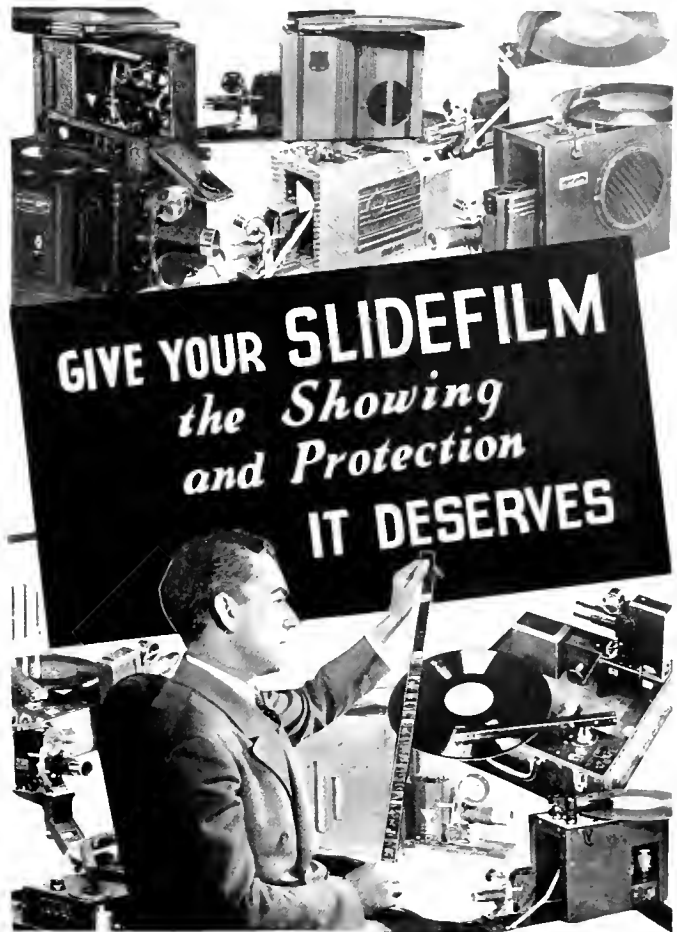
29. MARKET RESEARCH WORK—Sound-Slide Films are being used more and more in all types of research work. Determining consumer acceptance, value of product changes, market possibilities of new products, determining what patterns or styles will sell best in your new line, etc. Most research workers are handicapped in their work of obtaining the information required because of the human element factor—the inability of the interviewer to make his questions clear—the lack of interest on the part of those interviewed because they cannot visualize the problem or article and its operation or uses. Try the Sound-Slide Film method on your next important research job. You'll be agreeably surprised how much the medium will increase the efficiency and the results of your survey.

30. FUND RAISING CAMPAIGNS—Community, charity organizations, churches, public institutions, colleges, associations, in fact any group or agency interested in raising funds will find the Sound-Slide Film their greatest sales aid. Most funds are raised by volunteer solicitors who have little or no conception of the need, use or administration of the moneys collected. Misrepresentation and unfair advantages taken by solicitors are almost entirely eliminated when your entire story and appeal is made with Sound-Slide Films. Expensive travel, literature, correspondence, paid help, and controversies are minimized.

31. CONVENTION AND EXPOSITION MEDIUM—Here is a place where the competition for the prospects' attention is keen and your story must be told dramatically, concisely and in such an interesting manner that it will compel and hold attention. Sound-Slide Films will do exactly that and in addition free the sales presentation from the limitations of an exhibit booth—showing manufacturing processes, installations, uses, testimonials, the complete line, etc. Also the story is told each time completely and with the same enthusiasm allowing the attendants to conserve their energy and time for the more important work of closing the sale.

32. STATE, COUNTY AND MUNICIPAL AUTHORITIES—One of the most needed yet most neglected jobs is that of acquainting Mr. John Q. Public with:

- (a) How his tax money is spent.
- (b) The use of the various facilities at his disposal such as public parks, museums, playgrounds, recreational facilities, the schools, etc.
- (c) His responsibility with regard to public safety—traffic rules, accident prevention, fire hazard elimination, police and fire protection, garbage collection, and other sanitation problems, slum clearance, beautifying the city, etc.
- (d) The City Code and Laws.
- (e) Future plans and objectives.
- (f) Work of Board of Health; its clinics and facilities.
- (g) Training police, firemen, building inspectors, garbage collectors and public servants.



Specify



SLIDEFILM PROJECTORS

... THE STANDARD AMONG INDUSTRIAL FILM USERS

For More Than 15 Years

Built upon time proved principles, S. V. E. Slide Film Projectors can be relied upon to present your films always at their best. The dependability of S. V. E. equipment is not a matter of conjecture. It has been demonstrated by 100,000 Projectors in the service of leading film users over a period of more than 15 years. Specify S. V. E. equipment for your slide films. S. V. E. Projectors are standard equipment in all leading sound slide film units.

Write for "How To Show It"!

Send today for descriptive literature on SVE Slidefilm Projectors and the many ways in which they are being used in industry. Also ask for name of nearest dealer.



SOCIETY FOR VISUAL EDUCATION, INC.
100 EAST OHIO STREET • CHICAGO · ILLINOIS



General Service Studios
in the Heart of Hollywood

HERE THE REAL CLASS INDUSTRIALS OF HOLLYWOOD ARE MADE

Here, since 1929 when talk first came into the picture business, Dowling and Brownell have been specializing in industrial productions.

Here, the industrial client has exactly the same facilities used for big productions currently being made for Paramount, United Artists, R.K.O. and other major distributors.

And here, despite the superior factors of physical equipment and high technical skill, the comparative, reasonable cost of industrial productions — made well by men who know how — will surprise you.

DOWLING and BROWNELL

6625 Romaine Street

Hollywood, California

The B & O Railroad
is Routing
its new Motion Picture
"WASHINGTON"
THE SHRINE OF AMERICAN PATRIOTISM
over the Main Line to
Guaranteed Audiences!

★
Distribution will be delivered by the
MOTION PICTURE BUREAU
of the Y. M. C. A.
Detailed Information
on Request

MOTION PICTURE BUREAU

DIVISION OF NATIONAL COUNCIL Y. M. C. A.

NEW YORK CHICAGO SAN FRANCISCO
347 Madison Avenue 19 S. LaSalle Street 351 Turk Street

Personalities in the News

◆ Among the personalities in the film industry news of the period was WILLIAM B. FRENCH. Announcement of his appointment to the staff of the Chicago Film Laboratory as account executive came last month.

◆ BARBARA HOLMES, formerly staff scenarist on the Lone Ranger and Green Hornet air shows and recently on the staff of the M. P. P. D. A., has joined EMERSON YORKE, independent shorts producer as secretary and script assistant.

Joins General Film

◆ CHARLES L. GLETT, formerly Vice President in charge of Production for Audio Productions, Inc., resigned from that company on December 1, 1939, and has joined General Film Industries, Inc., the New York subsidiary of the General Film Company of Hollywood, as Executive Vice President.

Mr. Glett brings to General Films a broad motion picture experience, which includes every known type of screen presentation from cartoon animation to the making of feature pictures.

General Film Company, headed by Lawrence W. Fox, Jr., is actively engaged in the production of theatrical features in Hollywood for several of the major companies. In creating an industrial division as part of its theatrical operations, General Films makes available to its clients the company's experienced staff now engaged in feature production.

General Film's New York Office will also represent an associated Hollywood company, Cartoon Films, Ltd., which is currently engaged in the production of Technicolor Cartoons for such companies as Kellogg's Rice Krispies, Shell Oil, Kraft Phenix Cheese and Rinso Soap.

New York offices have been established at 30 Rockefeller Plaza, to offer a complete service for the production of pictures either in New York, the Middle West or Hollywood.

Jam Handy Appointments

◆ In three recent additions to the Jam Handy Organization, Detroit, GEORGE CABILLON, formerly with the General Electric Company, was named contact man on food merchandising; JACK R. BELL of the *Flint Journal* has joined the writing staff; and STANLEY W. WILLIAMSON has been transferred from New York to Detroit as assistant head of retail training.

Bell & Howell Appoints Phillip Hooker

★



◆ PHILIP HOOKER has been appointed Manager of the Dealer Service Division of Bell & Howell. A graduate of Northwestern University, Mr. Hooker joined the staff of the Bell & Howell Company six years ago, leaving the Packard Motor Car Company to enter the motion picture equipment field. Mr. Hooker served as the B&H District Manager for Pennsylvania for two years, and subsequently returned to the main office to handle dealer activities in the Chicago area.

MR. O. N. WILTON, Assistant Sales Manager, continues in charge of all Bell & Howell export business, and, with MR. J. H. BOOTH, General Sales Manager, as general supervisor of all B&H sales activities and dealer relations.

◆ J. LAWRENCE GOODNOW has been appointed Manager of the Personal Equipment Division of the Bell & Howell. After graduating from the University of Chicago, Mr. Goodnow accepted special military duty, serving as Lieutenant of Field Artillery at Fort Sill, Oklahoma. Leaving the army for civilian life, Mr. Goodnow joined Bell & Howell two years ago as Assistant Manager of the Personal Equipment Division. To his new responsibility Mr. Goodnow brings the well-known army training in attention to detail, thoroughness, and efficient routine.



Carl Schreyer
New Manager
for B & H
in South

★

◆ A third personnel announcement from Bell & Howell concerns CARL SCHREYER who now becomes District Manager for the Southeastern part of the U. S. During his five years with the Bell & Howell Company Mr. Schreyer has been successively in the Industrial and Educational Divisions, the B&H New York branch office, and the Personal Equipment Division, of which he was Manager at the time of his new appointment.

FILM FORUM

Letters and Comment from
Business Screen's readers

Contributions to this department are welcomed by the Editors. Simply address Film Forum, Business Screen Magazine, 20 N. Wacker, Chicago.

(Continued from Page 3)

sponsor depends upon the listener hearing his message over and over again, until it finally takes root. In that way, a popular program becomes a good advertising medium.

The same is NOT true of motion-pictures. In nine cases out of ten, a motion-picture is a single, highly-concentrated message, so designed that it gets its story across effectively by being seen once—and once only. If it is so constructed that you can readily cross out the name "Jones" and insert the name "Smith" then the probability is that you will not have a good vehicle for either Smith or Jones, regardless of how attractive and entertaining your film might be. I'm all for making commercial movies as pleasurable an experience for the spectator as possible—but the specific selling message of the sponsor is the most important ingredient. Dilute that to the point where it fails to make the necessary impression on your audience and your film can be more profitably converted into mandolin picks.

To get back to my friend on the telephone, I found his outline in my file and promised to return it. First, however, I re-read it. I then realized, much more than before why it had left us rather cold. It was a pleasing enough idea, with enough pictorial and action possibilities to make a good film—but it could have been made by any one of twelve different manufacturers simply by changing the name on the package. Mind you, I'm not saying that it's not possible to adapt one idea to the needs of twelve different organizations and do a good job for each, but in that case the adaptation is much more important to the prospective client than the idea itself, and the adaptation should be emphasized in the outline.

There is as yet no formula to enable a user of motion-pictures to determine just what should be the proper mixture of entertainment and selling. (And maybe those of us who get paid for working out the prescription in each case should be thankful!) But one thing is certain. You've got to put in enough Selling to sell; otherwise the spectator may be entertained in royal fashion—but he won't buy. And "buyers" are essential to the future of commercial motion-pictures.

—RALPH SCHOOLMAN

♦ AN EXECUTIVE of one of America's leading corporations was discussing industrial movies the other day and he remarked: "You know it is a remarkable thing that everywhere I go around the United States someone has mentioned seeing our picture. I have had this experience not only in the large cities but for instance when talking recently to a customer in a small town in one of the eastern states."

Then the executive brought out a point which indicates a heavy score for the effectiveness of the motion picture when he said that it was also a remarkable thing that in all of his travels he had still to have someone mention to him that they had seen or read the company's booklet.

"Many thousands of copies of the attractive booklet were issued at about the same time that our motion picture was made," he said. "The book was also a beautiful job and told a similar story to that which was covered in the film, but apparently it didn't register like the film."

He was especially impressed with the fact that invariably people remembered the name of their company in connection with the motion picture.

It seemed to this executive that it was vivid proof of the power of a motion picture in causing a lasting impression, registering the story in such a way that people remembered it was not merely a picture about operations in that certain industry in general, but that it was "their" particular product which was being displayed.

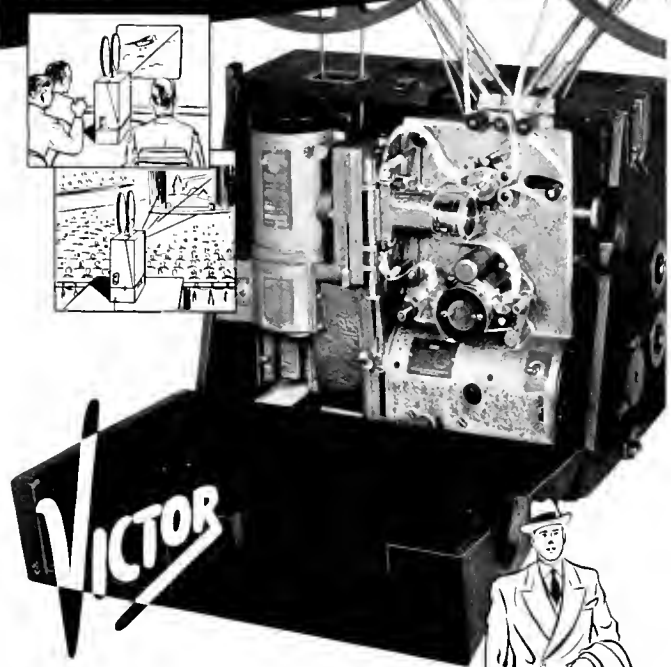
This executive brought out another interesting fact about his company's experience in exhibiting their motion picture. In two years' showings which had been made strictly by their own company personnel and that of their own associate representatives, a total of 300,000 people had seen the film.

His breakdown of showings was interesting, throwing considerable light on the subject of how many people can be covered with an individual copy of a film. To cover the showings to date with the number of copies available meant that the average audience had consisted of fifty people and that each copy of the film had been run approximately 225 times.

—PAT DOWLING

"3 or 3,000"

CAN BE SOLD BY THIS
One VICTOR PROJECTOR



**ALWAYS FIRST TO
ACHIEVE THESE MAJOR
16MM ADVANCEMENTS**

MODEL 40C, designed particularly for industrial and sales work, combines the greatest economy, easiest portability, finest sound and picture clarity, and trouble-free operation ever produced in 16MM Sound Motion Picture Equipment.

This one projector serves both conference table or large auditorium requirements—as well as both Silent and Sound Films. And only VICTOR has absolute Film-Protection, and many other advanced features.

Model 40C complete, ready to operate priced at \$275.00. Write today for the new VICTOR Catalog and latest business applications.



**VICTOR
ANIMATOGRAPH
CORPORATION**

DEPT. E-1, DAVENPORT, IOWA

DISTRIBUTORS THROUGHOUT THE WORLD



**MATCHED
ATTACHMENTS**



TURNTABLE

A Record Turntable to enhance your sound or silent pictures with entertaining music either before, or during your show. Plug in arrangement.



MICROPHONE

A Public Address System by plugging in a microphone for announcements, lectures, outside entertainments, etc. Other VICTOR

Matched Equipment includes plug-ins of multiple speakers, amplifiers, radio and recording units.

EMERSON YORKE
INCORPORATED
PRODUCER OF MOTION PICTURES
— Script to Screen —

● INFORMATIVE ● THEATRICAL
● EDUCATIONAL ● INDUSTRIAL

35mm 16mm 8mm
Black & White Color

Professional PRODUCTION ● Guaranteed DISTRIBUTION

215 West 55th St. Telephone:
NEW YORK CITY Circle 6-3688

PROJECTION SERVICE

A COMPLETE MOTION PICTURE DISTRIBUTION SERVICE

In all phases for Theatrical and non-theatrical pictures. The non-theatrical service includes supplying projectors, screens, operators, etc., and transportation.

King Cole's Sound Service, Inc.
203 East 26th St., N.Y. C. Lexington 2-9850
Local operating points in upper N. Y., N. J., and Conn.

SOURCES OF ENTERTAINING PROGRAM SUBJECTS

First: If your interest is that of the exhibiting group, i.e., if you are secretary of your business club's entertainment committee, program chairman or advisor to church, school, lodge or other groups who customarily show films for the entertainment or education of members, also address the following organizations when setting up your film program:

BURTON HOLMES FILMS, INC. FREE LOAN LIBRARY, 7510 N. Ashland Ave., Chicago, offers series of sound motion pictures to recognized organizations.

CASTLE FILMS, INC., 30 Rockefeller Plaza, New York City; Wrigley Building, Chicago; San Francisco. Offers selected industrial film subjects to organizations and schools. Also extensive "short" subjects, either sound or silent on sale basis.

MODERN TALKING PICTURE SERVICE, INC. Executive offices at 9 Rockefeller Plaza, New York City. Licensees in 30 principal U. S. Cities. Offers first-run feature attractions (such as the all-Technicolor Middleton Family at the New York World's Fair) on a free-showing basis; also offers a very extensive library of salesman training subjects on rental basis. Complete projection service by highly trained projectionists with modern equipment included.

MOTION PICTURE BUREAU, YMCA, 317 Madison Avenue, New York City; also 19 So. LaSalle

St., Chicago and 351 Turk Street, San Francisco. Free films available via Express or Post to adult and school groups from extensive catalog; also sound and silent features and "shorts" at economical rentals.

Note: Free loan libraries and many sponsors offering films for free loan require only that groups pay transportation charges both ways, either parcel post or Express.

RENTAL OR SALE LIBRARIES

Secondly: If your point-of-view is that of the commercial sponsor offering films to the thousands of groups available for such showings, these rental and sale sources of entertaining subject material offer added "box-office" material for such programs. Program chairmen will also find these sources convenient and economical.

ASSOCIATED FILM ENTERPRISES, 244 W. 49th St., New York. Offer stellar musical "shorts" featuring Bing Crosby and Donald Novis. Available on outright sale for as low as \$17.50 per sound reel. Good general material of top-rank entertainment value suitable for all types of showings or in combination with almost any business film.

BELL & HOWELL COMPANY, 1301 Larchmont Ave., Chicago; New York; Hollywood; London. Filmsound Library contains thousands of sound and silent film subjects on economical rental basis. Write for extensive catalog to Dept. BSI-10.



BING CROSBY

Attendance Builders!



DONALD NOVIS

HERE'S THAT FRESH NOTE THAT WILL GIVE ADDED PUNCH TO YOUR SPONSORED PROGRAMS

BING CROSBY ★ DONALD NOVIS

Singing the songs that made him famous, in two rollicking musical comedies with star-studded supporting casts.

Audiences thrill to the voice of this young Irish tenor, singing gold-time favorite songs in three laugh-riot comedies.

IN 16 mm. SOUND

NOW you can bring the showmanship of the deluxe theatre screen into your own commercial showing with these sparkling short subjects. Announce them on your next program and watch the jump in attendance. Cartoons, musicals and novelties are also available.

All subjects listed are one reel in length, 16mm. sound-on-film. Each reel (approximately 350 feet) is a complete subject. Price per reel.....

\$17.50

PREVIEW PRINTS SENT ON REQUEST

ASSOCIATED FILM ENTERPRISES

WRITE FOR FREE ILLUSTRATED CATALOGUE

244 West 49th Street Dept. B New York, N. Y.

BURTON HOLMES FILMS, INC. (See listing above.) Also offers series of color travelogues for sound slidefilm programs. Economical cost. Write for titles and rates.

COMMONWEALTH PICTURES CORP., 729 Seventh Ave., New York. Major Bowes "musical short" is top-ranking entertainment offering; full-length features, comedies, travelogues all on economical rentals. Write for illustrated catalogue.

FILMS, INC., 330 W. 42nd St., New York; Chicago; Portland, Oregon. Rental library includes full-length features, Hollywood "shorts," travelogues, educational subjects. Free catalogue offered.

GUTLOHN, WALTER O., INC., 35 West 15th Street, New York. Many unusual educational and entertaining short and feature-length reels. Also special interest material for professional groups, etc.

NU-ART FILM CO., 145 W. 45th Street, New York. Bulletins and catalog list hundreds of especially suitable features and "shorts," including many informative and educational reels.

POST PICTURES CORP., 723 Seventh Ave., N. Y. Specialist in informative educational reels, also entertaining shorts, travelogues, cartoons. Write for illustrated literature.

★ The Allied ★ Non-Theatrical Film Association

♦ ORGANIZED in 1939 by executives representing a group of some of the better known film library organizations. The Allied Non-Theatrical Film Association set up as its program, the following points:

It set out first to meet the problem of duping and print bootlegging as well as adverse legislation. Its constructive aims include the obtaining of better releases and closer cooperation within the industry.

First president is Bertram Wiloughby, Ideal Pictures, chief exec.; Harry Kapit of the Walter O. Gutlohn organization is first vice-president; William Hedwig, Nu-Art prexy is second vice-president; Tom Brandon of Garrison Films, secretary and Harry Post, Post Pictures, Inc., treasurer.

Extensive activity during the first year served to build a well-knit organization. Several new members have been recently added to the founders group.

BUSINESS SCREEN'S NEW FILM LIBRARY GUIDE

Attracting Audiences to Your Business Show With Entertainment

• HERE IS THE FIRST of a series of convenient review lists of available non-theatrical films, especially suitable for groups to whom commercial subjects are offered:

MUSICAL SHORTS

MAJOR BOWES AMATEUR HOUR—16 mm sound. Available from Commonwealth Pictures Corp., 729 Seventh Ave., New York City.

Review Notes: This is a recent Hollywood first-run class variety show, including a typical Major Bowes broadcast with singers, dancers and other specialty acts. Available on reasonable rentals.

BING CROSBY—16 mm sound. Associated Film Enterprises, 244 West 49th St., N. Y. Outright sale at \$17.50.

Review Notes: Two different subjects available include Bing in the songs that made him famous.

DONALD NOVIS—16 mm sound. Also Associated Film Enterprises. Sold at \$17.50.

Review Notes: Three subjects to choose from: in all of them Donald Novis offers favorite song subjects. Rated excellent.

TRAVEL

SAHARA, 16 mm silent or sound, by Castle. Suitable for Women's clubs, Transportation clubs, Service clubs, Community clubs or students.

Review Notes—The home of the Foreign Le-

gion, caravans, wild riders, priests of the Islam and fakirs is pictured in a calm and whipped by a storm.

WORKSHOPS OF OLD MEXICO, 10 min., 16 mm sound, \$27. or Rental, \$1.50, by Gutlohn. Suitable for Women's clubs, Service clubs or students.

Review Notes—Mexicans at work on pottery, blankets, and leather goods.

WASHINGTON, D. C.—the nation's capital, 16 mm, silent or sound, by Castle. Suitable for elementary, high school or college students, Transportation clubs, Women's clubs or Service clubs.

Review Notes—Good shots of the buildings where our laws, policies and money are made.

SPORTS

FRESH WATER FISHING, 16 mm or 8 mm, by Castle Films. Suitable for Kiwanis and other men's groups, American Legions, Boy Scouts, any group of men.

Review Notes—Modern Izaak Waltons and beautiful specimens of the finny tribe share starring honors in this reel. Shots of splendid scenery, a royal fight with shining salmon and speckled trout appeal and excite all those who spend time or would love to spend a lot of time at the sport.

FOOTBALL THRILLS OF 1939, 16 mm or 8 mm, by Castle Films. Suitable for dealers, employees groups, advertising clubs or service clubs. Most any group of men.

Review Notes—Finest, fastest and most thrilling plays of the year are shown in both normal and slow motion. Record making passes, intricate plays and the hard hitting of linesmen are shown in close up.

WINNING FOOTBALL PLAYS OF THE 1938 SEASON, 12 min., 16 mm sound film, rental—\$1.50, by Cinegraphic. Suitable for men's or boys' groups.

Review Notes—Winning plays in slow motion are taken from these games; Army vs. Navy; Cornell vs. Dartmouth; Pennsylvania vs. Columbia; Yale vs. Michigan; Notre Dame vs. Carnegie Tech; and other great games of '38.

TOUCHDOWN, 16 mm one reel, by Pictorial Films, Inc. Suitable for men's or boys' groups.

Review Notes—A few cheering stand shots and a lot of inside stuff behind the scenes, showing how players get their training in blocking, interference, tackling, kicking, passing, receiving and scrimmage, all analyzed by the slow motion camera.

SKI REVELS, 16 mm or 8 mm, by Castle Films. Suitable for university students, Junior Chambers of Commerce, YMCA's, Transportation clubs, Department Store auditoriums, Sports clubs.

Review Notes—Snow blanketed mountain runs at St. Moritz, Banff, Lake Placid and other spots are the setting for beautiful performances by champions. Demonstrations of fast action and tips for embryo champs are combined.

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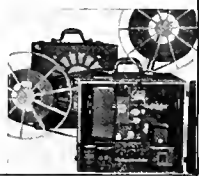
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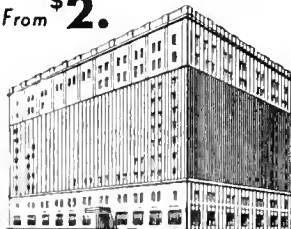
Address Box 32, Business Screen Magazine, 20 North Wacker Drive, Chicago, Ill.

POPULAR Hotel FORT WAYNE

In addition to the superior accommodations at the Fort Wayne, guests enjoy a superb location in a residential community, yet convenient to the business districts. Hotel Fort Wayne provides economy without sacrifice of comfort or location.

**300 ROOMS
EACH WITH BATH**

From **\$2.**



DETROIT

ESSO FILM REPORT...

(Continued from Page 25)

sary to hire some place to hold the showing. However, since all films are in constant use, it is essential that tentative dates be confirmed with your Esso salesman.

Whenever Esso Dealers have sponsored showings of Esso Marketers films they invariably have won good will.

—The Esso Dealer

New York Fair Films

◆ Never before in the history of motion pictures were so many film productions exhibited in connection with one project, as were shown at the New York World's Fair 1939, reports CLAUDE R. COLLINS, Director of Newsreels and Films at the Fair the past year.

The Department which officially reviewed and censored all films exhibited reports a total of 612 motion pictures exhibited, including every known type of production. Of these films, 401 were standard 35mm and 191 were 16mm. The majority were projected with sound.

Pictures were shown in 34 different auditoriums, the largest of which was the motion picture theatre in the General Motors Building, seating 612. A theatre in the Russian Pavilion was third, with a seating capacity of 350. The Little Theatre in the Science and Education Building, under the jurisdiction of the World's Fair management, seated 253. Other auditoria included the many small theatres of commercial exhibitors, restaurants, outdoor gardens, individual projection rooms and various other unique locations.

Based on the best estimates available, attendance at film showings totaled well in excess of twenty million persons during the Fair year.

A general survey indicates the cost of these productions runs close to a billion dollars. This is best illustrated by the fact that the official motion picture titled, *Land of Liberty*, produced by the combined efforts of the motion-picture industry for showing in the United States Government Building, included material taken from 125 different motion-picture productions and shorts estimated to have cost more than \$25,000,000.

The various motion pictures exhibited in the New York World's Fair 1939 were a liberal education in themselves. The exhibition of these films for a period of six months marked the first concentrated display of informative films of every type and kind.



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and
LONGER FILM LIFE
by
VACUUM PROCESSING**

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PERMANENT PROTECTION against Climate, Wear, Scratches, Oil, Dirt, Water and Fingermarks

BLACK and WHITE and COLOR Motion Picture Films and Still Negatives

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★ Many of the products and services offered in these pages are *exclusively advertised* here so it will help you get *prompt service* to tell the advertiser you read it in *Business Screen!*

In early spring, Chicago & Southern will inaugurate a new fleet of giant Douglas DC-3 21 Passenger Planes.



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Plan now to fly to America's southern playground — New Orleans and the smart resort cities of the Gulf Coast. See New Orleans with its old world flavor and timeless charm. Play or loaf in the sunshine at Biloxi, Gulfport, Inn-by-the-Sea or Pass Christian.

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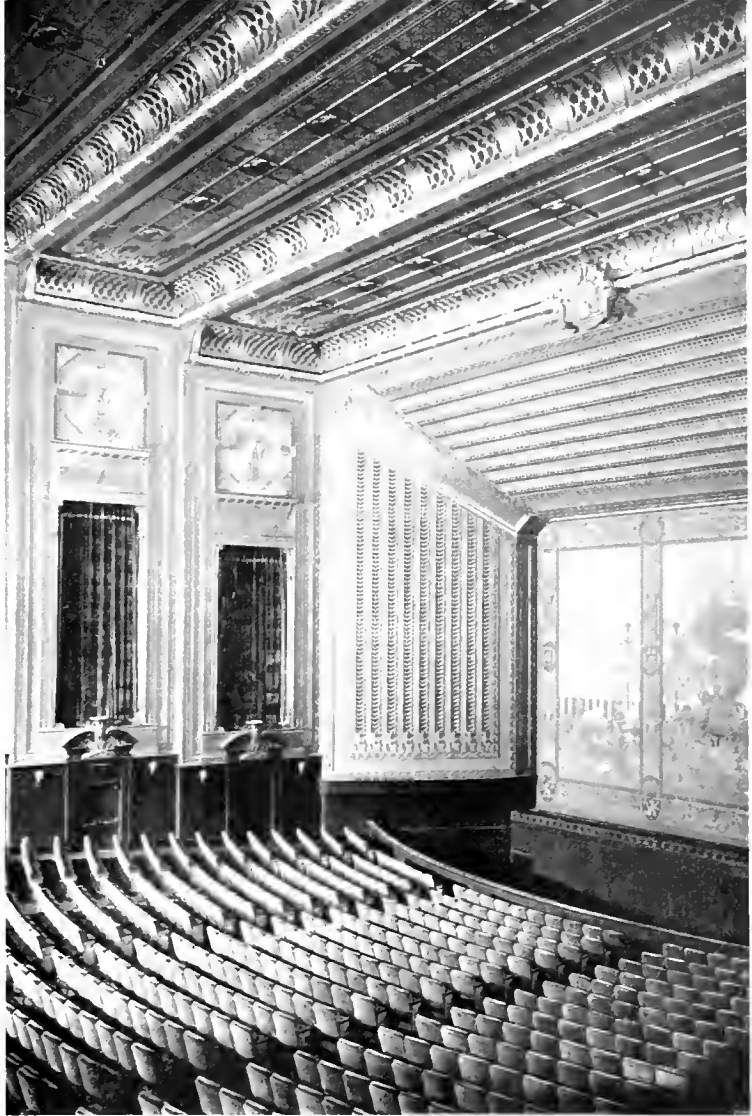
"The Valley Level Route"

In all the World NO FINER SETTING

FOR YOUR FILM PREVIEW, CONVENTION, TRADE SHOW, DEALER MEETINGS OR RADIO BROADCAST

★ Local and national business organizations who regularly use the world-famous facilities of the Chicago Civic Opera House and Civic Theatre will affirm the convenience and completeness of these ultra-modern auditoriums. Equipped to meet the most exacting requirements of radio, motion picture or stage presentations, these theatres are ideal settings for your application in 1910 of showmanship in business.

From all 3,529 upholstered, spring-cushioned seats audiences enjoy perfect vision and unexcelled acoustics. Unlimited technical facilities include complete lighting and electrical equipment, R. C. A. public address system, modern projection booth for motion pictures and drops, drapes and scenery of unlimited variety. More modest in size but equally luxurious is the 870-seat Civic Theatre, a jewel-like setting of theatrical perfection. Both theatres are offered at rentals scaled to meet the budgets of either small or large organizations.



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MR. JAMES C. THOMPSON

20 NORTH WACKER DRIVE

THE CIVIC OPERA BUILDING • AT CHICAGO'S BUSINESS CENTER



★ Major radio broadcasts on nationwide hookups emanating from Chicago have been presented with increasing frequency from the stages of the Chicago Opera House and the Civic Theatre. Here applauding thousands attend these invitational performances. Skillfully staged sales and dealer meetings featuring playlets and motion pictures are features for which these superb theatres are ideally equipped. Food and sports shows combining booth exhibits with stage shows are held in the lobby and auditorium of the Opera House. Pageants, concerts, musical comedies and the Opera are seasonal features which distinguish the stages of both theatres. Here is a typical listing of organizations which brought their patrons, customers, or dealers to the world's finest theatres:

- | | | | |
|---|---|-------------------------------------|---------------------------------------|
| <i>Illinois Bell Telephone Co.</i> | <i>Paul Whitman Broadcast</i> | <i>Harace Hecht Menate Show</i> | <i>Venore & Company Broadcast</i> |
| <i>Herald & American Sports Show</i> | <i>Ruth Lodge for Crippled Children</i> | <i>Suelt and Campans</i> | <i>Bank & Weg Club—L. of Penn</i> |
| <i>Zionist Organization</i> | <i>Continental Illinois Bank Club</i> | <i>National Tea Company</i> | <i>University of Illinois</i> |
| <i>Constitution Day Pageant</i> | <i>Parker High School</i> | <i>Knights of Columbus</i> | <i>B'nai B'rith</i> |
| <i>Stewart Warner Corporation</i> | <i>University of Chicago</i> | <i>Chicago Teachers' Federation</i> | <i>Society of St. Germaine</i> |
| <i>Magic Key of R.C.I. Broadcast</i> | <i>Hellenic Orthodox Church</i> | <i>Hal Kemp Broadcast</i> | <i>Standard Oil Company</i> |
| <i>General Electric Company Broadcast</i> | <i>Link Belt Company</i> | <i>Lord Motor Company Broadcast</i> | <i>Pabst Blue Ribbon</i> |
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A Theatre for Every Type of Audience

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870 upholstered, spring-cushioned seats in a luxuriously designed auditorium which features complete stage equipment, motion picture projection booth, richly-appointed lobbies and lounges. Ideally suited for small audience presentations, dealer and sales meetings.

THE STUDIO THEATRES.
Forty-two stories above the Chicago Loop are two acoustically perfect studio theatres suitable for broadcasting, recording, film previews, dealer and sales group meetings, etc. Economical rental schedules on request to interested groups.

THE LIGHTING INSTITUTE.
A gem of modern theatrical design is the 200-seat auditorium of the widely known Chicago Lighting Institute situated on the 36th floor of the Civic Opera Building. Nearby restaurants and club lounges offer additional guest conveniences.

"SUN TO SUN"



*There
is nothing wrong with
American business
that
better salesmanship
won't cure*

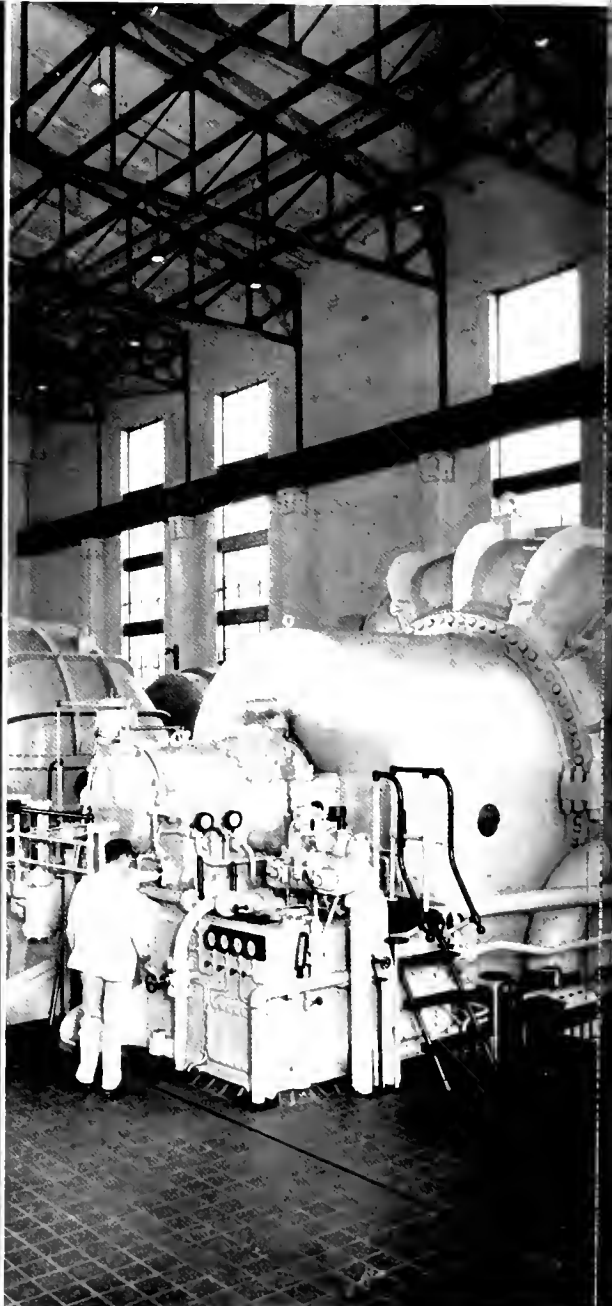


AND NOW the PEOPLE KNOW.

FROM ignorance stems much of the readiness of many folks to believe the worst about their public utilities. When we switch on our lights to read, or start the vacuum cleaners to humming, few of us appreciate the huge organization of men and materials which makes these daily acts of habit possible.

Pittsburghers, however, are better-informed than most of us because of the Duquesne Light Company's motion picture production. "Sun To Sun", produced by Jam Handy, dramatizes the variety of processes and skills necessary to wrench "black sunlight" from the jealous bowels of the earth and transform it into low priced power —

AND NOW THE PEOPLE KNOW



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HEmostead 5809

35 East Wacker Drive
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2900 East Grand Boulevard
MADison 2450

702-3 Mutual Home Building
ADame 5208

BUSINESS WEEK



**IN THIS ISSUE: THE AUDIENCE IS WAITING;
VISUALIZE YOUR MARKETS; FILMS FOR HOUSING**

To All Executives Who Appreciate GOOD SELLING

PROOF

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Plans get results, check with

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The Bates Manufacturing Company
Wallace Barnes Company
Bethlehem Steel Company
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Cluett, Peabody & Company, Inc.
Congoleum-Nairn, Inc.
Dictaphone Corporation
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schallner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
National Biscuit Company
National Lead Company
Raybestos-Manhattan, Inc.
Socony-Vacuum Oil Company, Inc.
Swift & Company
Talon, Inc.
The Texas Company
U. S. Industrial Alcohol Company

OR ANY OTHER CARAVEL CLIENT



WE invite you to see a Caravel picture and investigate results.

Why? Because Caravel pictures are designed for only one purpose—to increase sales. And that's exactly what they do.

For example: Six thousand new and desirable dealers. An order stepped up from 250 to 350 units (an increase of approximately \$20,000). Purchases by one of America's largest stores built up from ten to fifty thousand dollars.

True, your business is "different."

But—selling is selling, whether it's blankets or biscuits, collars or corsets, paint or pipe, dyes or Dictaphones!

Among the pictures we have made—to meet repeatedly a wide variety of selling problems—there's a picture that will suggest for your company a highly profitable motion picture program.

You owe it to yourself to see that picture, either in our local projection rooms or at your own headquarters.

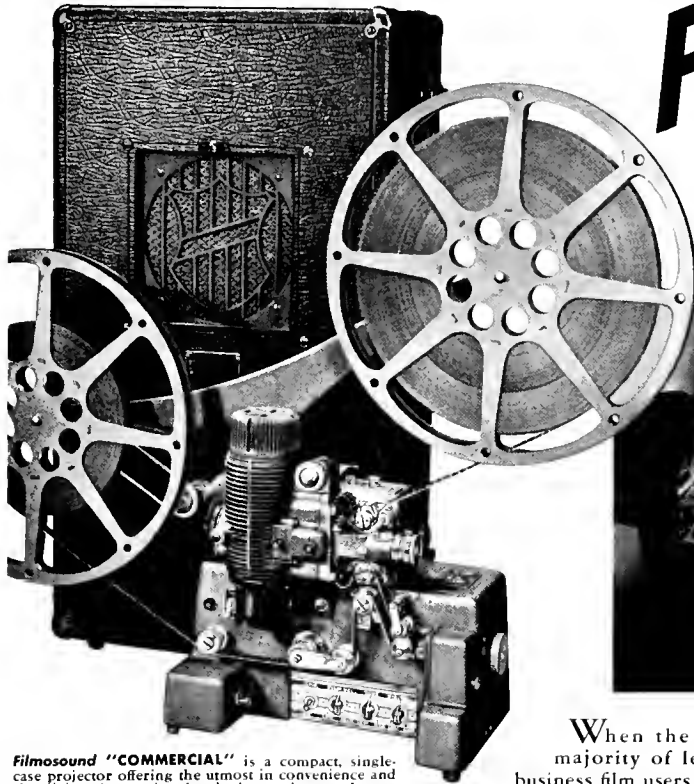
CARAVEL FILMS

INCORPORATED

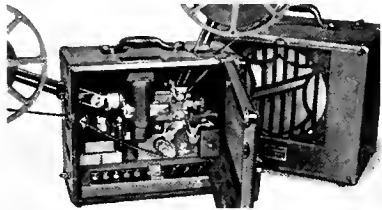
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Fimosound Projectors Are the *First Choice*

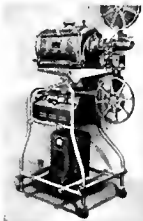
**OF INDUSTRIAL
FILM USERS!**



Fimosound "COMMERCIAL" is a compact, single-case projector offering the utmost in convenience and simplicity of operation for the busy salesman. It provides uninterrupted, three-quarter-hour showings of theater quality in salesroom, showroom, hotel room, or moderate-sized auditorium.



Fimosound "MASTER" is a more powerful projector for serving larger audiences. It shows both sound and silent films. Has provision for using both a public-address microphone and phonograph turntable. Has powerful amplifier and 750-watt lamp with condenser for 32% brighter pictures.



FILMOARC—the most powerful of 16 mm. projectors—employs the automatic, electric-arc type of illumination used by movie theaters. It provides such screen brilliance and ample sound volume that it can be used in largest auditoriums.

When the great majority of leading business film users selects *one* particular make of sound motion picture projectors, it can't be an accident. The chosen projectors must have definite extra values!

Here is what Bell & Howell Fimosounds have . . . that makes them by far the first choice of industrial film users:

PRECISION

Made by the makers of Hollywood's professional equipment, Fimosounds *have* the precision required to provide unsurpassed theater-like presentations.

DEPENDABILITY

Fimosounds are easy for your representatives to operate. They *assure* masterful presentations, uninterrupted by embarrassing mechanical breakdowns.

STAMINA

Most World's Fair exhibitors using talking pictures

showed them with Fimosounds. Why? Because Fimosounds *can* be relied upon to perform brilliantly 12 hours a day, seven days a week, for month after month of constant use! They're built that way!

Now, whether your need is for compact machines for your salesmen to carry or for 16 mm. projectors adequate for the largest auditorium, there is an ideally suited Bell & Howell model. Let us give you complete details. Mail coupon. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*

Investigate Business Movies Today

Mail coupon for *SHOWMANSHIP*, a concise interesting booklet giving facts every executive ought to know about business films.



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BELL & HOWELL COMPANY
1808 Larchmont Ave., Chicago, Ill.

Send free 36-page booklet *Showmanship*.

Include details on Fimosound Projectors for business use.

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Address.....

City.....State.....

PRECISION-MADE BY

BELL & HOWELL

UNRIVALED PERFORMANCE

NO wonder cameramen place full confidence in Eastman's three negative films. They know that each offers specialized ability to meet modern production demands. Even more important, they know that every foot will have the same high quality, the same unvarying dependability. Eastman Kodak Co., Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

PLUS-X

for general studio use

SUPER-XX

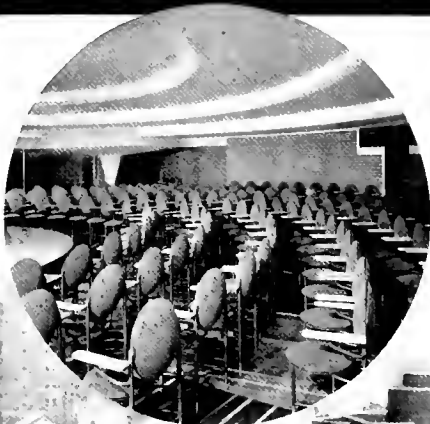
for all difficult shots

BACKGROUND-X

for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

For his "CATHEDRAL OF MODERN BUSINESS"



Frank Lloyd Wright Specified

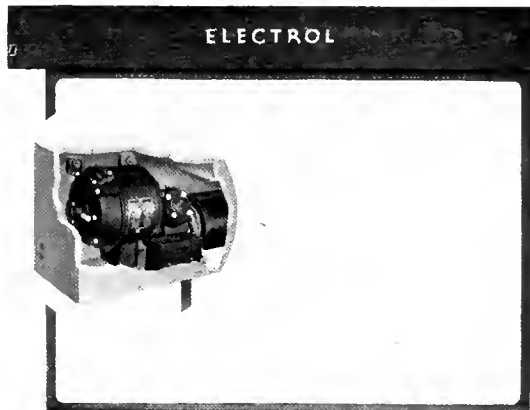
A **DA-LITE** ELECTROL SCREEN

Reg. U.S. Pat. Off.

In the 250 seat theater of the new, modern plant of S. C. Johnson & Sons, Inc., makers of Johnson's Wax, Racine, Wisconsin, the electrically operated Da-Lite Electrol Screen provides maximum convenience.

The selection of a Da-Lite Screen by Frank Lloyd Wright for this most modern plant is further tribute to the efficiency and superior quality of Da-Lite equipment.

The Electrol Screen is operated entirely by electrical control. A motor and gear drive unrolls and rerolls the fabric, stopping it automatically when completely lowered or completely rewound. Because speed is constant there is never any strain on the fabric. The Electrol can be hung from wall or ceiling or can be installed in recesses. It is ideal for large class-rooms and auditoriums. It is available with white or Da-Lite Glass-Beaded surface in 11 standard sizes up to and including 20' x 20'. The 48 page Da Lite catalog fully describes the Electrol and other Da-Lite Screens, used in industry, schools and



homes. You will find it a valuable reference book for the selection of screens for any requirement. Send for your free copy now.

For convenience, perfect projection and dependable service, Da-Lite Screens are first choice of leading users, producers and distributors of business films.

THE DA-LITE SCREEN COMPANY, INC.

2723 NORTH CRAWFORD AVENUE • CHICAGO, ILLINOIS

CAMERA EYE

NEWS AND COMMENT OF THE INDUSTRY



• To the *Bakersfield (Cal.) Republican* goes Camera Eye's award for this folksy tale from the lighter side of the business:

♦ "Mixed Drinks" might be the title of an odd experience of Shannon Baker, of Lane-Wells, one evening recently. With a movie machine and picture film of the company's *Electrolog* he set out to exhibit it before the Kern County Mineral Society's monthly meeting. Arriving with his outfit he set it up and ran the picture. After the applause he was asked by the chairman of the meeting how he had chanced to come.

Investigation brought out that he was in the wrong building and the wrong meeting; and that 60 members of the Mineral Society were waiting for him at the Coca-Cola Bottling Company's building on Nineteenth street. He had gone to the Seven-Up Company's building on Eighteenth street by mistake.

Films for Studio Audiences

♦ More than a year ago we took note of the remarkable success attendant upon the combined presentation of radio audience shows and the sponsor's films. Several times weekly now, the nationally broadcast *Lucky Strike* show is preceded by a showing of *The Story of Lucky Strike* to the assembled studio audiences. When it is considered that additional entertainment is generally offered such audiences to overcome the briefness of the broadcast period, the benefits of these sales educational reels is easy to appreciate.

Lights, Camera, Action!

♦ Les Sholtz, the Maxon agency exec who supervised production of Hotpoint's swellelegant new feature *Blame It On Love*, reports that things were moving rather briskly at the Hal Roach lot while they were out there shooting last year. One of those prehistoric animal epics was being put together on a

nearly stage and things got a little boisterous at times. Finally, in the middle of one of those days, a real clatter and banging broke out together with a complete blackout of all the lights.

The boys were pretty sore about it too 'cause enough is enough. Nuts to them dinosaurs and words to that effect. Things cooled down quite a bit though when they learned they'd been in an honest-to-God earthquake.

A Visual Case History

♦ The march of the motion picture into the class rooms and club rooms of the State of Texas has tripled in the past decade, figures

and religious groups. Subjects vary in scope from *Mickey's Good Deed*, a two-reel Our Gang comedy, to *Principles of Electro-magnetism*, a one-reel film on electro-magnetic phenomena.

Attributing the steady but rapid increase in the use of visual instruction to the increase of rural electric power and the growth of interest in motion pictures as an easy but impressive way of teaching, Mrs. Moore sees a need for continued expansion of the work.

Types of visual instruction include, in addition to silent and sound film, lantern slides, mounted flat pictures, stereographs, music records and slides. The bureau is

Keeping the Records:

♦ An impressive total of fine pictures has been released in the early part of this year. There will be no challenging the value and results certain to come to the sponsors of *Refreshment Through the Years* (Coca-Cola); *These Thirty Years* (Armstrong Cork); *Blame It on Love* (Hotpoint); and almost twenty other major productions already on the credit side of the industry's ledger for 1940. There is a note of guidance for the user considering this medium in the fact that every one of the above was turned out by an experienced and competent production organization. Trade papers: please copy.

Words and Comment:

♦ We're due to break the silence again on April 8th at Peoria where assembled members of the Peoria Advertising and Selling Club will hear about the business of business films from us. This is the first of a new series of ad club talks and will probably merit the little comment printers put on memo pads: "don't say it, write it!"

Let the Audience Judge

♦ There's only one short and sweet comment necessary in the often debated question about theatre audiences and screen advertising. *There isn't a theatre in America that hasn't been showing self-advertising reels since it opened its doors and upwards of fifty percent have always shown outside commercial advertising reels to their audiences.*

Personalities in the News:

♦ T. C. ROBINSON and a group of associates have announced the organization in Chicago of a creative and merchandising service for film sponsors. ED. LAMM is the new general sales manager of Pathecope (New York City). We're happy to see H. C. CHRISTENSEN of West Coast Sound Studios (New York City) back in action again. WILLIAM C. REAVIS of the University of Chicago is chairman of the Second Midwestern Forum on Visual Teaching Aids to be held at the Hotel Morrison in Chicago on April fifth and sixth.

Business Screen

THE MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS

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Cover: In Production for the Hotpoint feature "Blame It On Love," supervision Maxon, Inc.

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VOLUME TWO • 1940 • NUMBER FOUR

• Business Screen Magazine, issued by Business Screen Magazines, Inc., 29 N. Wacker Drive, Chicago, on March 19, 1940. Editor, O. H. Coe, Jr., Associates, R. C. Danielson; Robert Seymour, Jr., New York office; Chas. B. Bunting, Phone Murray Hill 4-1954. Jack Bain, Eastern Advertising Man. Acceptance under the Act of June 5, 1934, authorized February 20, 1939. Issued 8 times annually—plus 4 special numbers. Subscription: \$2.00 for 8 numbers. Foreign: \$3.00, for the copy. Publishers are not responsible for the return of unsolicited m.s. unless accompanied by stamped, self-addressed return envelope. Entire contents Copyright, 1940, by Business Screen Magazines, Inc. Trademark Reg. U. S. Patent Office.

released this month by Mrs. Charles Joe Moore, director of the visual instruction bureau at the University of Texas, reveal.

Reports from 3,101 users of bureau films show that 1,027,542 people saw 10,906 presentations during the last four months of 1939 alone, Mrs. Moore said.

An average of more than thirty shipments are made from the bureau daily to educational, civic

and religious groups. Subjects vary in scope from *Mickey's Good Deed*, a two-reel Our Gang comedy, to *Principles of Electro-magnetism*, a one-reel film on electro-magnetic phenomena.

Progress of the Industry:

♦ Observers of current style trends will be glad to learn that the Fay-Miss Brassiere Company of New York is helping things along with a new document entitled *Beauty in Bali*. Jack, the printer's son, notes that this shows an uplifting trend in the industry.

Discriminating Purchasers of Sound Motion Pictures

ARE CORDIALLY

INVITED TO WITNESS SCREENINGS OF

*Our
Recent Major Productions**

- * American Airlines, Inc.
"ALONG THE SKYWAYS"
- * American Hawaiian Steamship Company
"DUTY TO CARGO" (*In Cosmicolor*)
- * Deere & Company
"JOEL GENTRY IN HOLLYWOOD"
- * Dodge Division, Chrysler Corporation
"LAND OF THE FREE"
- * Edison General Electric Appliance Co., Inc.
(Cooperation of Maxon, Inc.)
"BLAME IT ON LOVE"
- * The Goodyear Tire & Rubber Company, Inc.
"THE SCARECROW TAKES UP MAGIC"
- * H. J. Heinz Company
"YESTERDAY, TODAY AND TOMORROW"
- * Hudson Motor Car Company
"FIVE GRAND AND A GIRL"
- * Institute of Life Insurance
(Cooperation of J. Walter Thompson Company)
"AMERICAN PORTRAIT"
- * International Harvester Company
"THE WILSONS GO TO TOWN"
- * Oldsmobile Division, General Motors Sales Corporation
"BIGGER AND BETTER"
- * Nash Division, Nash-Kelvinator Corporation
"ARE YOU GAME?"
- * Standard Oil Company (Indiana)
"PENNY TURNS PRO"
- * John P. Squire Co.
"THREE MAGIC WORDS"

*Partial listing only.

The production and distribution plans for each of the above subjects have been designed to meet a particular merchandising situation.

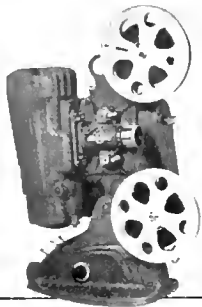
Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

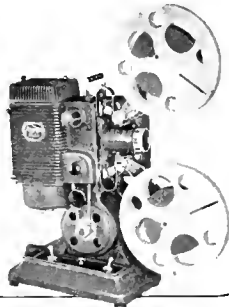


Catering to a select clientele who demand distinctive and outstanding Sound Motion Picture Productions for Commercial Application.

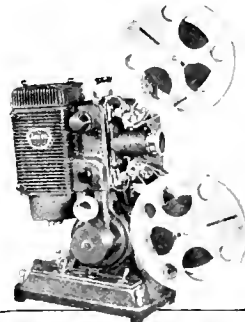
The NEW 1940 AMPRO LINE



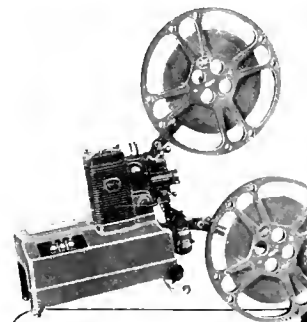
**8 M M MODEL "A-8"
HOME MOVIE PROJECTOR**
500 Watt Illumination. Reverse
400 Ft. Reel Capacity . . . \$98



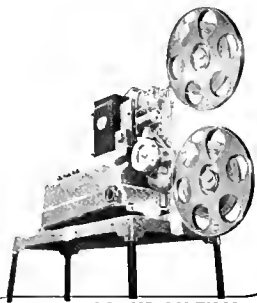
16 M M SILENT MODEL "KD"
750 Watt Illumination. F1.6
Lens—Reverse and Stills . . . \$135



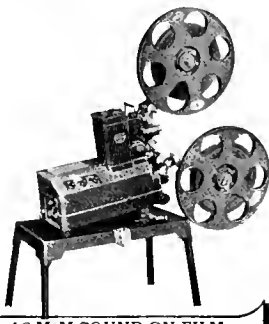
16 M M SILENT MODEL "UC"
750 Watt Illumination. "Convertible
into Sound Models UA and
UAB" . . . \$175



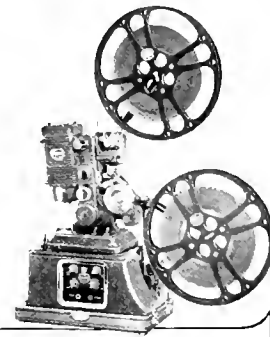
16 M M SILENT MODEL "YC"
750-1000 Watt Illumination. "Convertible
into Sound Model YSA." . . . \$195
1600 Ft. Reel Capacity . . .



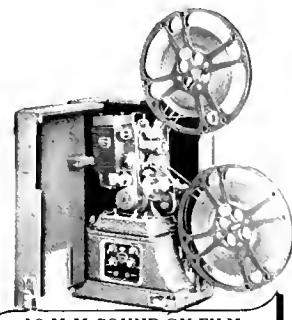
**16 M M SOUND-ON-FILM
MODEL "XA"**
750-1000 Watt Illumination. Mic. or
Phono. Mixing with Sound. \$275
Sound Speed Only. . . .



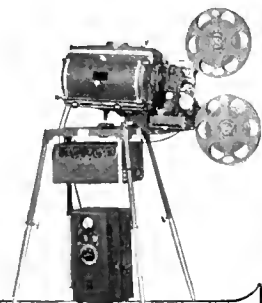
**16 M M SOUND-ON-FILM
MODEL "YSA"**
Silent-Sound Speeds—Mix-
ing, Reverse, Still Pictures . . . \$320
Model "YA", without Reverse-Still \$295



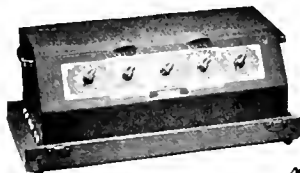
**16 M M SOUND-ON-FILM
MODEL "UA"**
750 Watt Illumination. Mic. and
Phono. Mixing with Sound. \$345
Still Pictures and Reverse



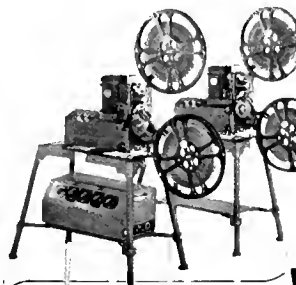
**16 M M SOUND-ON-FILM
MODEL "UAB"**
Same as Model "UA" but enclosed
in Sound-Proofed Blimp Case. \$365



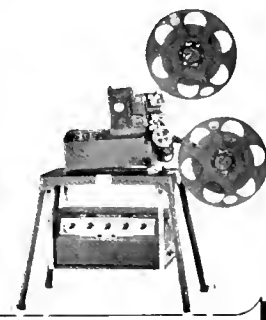
**16 M M AMPRO-ARC
SOUND-ON-FILM MODEL "AA"**
\$1210



**TRI-PURPOSE PUBLIC
ADDRESS SYSTEM, MODEL PA-1**
Provides Vol. for Audiences
up to 10,000. Amplifier only . . . \$145



**DUAL OPERATION OF "YSA"
With TRI-PURPOSE AMPLIFIER**
Mounted on Ampro Projector
Stands



A POPULAR COMBINATION
Low Priced Classroom Model with
Tri-Purpose Amplifier and
Projector Stand

A Precision PROJECTOR FOR EVERY PURPOSE

New models and important basic improvements feature the new Ampro line of precision projectors. In Model A-8 Ampro brings for the first time full 16 mm. quality into the popular priced 8 mm. field. Two convertible models now enable the far-sighted purchaser to obtain silent projectors with full provision for later conversion into modern sound projectors. Additional mixing facilities with microphone or phonograph are now available on the increasingly popular Models XA and YSA. In Models UA and UAB there is offered complete flexibility—

mixing of sound film, microphone and phonograph—with adequate range of volume for either classrooms or auditoriums. The new Ampro Tri-Purpose Public Address System alone or in conjunction with Ampro projectors meets a great variety of needs. In addition to the many outstanding Ampro features—Ampro units incorporate a splendid precision quality that has won for them recognition the world over as outstanding values in the field of motion picture projection. Send the coupon for complete catalog giving detailed description of the entire Ampro line.

AMPRO CORPORATION
2839 North Western Avenue, Chicago, Illinois

BS-447

Gentlemen: Please send me the new 1940 Ampro Catalog—showing illustrations, prices and detailed specifications on the complete line of Ampro 8 mm and 16 mm silent and sound projectors.

Name _____

Address _____

City _____

State _____

AMPRO CORPORATION, 2839 North Western Avenue, Chicago, Illinois

WANTED: A MAP OF DARKEST AFRICA

The Sponsor's Safest Guide Lies in the Recognition of Professional Standards

THOSE HARDY SOULS who dared the steaming jungles and fever-ridden swamps of the Dark Continent a century past have nothing on the well-meaning business man who sets out to explore the trails to resultful use of this commercial film medium.

Here is a medium that offers the most convincing power of any form of idea communication known to man. Within a few decades of its first practical application, the film has risen to a position of cultural and commercial domination throughout America and all the world. Three-quarters of our population pay in admission tribute at its box offices each week a sum larger than the national wealth of many a foreign land.

Toward such a medium, whose art is now reaching zenith in films like *Gone With the Wind* and *Grapes of Wrath*, an increasing number of the leaders of American business are turning. Their advertising agencies, overcoming their awe of technical complexities, have entered upon a new era of recognition and research.

The goal is worthy of their effort. We are the

most group-minded nation in the world; thus offer tremendous natural facilities for the distribution of screen messages. The sponsor's need for definition of his products and policies is no less intense than the public's thirst for education. In the currently widespread consumer movement lies the greatest opportunity for the realism and completeness of the motion picture to serve for betterment of business *and* the public and thus, of The American Way.

But inevitable tragedy awaits those who underestimate the hazards of the adventure. Executives who are loudest in their demands for professional standards in their own fields will try to select a picture producer from among the pants-pressers and shoe clerks who pad out the listings in our metropolitan telephone books. The bones of others will deservedly bleach beside the trail after they have wasted company funds on "price-conscious" and amateurish productions of under-capitalized and inexperienced operators and experimenters.

The challenge is inescapable. The Commercial Screen cannot achieve its rightful place in the

national interest of a quality-conscious public without recognition of minimum standards of production on the part of the buying sponsor, the advertising agency, and the industry itself.

The situation is crying for a Code of Standards that will bar forever the chiselers and amateurs who so tragically muddy the waters for the inexperienced buyer. The unavoidable deadly parallel of the Commercial Film industry is that, as in Hollywood, there are comparatively few production organizations with creative and technical facilities capable of satisfying national audiences and adequately capitalized to own and operate the minimum equipment needed to do this *according to theatrical standards*.

The true cost of a motion picture in 1940 will be measured by the number of persons before whom it is presented. Original production has only this objective: to be worthy of the audiences whose attention it must command in numbers a million-fold and, finally, to be equally worthy of the sponsor's product which its glorious dimensions of sound and image can powerfully and pleasingly interpret.—O. H. C.

Business Opportunities

For Your Industrial Film.

No waste circulation. Hand-picked audiences of prospects only. Name your customers: men? women? children? Name your markets: North? South? East? West? Modern Talking Picture Service has established operations in 80 major trading areas with 46,230 audiences on call. Finest projection equipment—Professionally handled—Advance notices—Certified attendance records. A film is only as valuable as the distribution it gets. Write today for booklet. Modern Talking Picture Service, Inc., 9 Rockefeller Plaza, New York City.

"If Business Screen has any single editorial aim that stands foremost it is our everlasting desire to see the true greatness of the film medium realized by American busi-



ness. There can be no monopoly on a medium which can so powerfully interpret the life around us at a time when such explanations are vital to the future of our democracy."
—O. H. C.

VISUALIZE YOUR MARKETS

• AFTER SATISFYING HIMSELF that he has achieved the finest possible definition of his products or ideas in the production of a film, the sponsor will logically ask, "where is it going to be shown?"

In an earlier phase of the medium, the novelty and sweeping appeal of the first sound pictures and the subsequent first years of development made the definition of audiences a secondary consideration. Those who produced to "visualize" their customers, reached a lot of other folks too.

Today, with national distribution of films possible on a scale undreamed of a decade ago, the sponsor is faced with the necessity of *selecting* film audiences and the knowledge of who the film is going to reach and their relative importance in relation to the film's purpose are now as important as the film production itself.

WHERE ARE THE BUYERS?

♦ The sponsor is thus faced with the more important side of "visualizing" his market. If he is like the majority of national producers of goods and services, two recent surveys of importance will guide his thinking in consideration of factors affecting film distribution.

The first of these is the newly issued government report which shows that *two-thirds of all American families* lived on an average of only \$826 a year in 1935 and 1936. This survey also discloses that the highest five per cent in the income bracket had 27 per cent of the national income and that the highest one per cent had 14 per cent of the income.

Those who live between these highs and lows in our economic family, about thirty per cent

of the national population, had incomes ranging from \$1,500 a year to \$1,000 a year. Fewer than four per cent of the families in the country had incomes of \$4,000 a year or more. Naturally, spending ratios were of corresponding size. It is these groups the advertiser values.

MARKETS HAVE DIMENSIONS

♦ A second key report is that issued by *Liberty Magazine*. In its *Three-Dimensional Market Manual*, *Liberty* offers the conclusive evidence that markets must be measured by including a new basic element—the cost of selling—to the factors of population and spending power. In other words, scattered markets within a single county make that county far less desirable than one compact market grouping the largest amount of spending power around the smallest number of sales outlets.

Accordingly, *Liberty* finds that only 927 of the country's 3,070 counties offer profit opportunities, while 2,143 counties are characterized as the "Business Desert." "Only when people, spending and selling cost are considered in relation to each other is a market measurable in terms of profitable sales operation," the *Liberty*

survey concludes in stating its standard of measurement of the nation's markets.

WHAT ABOUT FILM DISTRIBUTION?

♦ How closely this ties in to make films an *economical* medium is easy to see. The one handicap faced by the picture medium is that of getting the projector and print to the audience. The more these audiences are *grouped*, the *easier it is to select the buying audiences* from these groups, *the more valuable the medium becomes* and *the less costly the price* which must be paid per person to obtain the showing before the right kind of audiences.

The clinching factor in this is the receptiveness of important influence groups toward films. Well-produced film material finds a waiting place on the program of most clubs and lodges. Correspondingly these organizations also fit the pattern of buying power required.

WHAT IS THE COST PER SHOWING?

♦ It is not the physical cost of projection and service with which the sponsor will concern himself. Advertisers have long ago learned to disregard the physical price of the medium unit purchased, whether it is an advertising page in the *Saturday Evening Post* or a national broadcasting period. The price that matters is the cost per person effectively reached.

Here is where films deliver the conclusive evidence. For periods ranging from *one-half to two hours in length*, showings have cost as little as *three cents per person*.

Publication of these facts in ensuing issues of *Business Screen* will help to bring to the sponsor's mind the potentialities and the profit in the suggestion — *Visualize Your Markets*.





• IT MAY BE that Advertising will hear, in the Consumer Movement, the voice of its own conscience.

In its emphasis on the primary importance of *Salesmanship*, Advertising may persuade its audience away from the traditional initiative of *Buymanship*; by its own convincing power and the sheer weight of numbers it has proven, all too often, that repetition, entertainment and emotional appeals are sufficient to win customers and make sales.

But there are those in Advertising who acknowledge that the vague and formless mass of opinion and inquiry which makes up this so-called Movement has some very real justifications which offer both a challenge and an opportunity to Business.

The very principles of selling success that distinguish American advertising enforce upon it a hit and run policy which aims to reach the greatest number of prospective buyers in the shortest period of time. Such a policy leaves neither the space or time to deeply implant the maker's integrity or to explain the complexities of production and distribution which may, in reality, have been the very elements which made the product and its low-cost possible.

The Consumer does not doubt this. No one will confuse the attacks of self-appointed advocates from various interest groups or so-called research organizations as representing the viewpoint of the general Consumer public. But the housewife's complaint is, however, of real

significance. And the voice with which she addresses Advertising — the buyer's purse — is much more meaningful than the speaker's gavel.

That plea, heard in a thousand women's clubs and town forums and spoken in sincerity, is simply that Advertising return the long-cherished prerogatives of *Buymanship*. It is being heard and acted upon in some cases through government intervention, but in most part by the initiative of the manufacturer himself. Taken in another way, it can be said that Madam Consumer doesn't doubt the advantages of the Cellophane wrapping but she'd like to get inside the package just the same.

So advertising has a worthwhile and much-needed educational story to tell for American Business. That it needs to take the Consumer Public "inside the package" and into the maker's factory has been made apparent through the growing unanimity of Consumer appeals. The sincerity and good faith of such action will appeal to all who know the fascinating interest of these typical stories of modern business research, improvements and its contributions to modern living. The opportunity is broad in scope and potent in possible results. Let us consider the methods through which it can be achieved through use of films.

REACHING TOMORROW'S CUSTOMERS

♦ "We must," said Lewis H. Brown, president of the Johns-Manville Corporation in addressing the Association of National Advertisers several years ago, "with moving pictures and

other educational material, carry into the schools of the generation of tomorrow an interesting story of the part that science and industry have played in creating a more abundant life for those who are fortunate to live in this great country of ours. . . . After all, it is our own fault if three-fourths of the teachers in our schools and colleges have never been inside a factory."

Here, then, is a first *basic* opportunity for consumer education. Definitely not a field for commercial advertising, the schools of America do need and want straightforward expository motion pictures with *real educational value*.

The length of such pictures need not exceed twenty or twenty-five minutes (the same length is preferable in the club field) which fits the average school period. They require no lavish sets or other luxuries but should respect the educational standards which both pupil and teacher will recognize.

Extent of Distribution Projector manufacturers and educational bureaus will agree that the census of 16mm sound projection equipment now in use in all schools throughout the country does not total over 6,000. But the units serving large school systems in Chicago, New York, Detroit, and other metropolitan centers greatly increase the number of pupils reached and it will be safe to estimate that well over fifty percent of the secondary school population of 6,300,000



IS WAITING . . .

NATIONAL INTEREST IN CONSUMER EDUCATION AFFORDS REAL OPPORTUNITY FOR OUTSTANDING BUSINESS FILM PROGRAMS

can be reached with a sound film edited according to proper educational standards.

Where the program is of real value to the schools, projection service has been gladly provided in addition to the use of equipment already owned and, on the other hand, sponsors may find it economical to gain time by furnishing both operator and film through some form of projection service.

EDUCATING THE ADULT CONSUMER

♦ Of immediate and primary importance to Advertising is the job of reaching *today's* Consumers. As in the consideration of all other media, this is either a selective or a mass audience problem. Selective distribution would aim at principal "influence" groups of men's and women's organizations, of religious bodies and service or commercial organizations. In the most group-conscious nation in the world this task is not at all difficult. Here, again, it is preceded by the supposition that the film will be produced like the pictures shown at the neighborhood theatre and respect the audience's generous allotment of time.

The other half of the field involves the distribution of suitable material through the theatres themselves. Beyond the consideration of the clientele of the theatre and its general neighborhood setting, such distribution cannot be nearly as selective. It depends very largely on the acceptability of the pictures themselves to the theatre operator.

Films properly edited for theatrical distribu-

tion can reach a tremendous proportion of the audiences. Fully twelve thousand theatres are reported to have shown films issued by a single government bureau; totals from seven to ten thousand are regularly reported by other sponsors. Such films are furnished to the theatres without cost and it is not surprising that they are popular with managers, particularly when the content material exceeds the interest of those offered on a rental basis.

SELECTING INFLUENCE GROUPS

♦ America is well-organized from the standpoint of men's and women's groups of every character. *Business Screen's* own current survey of the organization field reveals that a total of eight million members belong to nineteen national men's service clubs, and general men's groups of lodges. In the field of national women's organizations, ten leading groups have a total membership of over four million. These naturally do not include many millions of church members who assemble for social evenings at which the best educational films are acceptable; nor the thousands of local club-organizations in towns and cities throughout the U. S. where films are looked upon as a real incentive to attendance.

Some remarkable records have been achieved by commercial sponsors. Programs of the Weyerhaeuser Lumber Company, Hiram Walker, General Motors, Household Finance Corporation and Westinghouse are typical of those which have enjoyed very widespread acceptance.

♦ Several methods of reaching these organized groups are available to the prospective sponsor. The two most important pre-requisites are simply: (a) Careful selection of really worthwhile groups, and (b) The most economical and efficient means of reaching these groups so that an exact check on the quality of showing, number in attendance and possible further contributions may be made. These last will include the *distribution of literature, questions and answers, sampling, dealer introduction* where proper, and *taking sales inquiries* from the audience.

These are the ways in which films reach such audiences: (1) Projection by professional service or by company representatives, i. e., in this case the sponsor supplies film, operator and projector and gains the advantage of having a representative present. (2) Request bookings from library sources. A national distribution library receives group requests and forwards the film. The organization making the request supplies the projection.

CONSIDER THE RURAL FIELD

♦ Because its problems are different from those of the metropolitan market, the rural field deserves separate consideration. Its importance to sponsors directly interested cannot be underestimated, especially in the light of the enthusiastic reception accorded films at all types of showings. The large agricultural machinery manufacturers favor the method of

(Please turn to Page 24)



PLANNED SELLING

* The Hotpoint dealer motion picture program may well be considered an ideal example of "planned selling." Over a year ago, officials of Maxon, Inc., Hotpoint advertising agency and company executives laid out the program which is just now being nationally released. Their objective, aside from the always-present primary motive of selling the company's products, is to aid the local Hotpoint dealer. The results are most gratifying.



Selling keynote of "Blame It on Love" is this broadcast studio scene wherein an electrician (Frank Faylen) explains to admiring singing star (Joan Marsh) and agent (Al Herman) the basis of the product's leadership

HOTPOINT DEALERS PRESENT

● THE PRINCIPAL INGREDIENT of the 1940 dealer program sponsored by the Edison General Electric Appliance Company is not the excellent feature motion picture, *Blame It on Love*, which the Company has produced for the benefit of more than 10,000 Hotpoint dealers. The picture and its accompanying commercial short subjects on the refrigerator and range products, together with its lively music, capable cast and smooth direction, is a "climax" element in one of the most thorough campaigns ever based on a film theme.

Throughout the country this Spring, Hotpoint dealers in the Company's twelve national districts, will present theatrical showings of *Blame It on Love* to con-

sumer audiences of women brought together through local direct-mail, newspaper advertising and store promotion. These showings, accomplished through rental of theatres during the "dark" hours of the morning or afternoon, will be followed by bookings to organizations and schools.

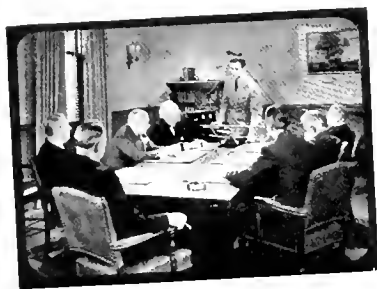
To L. J. Sholty, vice-president of Maxon, Inc., Hotpoint's advertising agency, to Wilding, the producer and to Hotpoint's executive personnel concerned with the film, goes the credit for its excellence.

THE STORY IN DETAIL

Blame It on Love is the story of Terry Arden, beautiful featured singer with a swing band on a popular local radio station. She and Jeff Wadsworth, son of one of the

city's leading wealthy families, are deeply in love. Jeff's mother is bitterly opposed to her son marrying a "swing" singer, but the two youngsters elope anyway. Terry tries hard to make a real home out of their apartment but it is soon evident that she's about the world's worst housekeeper. She can't cook, doesn't know how to buy, and has a special gift for untidiness.

Terry is embarrassed and unhappy at her obvious housekeeping imperfections, and worried at Jeff's preoccupation with his invention—a radio-controlled airplane—with which he hopes to make a fortune for the two of them. On the other hand, Jeff is discouraged at his failure to secure financial backing for the airplane idea. A particular-



PLUS "BOXOFFICE"

* In *Blame It on Love* the sponsors have brought out the primary importance of intelligent casting and direction. For the picture's "box-office" appeal lies in its fine cast, the "hit" theme song and its capable dramatic and musical direction.

Dramatic sequences were directed by Wallace Fox, formerly with RKO, and all musical sequences were under the direction of R. LeBorg, who directed *There Shall Be Music*, starring Jascha Heifetz, and *Intermezzo*. Marvin Hatley, top flight Hollywood composer and conductor, has written a special theme song for which the picture is named. The song is called *Blame It All on Love*, and promises to be a hit tune this spring. Mr. Hatley also supervised special musical arrangements for the picture, and conducted the orchestra during recording of musical sequences.

A CAST WITH "BOXOFFICE"

The picture has a fine emotional ending. Joan Marsh, who stars as Terry Arden, the heroine, will be remembered for her excellent work with Clark Gable and Norma Shearer in *Idiot's Delight* (MGM).

as well as *Charlie Chan on Broadway*, and *Life Begins in College* with the Ritz Brothers.

John King plays Jeff Wadsworth. He is featured in *The Gentleman From Arizona*, and was seen in *Three Smart Girls*, *The Hardys Ride High*, and *The Road Back*.

Nella Walker has the part of Virginia Francis, the Hotpoint home economist. She has played prominent parts in such pictures as *Swanee River*, *These Glamour Girls*, *Whea Tomorrow Comes*, and the *Three Smart Girls* series.

Other principal players include Cecelia (Cissy) Loftus, famous dramatic star of twenty years ago, seen most recently with Bette Davis in *The Old Maid*, and soon to appear in a new picture starring Deanna Durbin; Morgan Wallace, who was prominent in *Union Pacific*, *Fury*, and *Alexander Hamilton*; Mary Forbes, well known for her portrayals of "society matron" parts; Al Herman, a newcomer to pictures, formerly a vaudeville and Greenwich Village Follies headliner, and Frank Faylen, who has outstanding roles in *Grapes of Wrath*, and *Reno*.

"BLAME IT ON LOVE"

ly trying day begins with a breakfast that's worse than usual, followed by another turn-down for Jeff—this time from his own father and the Board of Directors. Jeff, goaded by his own disappointment, unwittingly taunts Terry about her failure as a cook. The resulting quarrel brings the picture to a splendid dramatic climax. Terry leaves, and it would seem that their romance is dead — from lack of nourishment.

She finds a spot as singer on a new radio program—"The Modern Home of the Air," featuring the Hotpoint Electric Kitchen—a coast-to-coast broadcast, with television hook-up.

Here she meets Virginia Francis — the home economist who con-

ducts "The Modern Home of the Air." Virginia soon notices Terry's lack of housekeeping ability, and offers to help her. Big feature of "The Modern Home of the Air" program is an electric cooking school, featuring Hotpoint Measured Heat. The entire cooking school is shown in the picture—at the point where Terry determines to become a homemaker.

Because of the simplicity and convenience of the Hotpoint electric range and refrigerator, it isn't long before Terry is turning out meals fit for a king. Of course, she loses no time in having Hotpoint equipment installed in her own kitchen. Seemingly overnight, she is transformed into a perfect homemaker.

Jeff keeps track of Terry's progress, via radio and television. When he asks to see her, she invites him and his family to dinner at her home. Even though Terry has been at the radio studio nearly all day, her dinner is a triumph — for Terry and for Hotpoint Home Appliances. With a new conception of Terry as a homemaker, Jeff's family withdraw their objections, while Terry and Jeff — their troubles over — embark on a new and happier life.



(Above) Exploitation materials prepared for Hotpoint's dealers.

PLUS EXPLOITATION & ADVERTISING

* Hotpoint will assure attendance at the premiere showings of *Blame It on Love* through a cooperative program of local newspaper advertising, the distribution of literature and local tieup advertising. The details of these appear in the panel above but it may be added that a dealer promotional package consisting of flyers, mailing cards, display signs, admission tickets, press

release material and a guide book will be offered dealers at low cost. The use of these will be stimulated through Hotpoint district offices. Showings will also be held before employee groups of large public utility and department store sections. Only local advertising will receive any tieup, however, since it is obviously impractical to discuss the film in national copy.

= RESULTS



THE AGENCY

AND MOTION PICTURES

by Fred H. Fidler

Editor's Note: This is the second in a series we began with George Enzinger's article (Buchanan & Co.) two issues back. Mr. Fidler heads up J. Walter Thompson's Motion Picture Department, is currently Chairman of the Screen Committee of the American Association of Advertising Agencies.

• RUSSIA, GERMANY, FRANCE AND ENGLAND have employed the motion picture for political and sociological propaganda and for education for more than 20 years but America has only recently begun to extend the power of the screen beyond mere entertainment. Yet in the course of bringing Americans entertainment, the screen has exerted a wide influence on everything from fashion to dancing, popularized fads in slang and song. From the screen millions of people have gained their clearest (if not the most accurate) concept of history, geography and crime.

But only recently have we realized the potency of this medium for the purposeful influencing of opinion, habits and conduct. Responsible for all screen subjects except the newsreels and travelogues, Hollywood, understandably, has confined its efforts to escapist entertainment in the interest of a healthy box-office. Sporadic and poorly financed efforts to employ motion pictures in classroom education have left the educational field virtually unscratched.

Thus, as with radio, business and industry have inherited the sponsorship of films designed for interpretation and demonstration. Today we are only beginning to appreciate the scope and possibilities of a medium which combines the appeals of sight, sound and motion; a medium which can be mechanically reproduced to reach a weekly mass audience of 35,000,000 through theaters, millions more of opinion-forming, habit-shaping citizens in non-theatrical groups and tomorrow's citizens and consumers through schools and colleges.

Just as business has fostered public education and information through its support of the press, magazines and radio, so business is now fostering this new medium—or

rather a wider application of a hitherto limited medium. This sponsorship will permit a demonstration and interpretation of industry's goods and services. In return industry must supply a worthwhile "editorial" content and employ only the highest standards of good taste and carefully measured commercialism. For the screen *magnifies* and bad taste or blatancy *boomerang* and bring resentment even faster than on the air or in print. And an impact which gives the medium an unequalled remembrance value, if ill used, and may prove as harmful as it can be beneficial.

The advertising agency can serve industry and the public in the skilled and professional application and utilization of the screen medium just as logically as it has employed other media in the past. But no agency can become skilled or proficient in this medium on a part time or "step-child" basis. Unless the agency's conviction of the screen's worth potential and is such that it is willing to bear the burden of pioneering while seeking its rewards, the agency had best forego motion picture activity altogether. Thus it seems likely that agency motion picture activity and development will parallel agency radio activity—some agencies will assume and merit complete creative and application responsibility; others will elect to delegate all but advisory functions to competent independent producers.

Our agency had been studying and using motion pictures for several years prior to 1933 but it was in August, 1933, that we elected to set up a department to provide a complete motion picture service for clients and to incubate motion picture knowledge for the entire organization. Today we have creative units in the New York, Hollywood and London offices serving all other

offices and media and distribution facilities in New York, Chicago, San Francisco, and London. In the 19 months since we organized the department we have averaged a picture a month—including everything from 5-reel sales training films to 120-foot minute movies and employing both live talent and animated cartoons.

We employ both staff and freelance scenarists and are currently conducting weekly film discussions with a view toward informing all of the agency's creative workers on motion picture techniques.

This doesn't mean that every writer has to become a finished scenarist—but if they can do the treatments or stories with some knowledge of the requirements of the medium, the film department people can do the screen adaptations or final shooting scenarios. This is especially true in the minute movie field where the script is little more than a sound selling idea and in merchandising films which are really nothing more than salesmen's portfolios on the screen. Perhaps this is a good point at which to break down and classify our film activity by types of picture.

There are three general classifications of commercial films—first, merchandising or sales promotion films intended for product promotion or employee education within the client's company; secondly, the institutional picture intended to interpret a service, product or policy for the consumer either in small club groups or through theaters; thirdly, the direct selling picture—units of one minute to one reel or longer; usually distributed theatrically.

During 1939 about \$12,000,000 was spent on sales promotion and merchandising employee-education pictures. One firm spent over \$1,000,000. About \$1,000,000 was spent on minute movies in 1939 and this year it will be close to \$2,000,000.

When we first evaluated the place of motion pictures in the agency activity we felt that their principal application would be in merchandising—pictures designed to improve the point-of-sale follow-through on an advertising campaign by educating employees. I still feel that this is one of the most productive of the applications. Salesmen and other field workers like to learn but they resist study and the motion picture represents a painless but effective way of putting over a merchandising message in an impressive and lasting manner.

During the last 12 months, how-

ever, interest in pictures—particularly minute movies—as a direct selling medium has peaked up considerably. Likewise there is a growing interest in pictures for public relations. Thus it is difficult to say just which of the three applications will prove the most active for the agency in the final analysis.

Now a word or two regarding the agency's functions in the commercial picture business and the various types of work which our personnel is called on to do. Our policy is to carry a picture up to the final shooting script stage and then contract for the actual production through one of a dozen or so competent commercial producers who complete the job with their facilities but with our full collaboration and supervision. The agency's work breaks down as follows:

First there is the writing job. This may involve anything from a minute movie of four or five brief scenes and a dozen speeches to a five reel sales training picture incorporating a client's entire marketing philosophy.

Second there is the distribution or media phase of our job. This involves everything from the selection and classification of theaters or clubs through independent distributors already functioning, to the devising of special distribution plans for pictures with special appeals and objectives. Because the medium is so young the media job is almost as creative as it is selective because so much pioneering remains to be done.

Third is the job of merchandising the pictures themselves. In the case of sales promotion or sales training pictures it's a job of selling and staging the picture for a limited group; for consumer pictures it may mean a direct mail campaign or press book for theaters or clubs, window streamers or other tie-in materials for grocery, drug or department stores or leaflets to be distributed to the audiences following the showing.

Then, of course, there is the more specialized job of casting, technical direction or supervision of production, cutting, etc. These jobs will continue to be handled by specialists within the department who act as supervising producers. But the writers, the merchandising people and the distribution or media people on the general staff will have a working knowledge of all phases of the job. Thus I think it is clear that there is a real opportunity in motion pictures for the agency and for agency personnel.

PREVIEW

A PICTORIAL
NEWSREEL OF
INDUSTRIAL FILM
PRODUCTION AND
DISTRIBUTION
OF THE PERIOD



NEW FILM HIT OF ARMSTRONG 1940 SALES SEMINARS



How they laid linoleum in the long, long ago. Those bricks were hard on the assistant's toes.



The mood of World War days is captured in Armstrong's film, "These Thirty Years."



Star James Kirkwood is seen at the far table in this restaurant scene of the good old days.



The linoleum department of 1928 with store owner James Kirkwood coming along through "These Thirty Years."



The modern linoleum department of today—as Armstrong products and business success for the dealer go hand in hand.

PROGRAM ALSO INCLUDES SLIDEFILMS: A series of four slidefilms, including one full-color subject, *What a Salesman Should Know About Interior Decoration*, round out the Armstrong Sales Seminars. The other slide-illustrated talks are *What a Salesman Should Know About Salesmanship*; *What a Salesman Should Know About Quality*; and *What a Salesman Should Know About Installation*.

The slidefilms are used during afternoon ses-

sions of direct instruction to salesmen following the luncheon showing of the motion picture. Simple usable sales techniques and practical instruction material supply their principal contents. F. Cameron Hawley describes handling of customers, tested methods in the *Salesmanship* program; Walter Etter of the Armstrong Laying School accompanies the *Installation* film with instructional suggestions. The Salesmanship Seminar offers a three-hour course.

• IN 31 CITIES from coast to coast, the Armstrong Cork Company of Lancaster, Pa., is presenting a series of Sales Seminars conducted by E. Cameron Hawley, director of the Armstrong Bureau of Retail Merchandising. The programs include: (1) a Management Seminar held in the morning for store executives and buyers; (2) a luncheon for these executives and their salesmen; (3) a Sales Seminar in the afternoon for store executives and retail salesmen.

The hit of the show is apparently the new Armstrong-sponsored sound motion picture *These Thirty Years* which is presented immediately after the luncheon. *These Thirty Years* depicts the rise of linoleum from kitchen and backroom use to its present place as basic flooring throughout the home. Production was by West Coast Sound Studios, New York City, from the story original and under the direction of Mr. Hawley. James Kirkwood, star of stage and screen, heads a cast of well-known actors. To those who attended the New York showing, it was genuinely impressive to observe the enthusiasm and interest of hardened retailers.

The Armstrong show travels as a unit in two trucks which carry stage equipment from city to city.

U. S. STEEL EXTENDS FILM DISTRIBUTION

♦ In order to better serve the numerous technical groups, organizations and schools requesting free loan films from its extensive educational library, the United States Steel Corporation has set up six distributing centers serving territories noted in the adjoining map.

DISTRIBUTING CENTERS

Pittsburgh, Pa.—C. R. Moffatt, Dir. of Adv., U. S. Steel Corp., 436 Seventh Avenue.

New York City—Mr. Geo. J. Dorman, U. S. Steel Corp., 71 Broadway.

Birmingham, Ala.—Le Roy Holt, Sales Prom. Dir., Tennessee Coal, Iron & Railroad Co., Brown-Marx Building.

Cleveland, Ohio—W. H. Cordes, Mgr. S. P. & Adv., Amer. Steel & Wire Co., Rockefeller Bldg.

Chicago, Ill.—A. C. Wilby, Asst. to V. P. U. S. Steel Corp., 208 So. LaSalle St.

San Francisco, Cal.—J. B. DuPran, Columbia Steel Co., Russ Building.



Scenes (left) from U. S. Steel films



KEY TO THE MAP ABOVE
State borders are indicated by broken lines; heavy white lines indicate six districts and dis-

tributing centers now serving users of films. Note that in the East, states are sometimes divided within districts.



RIGHT off the REEL

♦ The new Technicolor motion picture *Refreshment Through the Years*, produced by the Jam Handy Organization for the Coca-Cola Company, was presented before the Chicago Federated Advertising Club in early March.

♦ Caterpillar Tractor has four new pictures in the 1910 Roadshow, including one, *Your Neighbor's Diesel*, in full color. Seven trucks are taking the show to all parts of the country.

♦ Chesterfield joins the sponsors using motion picture-radio audience promotion. *TobaccoLand* is the March of Time-produced commercial.

♦ A Technicolor fashion film presenting fabrics of Bemberg rayon has been announced by the American Bemberg Corporation for selected retail store showings before summer.

♦ The Paramount produced short *The Miracle of Milk* is hitting all principal theatres in New York.

♦ *Orchards to You*, a full color film of the apple industry, is now being shown retailers and distributors in the national market. The picture is aimed at making the work

(Continued on Page 23)

New Insurance Film

♦ *American Portrait*, the second interpretive film production of the Institute of Life Insurance is now being previewed by life underwriters throughout the country and will be available for public showings after March 13th. The 25-minute picture was produced in Hollywood. (To be reviewed later.)

The Story of Food Preservation:

Title: *Yesterday, Today & Tomorrow*
Sponsor: H. J. Heinz Company
Producer: Wilding Pic. Prod.

♦ *Yesterday, Today and Tomorrow*, a Hollywood version of the history of food preserving, has been released by H. J. Heinz Company, which now has 15 projectors and 125 films, both 16 and 35

millimeters, in daily use.

The film, which presents some of Hollywood's best known talent, may be had by application at any of the Heinz Branches or by addressing a letter to the company at Pittsburgh, Pa. Advertising content is not at all objectionable and entertainment value excellent.

Scenes from the Heinz film show its interesting historical sequences.



new inspiration for salesmen:

Show your Salesmen
how they look
to other people!



with the new motion picture
"The Face in the Mirror"
featuring—James Dunn

ALEXANDER SMITH AND MASLAND FILMS

• THAT A COMMERCIAL FILM can be real entertainment no one who sees Alexander Smith's *Nearly Right Won't Do* can deny. Against a background of song and comedy, the story of Alexander Smith Quality Control, the Tru-Tone Process, Floor-Plan Rugs . . . and broad-looms, the Good Housekeeping Guaranty and the Clara Dudley decoration service are presented in a convincing way and with a complete absence of the stodginess that sometimes characterizes commercial films.

Nearly Right Won't Do concerns itself with the adventures of the Three Jesters, Red, Wamp and Guy in their attempt to buy a rug of right quality, right color, right size and right price for Red's wife who has tried rug after rug on her living room floor and sent them all back because they didn't fill the bill.

The opening song of the Three Jesters is also the theme song of the picture:

*Nearly right won't do, won't do
(Please turn to next page)*



Scenes as Audio cameramen shoot the new Masland film "For the Nation's Homes"

For Department Store Showings:

Title: *For the Nation's Homes*
Sponsor: C. H. Masland & Sons
Producer: Audio Productions, Inc.

• JUST RELEASED by C. H. Masland & Sons is a new talking motion picture *For the Nation's Homes* featuring the famous news commentator, Lowell Thomas and the entire

Masland Line of rugs and carpets. The picture is to be shown to retail and wholesale salesmen throughout the country and to interested groups of women through women's clubs, schools and colleges. Educational content on rug making excellent.

Entertainment Plus Sales Punch:

Title: *Penny Turns Pro*
Sponsor: Standard Oil (Indiana)
Producer: Wilding Pic. Prod.

• Human interest, comedy, heart throbs and pathos make *Penny Turns Pro*, one that will capture the interest even of those not affiliated with the oil industry. Built as a retail merchandising film, it was developed especially to be shown

at the spring series of dealer conferences.

Everyone engaged in selling Standard Oil products, according to those who have already seen the picture, will be inspired to increased sales effort after following with mingled emotions the film story.

Cost and sets make the new Standard Oil of Indiana film, "Penny Turns Pro."



Gover Rivers of Georgia (left) greets members of the cast of "The Green Hand"

For Future Farmers of America:

Title: *The Green Hand*
Sponsor: Future Farmers of Amer.
Producer: C. L. Venard

• Here is realism in the raw. The Herculean task of assembling a company of untrained actors and producing a creditable dramatic film based on the activities of this

farm youth movement was accomplished by the producer with surprising results. Something about the natural local settings (action takes place in Georgia) and the complete sincerity of the cast gives this human interest value of tremendous possibilities for rural use.



Rail Pilgrimage

Scenes from the B & O film, "Washington" produced by Loucks & Norling

IN DEPARTMENT STORES

(Continued from Previous Page)

*When we buy a rug that's new
It must be exactly right
Nearly right won't do.*

From the first chorus to the time when the Jesters are able to sing triumphantly:

*No need to worry any more
Now we have the proper rug
upon the floor—*

they make a thorough investigation of all phases of the manufacturing and merchandising of Alexander Smith rugs and carpets. While they learn how to buy a rug, the audience quite painlessly, absorbs much down-to-earth information concerning the points of Alexander Smith superiority. The Jesters interview Good Housekeeping to learn what is back of the Good Housekeeping Guaranty: they visit the Alexander Smith mill and see for themselves how quality is woven into Smith products; they call on Clara Dudley, Alexander Smith Color Consultant, and discover how her service operates and how wide is its scope; they attempt to buy a rug from a merchant whose selling ideas may be summed up in his closing line, "If you see anything you like, bring it over and I'll wrap it up for you"; and finally they go to an up-to-date Alexander Smith dealer who knows his merchandise and who gives them in a few words the story of Alexander Smith Rugs and Carpets that they have learned by trips to the mill, to Good Housekeeping Institute and to Clara Dudley's office. He makes the sale with a Floor-Plan Rug and the Three Jesters return to Red's wife to tell her that her troubles are over. When the rug arrives a Technicolor sequence shows what a splendid selection the boys have made.

THE DISTRIBUTION PLAN

Nearly Right Won't Do will be shown along with the Masland film to wholesale and retail salesmen at special meetings to be arranged by Smith and Masland jobbers and requests for bookings have already begun to deluge Smith officials. The film's purpose is to make salesmen, particularly retail salesmen, more conversant with Alexander Smith Rugs and Carpets and what lies back of them and to give the individual salesman the ammunition he needs to turn Alexander Smith's huge national advertising campaign into retail sales.

Although *Nearly Right Won't Do* is directed primarily to salesmen it is edited in such a way that it can be shown to consumers as well. Present plans call for eventually releasing it to the general public



With "Joel Gentry in Hollywood"

For Farmer Groups

Sponsor: Deere & Co.
Producer: Wilding

◆ *Joel Gentry in Hollywood* is the feature attraction in the John Deere program, a promotional effort sponsored by Deere dealers to open the 1930 selling season. Portrays the wholesomeness of farm life. Audiences farmers and their families in all sections of the country attending program primarily devoted to farm tractor and equipment sales.



From the new Standard Oil of Calif. epic.

Historical Epic

Sponsor: Standard Oil (Cal.)
Producer: Dowling & Brownell

◆ Swiftly moving scenes depict growth of the West; unusual scenic beauty and industrial development with particular emphasis on the petroleum industry. Serves to give a new appreciation of the "West" without undue commercialism for the sponsor and thus serves the sponsor even better for certain to be widely requested for clubs and schools.

Record-Breaking Theatre Distribution

Sponsor: Friends of Finland; Finnish Relief Fund
Produced by: Emerson Yorke Studios (New York)

◆ This five-minute short subject is chiefly notable for the unusual distribution and theatre coverage achieved for the Finnish Relief Fund, Inc. In ten days, 600 prints were booked and played in first

run theatres in every state in the country to 12 million persons.

Production is of no general importance beyond its appeal to admirers of the brave Finnish nation now once again at peace.

Main title; Paavo Nurmi & Taisto Maki; Herbert Hoover, fund chairman,

and Helsinki scene from "Finland Fights" produced by Emerson Yorke.





Some of the interesting modern homes pictured in the FHA all-Technicolor film "Homes of Today"

FILMS SELL HOUSING TO THE PUBLIC

NUMBER THREE OF A BUSINESS SCREEN SERIES ON THE USE OF FILMS IN BUSINESS

• NEXT TO FOOD as a fundamental in man's existence is his need for Shelter. "Construction," says a recent Government pamphlet, "is man's oldest industry, next to hunting and fishing. Its beginnings are lost in the mists of the Stone Age, when the cave dweller first piled stones and broke boughs from the forest trees to form his hut. An imaginary picture of the first activities of civilization might be the search for food and the building of shelter; and not until these primary occupations had been performed did those of agriculture, manufacturing and trade find their place in the general scheme of affairs."

Shelter is a fundamental part of America's economic prosperity, too, for in idleness of the building trades workers and the hundreds of occupations dependent on housing progress lie the basic reasons for the extensive Federal legislation involving the United States Housing Authority, the Federal Housing Ad-

ministration and other grants for the sole purpose of encouraging private building projects.

FEW COMMERCIAL SPONSORS ACTIVE

♦ But here the Government has had to go it almost single-handed in the use of films to aid in the publicizing and promotion of Housing. This despite the fact that Business has a billion-dollar stake in material sales. Except for Johns-Manville, Republic Steel, American Brass and a very few other commercial sponsors the field of films for creating public interest in modern homes is practically untouched.

The Federal Housing Administration has produced two Technicolor shorts in the past year for theatrical distribution. The first of these was exhibited in 12,000 of the 16,000 theaters in the country. The first, *Miracles of Modernization*, portrayed the methods of improving and preserving home properties. The latest, *Homes of Today*, is also in Technicolor and is now

being circulated to theaters. This picture aims to show the public the advantages of home building and buying under Titles I and II of the National Housing Act.

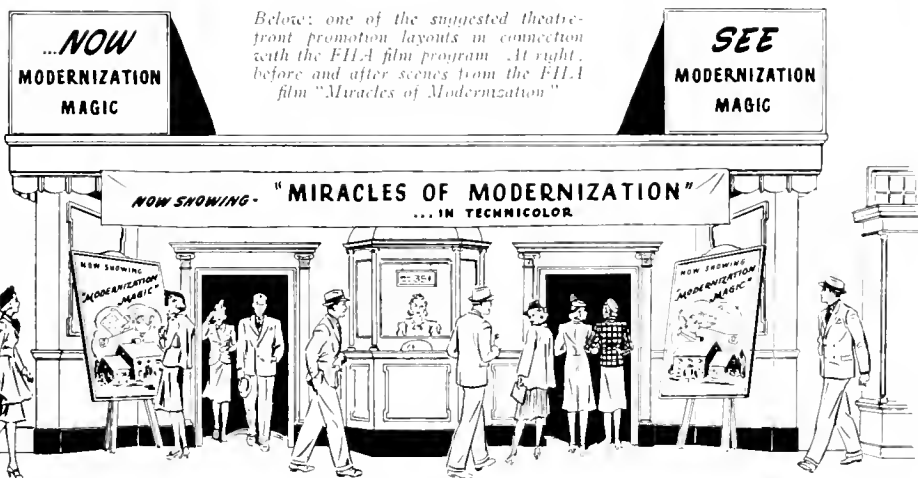
Of an entirely different character is the documentary film *Housing in Our Time* produced by the United States Housing Authority. This picture grimly reviews the slum conditions of small town and metropolitan centers and "makes real the nature of the struggle that millions of Americans must carry on to maintain self-respect and create a home in slum dwellings . . . the second half of the film tells how the local housing authority functions in cooperation with the USHA. The film follows a project from the granting of a loan by the USHA, through demolition and construction, to occupancy. It analyzes the benefits of public housing to labor, to industry, and to the taxpayer."

♦ Some building suppliers and contractors have protested that the

FHA film, *Homes of Today*, presents a somewhat untrue picture of housing possibilities because it features California construction but these objections will not loom very large to the Public. The theatre-goer can see in this pictorial record of modern home building the realization of his or her dreams of a home. The houses shown are designed to fit the pocketbooks of small income families earning from \$900 to \$1,500. The payments to principal and interest on some of these houses may be as little as sixty-five cents a day.

REVIEWING THE FHA FILMS

♦ Many types of architecture and planning are represented in *Homes of Today*. They conform, however, in being modern, well-designed houses that any prospective home owner would be interested in comparing with his own plans. Characteristic of the planning of these houses is the accent placed on
(Please turn to next page)



Below: one of the suggested theatre-front promotion layouts in connection with the FHA film program. At right, before and after scenes from the FHA film "Miracles of Modernization"





(Continued from the previous page) eliminating waste steps and motion while still allowing for ample space and adequate closet and storage room.

Miracles of Modernization also benefits from the romantic hues of the Technicolor process. The film opens with spectacular shots of the New York World's Fair; shows the Federal Building and the Government's housing exhibit.

In another sequence outstanding examples of exterior modernization are shown. Re-roofing, screening, landscaping, and painting illustrate how a typical old home can be modernized. A third sequence stresses interior modernization and the use of color. It features the evolution of old-fashioned kitchens into modern ones and the transition of gloomy, storage-cluttered basements into airy and healthful recreation rooms.

Whatever may be said about these pictures from the point of view of technical accuracy—their function was the awakening of interest and desire in the man on the street and the re-establishment of his confidence in the idea of home building. As such, these films have undoubtedly contributed a great deal to the basic stimulation of business. It seems to remain now for Business itself to pick up the torch and carry on. Particularly is this important since the FHA's completion of its present program of housing promotion.

Johns-Manville Films

A brief review of the activity of one building industry sponsor:

◆ In 1935, the Johns-Manville Company sponsored the first sound movie pertaining to the building industry. The title of it was *Before and After*; it was a dramatic story about the re-modeling of a house and designed for both consumer and dealer showings. The following year another dramatic presentation was produced of a new house in Westchester. It told a story of a young couple building a new home and their trials and ultimate satisfaction and happiness; the title of this was *The Forty Point Home*.

In 1937, another picture was made which was more or less a combination of the previous two; its title was *The House That Ann*

THE PUBLIC WANTS NEW HOUSING FILMS

◆ To a national manufacturer of building materials, *Business Screen* suggests the sponsorship of a new housing picture based on localized building problems and containing contributions by local architects. The distribution possibilities are most attractive: local contractors, material dealers, architects and real estate companies might use such a pic-

ture as the theme of a local *Housing Week*. Publicity in local newspapers, cooperative advertising and other apparent advantages of goodwill and actual sales results make this idea well worth the thoughtful consideration of some enterprising building materials producer—or for more than one for that matter.

—The Editors.

Built. While Ann's parents are away on a vacation, she undertakes to re-model their home with the assistance of a rising young architect; things work out so successfully in many ways that she and the young architect follow their remodeling job with a new home of their own.

All these pictures were shown to dealers, clubs, fraternal organizations, but the latter picture has also had about fifty theatrical showings, which is quite unusual for such a long (45 minutes) and outright "commercial."

TWO INSULATION PICTURES MADE

◆ In the spring of 1939, two pictures were made, both on the subject of insulation, and both very similar to each other. The reason for the two versions seems to have been to keep up the interest of the salesman in the visual idea; thus after seeing the same picture about fifty times, he could obtain use of the second version.

The title of the first version is, *When Winter Comes*, and the second, *Comfort That Pays For Itself*. These pictures are never used for canvassing, only for "closing."

The prospect is brought around to the point of being definitely interested, then the salesman brings over the picture some night and shows it to the entire family (and neighbors, too, sometimes). Often on the strength of the showing the sale may be closed right on the spot.

The Philip Carey Company, well-known in the roofing field, recently produced a lengthy slide film for its dealer organization (Industrial Pictures.)

"The Story of a House" sponsored by the Public Service Co. (New Jersey) was a prize-winning motion picture contribution to the field of home modernization. (Audio Productions.)



Left, top to bottom: representative scenes and facsimiles of promotional booklets issued by Johns-Manville in connection with its film program "Heat and Its Control" was produced by Caravel Films, Inc.; the others in the series were produced by Luther Reed



Scene from the Johns-Manville slide film "Time to Talk Time" (Jam Handy)

OTHER BUILDING FILM SPONSORS

◆ Many other suppliers of basic building materials, plumbing and roofing have made good use of the film medium. Typical of these are the three-semi-technical sound films of the Lone Star Cement Company, *Heavy Duty Floors*, *Better Cement Makes Better Concrete*, and *Cutting Costs in Concrete Frame Erection*. As the titles suggest, these are shown to technical groups for the most part. Supervision of the pictures for the Company was undertaken by Cowan & Dengler advertising agency. Each divisional office has a sound projector and Lone Star salesmen put on the shows when requested. The latest Lone Star film *Keeping Pace With Progress* is largely non-technical.

SALES TRAINING WITH SLIDEFILMS

◆ In the roofing field, Bird and Son and the Tilo Roofing Company have made good use of sound slidefilms. These are for dealer education and sales training. Bird and Son, as one of the world's largest manufacturers of building materials, uses this comprehensive dealer educational program to show installation and application of the product, and finally to show the dealer how to "cash in" on profits through improved selling technique. Another

use is that of institutional goodwill building. Altogether seven slide-films have been made in the last two years on both the roofing and the floor covering lines.

Tilo has also used two recent slidefilm programs and has equipped each of its twenty sales offices with projectors. These productions are intended solely for the training of the Company's own salesmen since it has no dealer problem.

FILMS IN THE LUMBER FIELD

◆ A number of programs have been used by sponsors in the lumber industry. The 30-minute sound motion picture of the Weyerhaeuser Sales Company, *Let's Build Together*, is directed to the building trades. It shows what Weyerhaeuser has done to help the progress of the building trades and goes into considerable detail on how "1 Square" lumber, the Company's advertised product, is used on the job with many excellent advantages.

Home of the Wooden Soldiers and *Here's How* issued by the Red Cedar Shingle Bureau are movies intended for public showing. In this same Western field, the Douglas Fir Plywood Association has sponsored *The Manufacture of Douglas Fir Plywood* and the Western Pine Association offers *Harvesting the Western Pine* for group showings. *Forest Treasures*, issued by the Veneer Association, has a similar feeling as has *The Romance of Mahogany* sponsored by the Mahogany Assn.

PAINT AND VARNISH SPONSORS

◆ Harlon and Goodman, Belleville, N. J., brush makers, have taken the commonplace story of paint brush manufacture to the painting and decorating contractors and dealers



Dealers learn how to increase modernization business in "Time to Talk Time"

who are their customers. In *Good Brush Making*, a 1600-foot silent motion picture, the Company has a valuable sales aid which it uses to train dealers' and jobbers' sales forces. Other pictures such as *The Romance of Paint and Varnish*, (National Paint, Varnish & Lacquer Association), *Modern Methods of Paint Production*, (Armstrong Paint) *The Story of Duco and Dulux* (DuPont) and *Bakelite's Science Saves the Surface* also offer a sales educational theme.

HEATING AND PLUMBING FILMS

◆ The Crane Company's motion picture, *Flow*, is being generally circulated for public group showings through the facilities of the Motion Picture Bureau. This film shows the manufacture of Crane valves and their wide-spread use from the control of water falls to the home bathtub. Crane has also used many sound slidefilms for sales training. Of more direct nature are *The Secret Sins of Sanitation* which shows the hazards of faulty plumbing and the Hajoca Corporation's *The Making of Brass Work and the Evolution of a Bathroom*. *Designs for Better Living* issued by the Plumbing Ware Division of the Briggs Manufacturing Company is shown to architects, builders and plumbers.

The heating field includes a new sponsor in the Mueller Furnace Company of Milwaukee. *The Hard Way*, issued by the Company is now being shown to dealers nationally. Slidefilms for Stokol, Williamson Heater, The Iron Fireman Company and the Williams Oil-O-Matic Heating Corporation illustrate the application of this medium as a home demonstration and sales training device. Company representatives

find the sound slide-film invaluable in giving prospects an adequate demonstration of modern units.

SUMMARY OF OTHER USES

◆ In summary, such films as Certainteed's *Play Day for Plasterers* (one-reel, silent) and the many pictures issued by public utilities should be mentioned. Of these latter, the Public Service Company of New Jersey has issued one of the best in *Story of a House* which won a public utilities prize. The American Brass Company's *House of Dreams*, a one reel sound film on the use of permanent materials in the metal phase of home construction, is being distributed by the Motion Picture Bureau and is also being shown by Company representatives to any groups interested.

The leaflet cover (below) tells the story of American Brass Company's housing film, "The House of Dreams"



TWENTY MINUTE EDUCATIONAL

Motion Picture

ON THE USE OF COPPER, BRASS AND BRONZE IN HOME BUILDING.

ANACONDA
COPPER & BRASS

THE AMERICAN BRASS COMPANY
100 STATE STREET, WATERBURY, CONNECTICUT
DEALERS AND AGENTS IN EVERY CITY

Choosing a
PRODUCER?
Looking for
DISTRIBUTION?

SEE PAGES 24, 32, AND 34

**THE ECONOMICAL WAY
TO GET
MASS CIRCULATION
FOR YOUR
BUSINESS FILMS**

FIGURES LIKE THESE TELL THE STORY:

- For a Motor Car Manufacturer**
216 Prints for 1939
11,598 SHOWINGS to 1,721,713 PERSONS
- For a Basic Material Manufacturer**
50 Prints for 1939
3,451 SHOWINGS to 470,335 PERSONS
- For a Food Product Distributor**
50 Prints for 1939
3,896 SHOWINGS to 533,259 PERSONS
- For a Service Product Manufacturer**
160 Prints, Two Months, 1940
1,647 SHOWINGS to 259,767 PERSONS

A NATIONAL INFORMATIONAL PROGRAM
SERVICE TO SELECTED CONSUMER GROUPS

Write for these stories in detail—Get
Rates and Plans for YOUR Film Program

MOTION PICTURE BUREAU

OF THE Y. M. C. A.

19 SO. LA SALLE ST. 351-TURK ST.
CHICAGO SAN FRANCISCO
347 MADISON AVE.
NEW YORK

NEW! NEW! NEW!

Rolf Armstrong's ORIGINAL PAINTINGS
Color TRANSPARENCIES



**ARMSTRONG STUDIOS
OF THE MODERN
AMERICAN GIRL ARE
IN A CLASS BY
THEMSELVES!**

With draftsmanship that has the accuracy of the camera and a daring color initiative, Rolf Armstrong has created girls whose superlative vivacious beauty have made them not only sure winners in the commercial field but have set a standard of art quality recognized by critics and connoisseurs everywhere.

PROJECT LIFE SIZE!

Armstrong's beautiful girls in all their dazzling color and vivid reality are now available in 35mm COLOR TRANSPARENCIES, made under the direction of the artist himself.

**A Brilliant and Beautiful Addition
to Your Transparency Collection**
SET OF FOUR 35MM COLOR TRANSPARENCIES OF ARMSTRONG FIGURES NOW AVAILABLE AT \$2.00

Order from your dealer or

MAIL COUPON TODAY

ARMSTRONG SERVICE, Dept. R3
551 Fifth Ave., New York, N. Y.

- I enclose \$2. Send four 35mm COLOR TRANSPARENCIES of selected figures.
- SEND DESCRIPTIVE LITERATURE FREE.

Name

Address

City

State

Dealer's Name

THE AUDIENCE IS WAITING

(Continued from Page 13)

presenting rural farm "entertainments" in rented halls, school auditoriums, Grange halls and the like. The "power farming" entertainments are popular among rural folk and attendance affords the sponsor a packed house.

The types of pictures offered rural audiences naturally follow the types of selling activity. Farm equipment manufacturers naturally lead with International Harvester, Deere & Company, J. I. Case, Caterpillar and one or two others in the vanguard. Of these, the Harvester programs have the longest continuous record. Today Harvester believes in the film entertainments more than ever before. Footage made in the South affords added entertainment for Northern showings in addition to such special subjects as are now being produced for outright entertainment only.

With the exception of Ralston (chick feeds) and such organizations as Keystone Steel & Wire, no organization has been more active outside the equipment field than Sears Roebuck & Company. Sears has sponsored programs which have been of great public relations value. Under the 4-H Flag has been accepted with enthusiasm and gratitude by rural groups wherever shown. This is undoubtedly true, also, of the Future Farmers organization film, *The Green Hand*. The many thousands who braved rain and cold to attend the recent Georgia premiere should offer a great inspiration to a sponsor with similar aims.

WHAT FILMS ARE NEEDED?

♦ The same type of subject matter on basic topics of Americanism as those which would be welcomed by his urban cousin would be appreciated by rural audiences.

There might also be a series of modern farm subjects such as the public utilities should sponsor. Electrification progress indicates further basis for this. Next in importance would be an educational series on scientific farming, perhaps based on the short-course idea.

For the rest; study the needs of our farm population, economically and socially, and you'll find both the need for information and the desire to know. It's up to the sponsor—the audience is waiting!

★
A rural theatre audience in Athens, Ga., sees "The Green Hand" premiere.
★



PICTORIAL CREDITS

Business Screen is indebted to the following organizations for pictures appearing in this current issue:

- PAGE 11: *The Venard Organization.*
- PAGE 12: *The Jam Handy Organization; Standard Oil Company (Indiana) (audience panorama).*
- PAGE 14: *Maxon, Inc.; Hotpoint & Wilding Picture Productions*
- PAGE 17: *Armstrong Cork Co. & West Coast Sound Studios, New York City.*
- PAGE 18-19: *Carnegie Steel; H. J. Heinz (Wilding) Masland (Audio Productions) Venard Organization Standard Oil Co. (Indiana) Wilding Pic. Prod.*
- PAGE 20: *Baltimore & Ohio R. R. (Laucks & Norling); Deere (Wilding); Standard Oil (Calif.) Dowling & Brownell, Finland Fights; (Emerson York).*
- PAGE 21: *Federal Housing Administration.*
- PAGE 22: *Johns Manville Corp.; Caravel Films, Inc. Luther Reed. The Jam Handy Organization (P. 23).*



**A CHAIN IS NO STRONGER
THAN ITS WEAKEST LINK**

After your picture has been made—at an expense that frequently runs into many thousands of dollars—it would be inconceivable folly to project it on an inferior screen. It would be quite analogous were a printer to reproduce a fine, expensive halftone engraving on a cheap, uncoated paper stock. The printer knows better. It simply isn't done.

In the demonstration of Home Movies to prospective clients, discriminating dealers prefer the use of Raven Halftone Screens. Their unique and patented texture brings out all the virtues, inherent in the film; in the Cavalcade of Color at the World's Fair, the Eastman Kodak Company selected a similar professional Raven Screen to portray the superb, chromatic effects of their epoch-making production.

More expensive than other screens, the initial outlay for a Raven Halftone Screen will be quickly absorbed by the increased percentage of sales that will result from a finer presentation of your product.

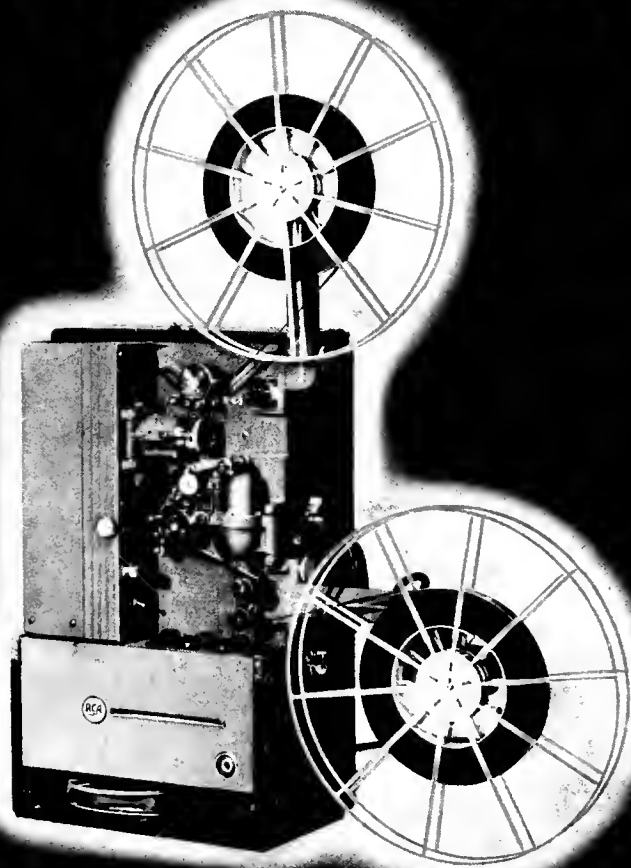
Literature describing a wide variety of models, sizes and screen fabrics on request.

**A PICTURE NO BETTER THAN THE
SCREEN ON WHICH IT IS PROJECTED**

RAVEN SCREEN CORPORATION
314 16 EAST 35TH STREET NEW YORK CITY

Choosing a Producer?
**GET PRODUCTION
FACTS & FIGURES**
from the Studios of
**BURTON HOLMES
FILMS**
Complete Professional
STUDIO & LABORATORY
FACILITIES & EQUIPMENT
RCA Ultra-Violet Recording
Burton Holmes Films, Inc.
7510 No. Ashland Ave., Chicago
Telephone Rogers Park 5056

Announcing New RCA 16mm. Sound Film Projector!



BETTER 16 WAYS!



- 1. BETTER, MORE BRILLIANT PROJECTION.** This projector uses a specially designed optical system and large objective lens (f.1.65) which provides 10 to 20' greater screen illumination with 750 watt lamp.
- 2. BETTER, SIMPLER THREADING.** With threading line cast on projection block, this projector is as easy to thread as silent equipment. Has large 16-tooth sprockets which engage four to five sprocket holes, increasing life of films.
- 3. BETTER, MORE EFFICIENT COOLING.** Blower scroll in this compartment cools lamp, amplifier and aperture gate. Lamphouse is only slightly warm while projector is operating, thus increasing lamp life. Lamp may be quickly and easily removed.
- 4. BETTER REEL TAKE-UP AND REWIND.** This is an exclusive RCA feature. Separate motor eliminates spring belts, assures equal tension on 400, 800, 1200 and 1600-foot reels. Reel rewind is simple and rapid.
- 5. BETTER EQUALIZATION.** The film take-up equalizer, between take-up reel and lower sprocket, greatly reduces magnitude of jerks and uneven pull of reel.
- 6. BETTER CONVENIENCE.** The sound optical units are mounted on single casting with swinging bracket for easy cleaning. Exciter lamp may be quickly changed.
- 7. BETTER OPERATING EASE.** All controls conveniently located and grouped for easy operation. Loss of film loop quickly adjusted without stopping projector.
- 8. BETTER INPUT PERFORMANCE.** Input jack permits use of high impedance microphone or Victrola attachment with magnetic or crystal pick-up. Speech input may be used with either sound or silent films.

- 9. BETTER REPRODUCTION.** **10. BETTER FRAMING.**
- 11. BETTER TONE.** **12. BETTER ACCESSIBILITY.**
- 13. BETTER VERSATILITY.** **14. BETTER LUBRICATION.**
- 15. BETTER LAMP SERVICE.**
- 16. BETTER PORTABILITY.**

Trade-marks "RCA Victor," "Victrola" Reg. U. S. Pat. Off. by RCA Manufacturing Co., Inc.

See the exclusive features which put this simplified sales making unit YEARS AHEAD!

Built by the company with the world's greatest experience in sound recording and reproduction—the company that not only makes the sound recording equipment used by Hollywood studios, but also the RCA Photophone Magic Voice of the Screen reproducing equipment now in thousands

of theatres—this new 16 mm. sound film projector gives you performance, convenience and ease of operation that mark it the finest equipment of its type ever made! Yet the low price is within reach of every business organization! *For finer sound system performance... use RCA Tubes.*



RCA Victor

AUDIO-VISUAL SERVICE

Educational Dept., RCA Mfg. Co., Inc., Camden, N. J. • A Service of the Radio Corp. of America

Educational Department (BS-3)
RCA Manufacturing Co., Inc., Camden, N. J.
Please send me complete information concerning the new RCA 16 mm. Sound Film Projector.

Name _____
Company _____
Address _____
City _____ State _____

I should like a demonstration

Technical NEWS AND NOTES ON EQUIPMENT DEVELOPMENT

• LATEST INNOVATION in the field of continuous projection equipment for slidefilms is the DeHaven Iconovisor now offered by Marks & Fuller, Rochester, for national delivery. Successfully demonstrated in the Prevue Theatre of Business Screen early this month, the Iconovisor very apparently has what it takes to give advertisers an economical and dependable unit for the projection of still pictures.

The working mechanism is apparently almost fool-proof so should give little or no operating trouble. The projected scenes can be as large as the 200-watt S.V.E. customarily permits. Approximately 10 frames can be carried in a continuous strip or a great many more (up to 350) on a rewinding arrangement. The projector can be easily synchronized with an accompanying turntable if sound is desired. First national customer reported is Levy Brothers and Adler-Rochester, Inc., of Rochester, N. Y., clothing manufacturers, who plan to use 11 units for salesman and consumer showings of full-color subjects.

Change to 16mm Arc Projector

• H. J. Heinz Company will use a DeVry 16mm Arc Lamp projector at the Heinz Pier showings of the Company's new feature, *Yesterday, Today and Tomorrow*. The switch from a 35mm projector will give the exhibitor the advantage of a continuous 1,000 foot showing of 16mm film, the equivalent of 10,000 feet of 35mm. The light source is capable of providing a

21-foot image with a throw of 125 feet or more. This is far beyond the capacities of the ordinary 16mm sound projector but with a quality of sound and illumination hardly distinguishable from the 35mm theatrical unit.

Motion Study Film Equipment

• WITH TIME AND MOTION study becoming of increasing importance to the industrialist, and with motion pictures assuming a major role in this study of operations and methods, Bell & Howell announces that it is prepared to equip with special micro-motion speed dials any of its Filmo 70 16 mm. Cameras or Filmo 8 mm. Cameras operating in the 16 to 64 speed range.

Motion study experts use the metric system, with the minute as the unit of time. Therefore, Bell & Howell cameras equipped for this work have micro-motion speed dials calibrated to operate the instruments at 500, 1,000, 2,000, 3,000, and 1,000 frames per minute, instead of the conventional "per-second" calibrations. Two types of dials are available—one graduated exclusively for micro-motion work, and the other calibrated both for these special speeds and for conventional camera speeds.

In analyzing micro-motion pictures, each frame is viewed as a "still," and it is necessary to determine accurately the number of frames in each analytical sequence. Therefore, there must be some convenient method of moving the film through the projector one frame at a time. Although this is easily accomplished on standard Filmo pro-

jectors simply by turning the hand-setting knob, Bell & Howell is providing a special frame counter and hand crank, which may be attached to any 8 or 16 mm. silent Filmo projector. It is instantly disengaged, for regular projection.

To illustrate, if a factory operation were filmed at 1,000 frames per minute, and if the projector operator cranked through 100

frames to complete the operation on the screen, it is obvious that the operation required $\frac{1}{10}$ of a minute to perform. That is the information the time and motion study expert wants.

For further information on Filmo camera and projector adaptations to micro-motion work, write the Bell & Howell Company, 1301 Larchmont Avenue, Chicago, Illinois.

Lens Coating Increases Brilliance of Screen Image

• THE FIRST commercial application of a special film coating to increase the light transmission of lenses has just been completed with the delivery of new projection lenses to twenty-five Loew theatres in the larger cities. Lester B. Isaac, Director of Projection and Sound for Loew's Theatres, ordered the new lenses for the first showing of *Gone With the Wind* after exhaustive tests by Bausch & Lomb had disclosed that screen illumination could be stepped up from 15% to 10% depending upon the type and focal length of the lens used.

Marked improvement in image contrast and sharpness of focus has been reported by Rochester projectionists who have been testing the new lenses.

Officials of Bausch & Lomb said that the new lenses have been made available in advance of their scheduled date of introduction in order to aid Loew's in securing greater screen brilliancy for the technicolor production of *Gone With the Wind*.

Bausch & Lomb combines two processes in its method of producing non-reflecting lens surfaces, both having the same effect but differing in principle. While the inner glass-air surfaces are coated with a metallic fluoride, the outer surface is subjected to a corrosive process in which oxides of high refractive index are removed from the surface leaving a thin structure of silica.

In each case the coating is held

to a thickness of a quarter of a wavelength of light. Since both the film and the lens reflect light it is necessary that the crests of the waves from one beam shall fall into the troughs of the other. Thus being out of phase the waves neutralize each other and reflection is eliminated. The missing radiation reappears in the transmitted beam which may contain as much as 99.6 per cent of the original radiation.

When a beam of light falls perpendicularly upon a glass-air surface from four to five per cent of the light is lost by reflection at each surface, the precise amount depending upon the color of the light and the type of glass used. A crown glass-air surface reflects about four per cent of incident light, whereas a flint glass-air surface reflects six per cent. The transmission in the first glass is 92 per cent; in the second 88 per cent. The Bausch & Lomb Super-Cinephor with its high aperture and the new glasses developed for several elements will have its light transmission increased by approximately forty per cent, something of a revolutionary factor in projection optics.

Officials of the company stated that the new processes would eventually be applied to a number of instruments but that present production plans would be limited to a few in which complex lens systems promise a great increase in light transmission by the reduction of reflection.

The new diagonal B & H splice gives more strength, is less noticeable



More than 2,000 DeVry Model G projectors (silent) have been active in consumer advertising for one prominent national manufacturer.



The new DeHaven Iconovisor, showing the working unit mechanism



The Story of DeVRY Service

• In addition to a truly great 16mm. projector and camera line, engineered with the same skillful precision that for more than 27 years has distinguished

the famed DeVry 35mm. theatre installations, are the complete laboratory and studio departments available for the benefit of commercial and educational film producers

16 mm. and 35 mm. Sound Recording Facilities

Mixing Panel for 16 and 35 mm. Sound Recording

Dry Box End of 16 mm. Developing Machine

Editing & Synchronizing 16 mm. and 35 mm. Films

Selecting - Splicing and Matching Sound Tracks

Shipments of DeVry 16 mm. Educational Films

Film Vaults House 100,000 ft. Stock Shots



To every industrial film user, the ingredients of success are the same: *theatre quality* production by competent professional producers and *perfect audience* presentation by theatrical quality projection. DeVry projectors have proven their ability to assure ideal screen presentations—now these DeVry Service facilities are available to offer producers a helping hand with consumer film requirements.

LABORATORY SERVICE
Complete facilities for developing and printing films.

(Above for industrial film producers who have no facilities in Chicago)

DISTRIBUTION HELPS
Efficient setup for commercial and educational distribution throughout the nation.

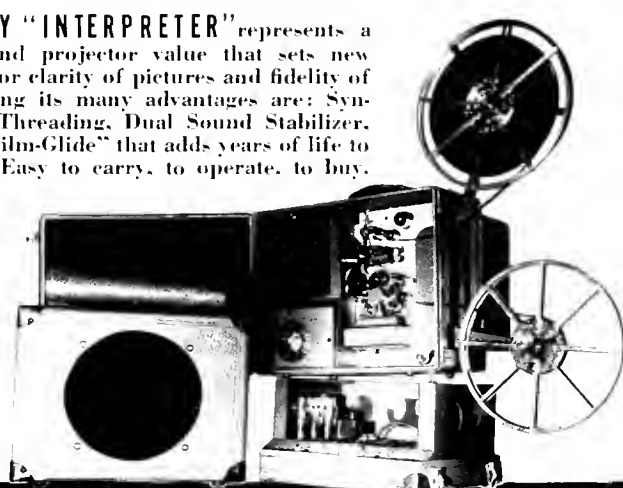
ECONOMY COUNSEL
Our 27 years of proven film experience available without obligation.

SOUND RECORDING
Sound-proof studio and equipment available for recordings.

RELIABLE PRODUCTION
We are in a position to recommend the producer best suited for your picture.

PROJECTOR SERVICE
Instruction and service facilities in key cities throughout the United States.

The DeVry "INTERPRETER" represents a 16mm sound projector value that sets new standards for clarity of pictures and fidelity of tone. Among its many advantages are: Synchronomatic Threading, Dual Sound Stabilizer, and new "Film-Glide" that adds years of life to your film. Easy to carry, to operate, to buy.



DEVRY PROJECTORS ARE THE FIRST CHOICE OF LEADING FILM USERS—

- Ford Motor Company
- International
- Harvester Tractor Company
- Caterpillar Tractor Company
- Firestone Tire & Rubber Company
- Standard Oil Company
- B. F. Goodrich Co.
- Allis-Chalmers Co.
- Bell Telephone Co.
- Goodyear Tire & Rubber Co.
- American Steel & Wire
- Armstrong Cork Co.
- Cunard Line
- Dollar Line
- H. J. Heinz Co.
- Minneapolis Moline Impl. Co.
- Pure Oil Company
- General Electric
- Pan-American Airways
- Crowell Publishing Co.
- Buick Motor Co.
- Westinghouse Electric Co.
- Brown & Williamson Tobacco Co.
- and many others.



BOB ELSON

DEVRY COMMENTARY
Bob Elson's voice is known to millions who listen to the broadcasts of Radio Station and the Mutual Broadcasting System. Equally skilled as a commentator, he often appears in this role at DeVry's Recording Studios.



NORMAN ALLIN

FAMOUS CAMERAMAN
Hero of the U.S.S. Panareels, and other camera ventures for Universal News, is shown here with his DeVry 35mm. Sound Recording Camera.



REV. T. R. JACK

TRAVELER AND LEADER
Shown here with 16mm. Sound Recording Camera. Reverend recently returned with over 10,000 feet of color pictures taken in Palestine. His first film release, "Promised Land," is now available for showings.

DEVRY CORPORATION
Factory & Main Office
1111 ARMITAGE AVENUE
CHICAGO, ILLINOIS
NEW YORK HOLLYWOOD



DEVRY MANUFACTURES THE LARGEST AND FINEST LINE OF MOTION PICTURE SOUND EQUIPMENT IN THE WORLD

- 16mm. Sound Projectors
- 16mm. Silent Projectors
- 16mm. Sound Cameras
- 16mm. Silent Cameras
- 16mm. Sound Recorders
- Spring Steel Reels
- 35mm. Sound Projectors
- 35mm. Silent Projectors
- 35mm. Sound Cameras
- 35mm. Sound Recorders
- Public Address Systems
- Camera & Projector Lenses

Illustrated Literature on any of the above products sent on request.



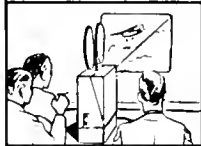
**SERIES 40
ANIMATOPHONE**
Multiple-Use
16mm Sound
Motion Picture
Projector

ONE VICTOR Sound Projector *Solves all these Sales Problems*

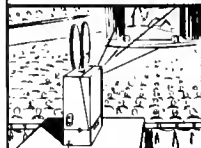
Sales Managers hail VICTOR'S amazing multiple-use *Features*



HOME



OFFICE



AUDITORIUM



OUTDOORS

In the home, at the conference table, at sales meetings, at conventions, this one remarkable sound projector provides the perfect medium for putting across your sales story to "3 or 3000". Designed for sales and industrial work, the Series 40 Victor Animatophone offers a flexibility and economy never before attained — projects either silent or sound film.

Among its advanced features are: unmatched quality of sound, easy portability, perfect freedom from flicker even at "silent" speeds, Victor's famous film protection and a host of others. Series 40 complete, ready to operate, priced as low as \$275.00.

MATCHED ATTACHMENTS



TURNTABLE

A Record Turntable to enhance your sound or silent pictures with entertaining music before or during your show. Simply plugs in.



MICROPHONE

A Public Address System simply by plugging in a microphone for announcements, lectures, outside

entertainments. Other VICTOR Matched Equipment includes plug-ins of multiple speakers, amplifiers, radio and recording units.

WRITE TODAY for the new VICTOR Catalog and latest tested business applications.

DEPT. E-1

**VICTOR ANIMATOGRAPH
CORPORATION**

DAVENPORT, IOWA, U.S.A.

Distributors Throughout the World!



THE NEW FILMS

(Continued from Page 13)

of educating retailers on the best ways of taking care of and selling apples much easier than it has been in the past.

♦ Westchester County (New York) Children's association produced a color motion picture, *Pledge of Our Day*, for its 25th anniversary. The picture received its first showing at the Yonkers branch Jan. 14.

♦ A strong plug for the sales-training film was used in an article on the well-conducted sales meeting in *Laundry Age* in January. The article follows a half-suppositions meeting, following an actual one recently held. The film mentioned is *How to make a Sale Stay Sold*, one of the *Firing Line Films*, series provided by Audivision, Inc., New York City.

♦ Previewed at a recent sales conference was the new color movie of the Aluminium Goods Manufacturing Co., of Manitowoc and Two

Rivers, Wis. The film will be released soon.

♦ A new riding film, *If Wishes Were Horses*, made by Dr. James Bliss, Cinema Laboratory of Western Reserve University, Cleveland, Ohio, is now available at \$5.00 rental fee plus postage. It presents the four types of horses used in this country today. For information write Phyllis Van Vleet, 12 East Gilman St., Madison, Wis.

♦ Just completed is the Allied Mills, Inc., film, *Vitamins on Parade*, for use before hatcherymen and poultry men groups of all kinds. The picture, which was over a year in the making, was supervised by Professors E. B. Hart and J. A. Halpin of the biochemistry and poultry departments of the University of Wisconsin. The film will be available this fall and winter.

♦ *This Business of Farming*, a new picture on better farm management is receiving wide showing in Alabama.



"The rest of it stinks"

THE NEW YORKER

♦ Associated Credit Bureaus of America, St. Louis, recently joined the National Retail Credit Association in the presentation of a new 23-minute sound slidefilm *Credit—The Life of Business*, a general educational subject for showing to business groups under the auspices of the joint sponsors.

SOME TOP-RANKING 'INDUSTRIALS'

♦ Fred R. Cross, Alemite retail sales manager for the Stewart-Warner Corporation, recently authored his third commercial sound film for that company in the past two years. The latest, *It Takes More Than a Recipe to Bake a Cake*, is a three-reel sales story in which an Alemite dealer learns the way to big business through his wife's baking. A top-flight cast features the Hollywood-produced story. Showings are to Alemite dealers nationally, putting across a new merchandising plan which the film presents.

Phelps-Dodge Copper Film

♦ A new 40-minute saga of the mining, smelting, purification and fabrication processes in the production of copper is dramatically presented in *Copper, From Mine to Market*. H. A. Staples, vice-president of the Phelps-Dodge Corporation was the executive in charge.

To Explain Counterfeit Detection

♦ Produced at the order of Frank J. Wilson, chief of the United States Secret Service, the sound motion picture *Know Your Money* presents a 19-minute explanation of counterfeit detection. Written and directed by A. Hazelton Rice, a Boston agent, the film will be shown nationally through schools. Another version based on the same title has been produced by Metro-Goldwyn-Mayer for theatrical release and a third has been produced by Columbia Pictures Corp. The title is the slogan of the whole Secret Service campaign.

Fisk Film Traces Industry's Growth

♦ The Fisk tire division of the United States Rubber Company (Springfield, Mass.) is the sponsor of the four-reel subject *Pattern for Industry* which traces the growth of American industry from the early days in the Connecticut River Valley. Distributed nationally through the Company's branches.

PROJECTION SERVICE

A COMPLETE MOTION PICTURE DISTRIBUTION SERVICE

In all phases for Theatrical and non-theatrical pictures. The non-theatrical service includes supplying projectors, screens, operators, etc., and transportation.

King Cole's Sound Service, Inc.

203 East 26th St., N.Y. C. Lexington 2-9850
Local operating points in upper N. Y.—N. J. and Conn.

• A FILM IS NO BETTER THAN THE DISTRIBUTION IT GETS. WE SUPPLY YOU WITH BETTER AUDIENCE, BEST EQUIPMENT, TRAINED OPERATORS AND TRANSPORTATION.

Write Us For Quotations.

★ **WATSON** ★

TALKING PICTURE SERVICE
249 Erie Boulevard West Syracuse, N. Y.



WINNING HIS WAY
INTO THE HEARTS
OF RURAL
AMERICA!

"THE GREEN HAND"

The Outstanding Agricultural Film Document of 1940
As Adjudged by National Educational and Farm Leaders

★ Since its world premiere at Athens, Georgia, in January this year, "The Green Hand", a ninety minute sound motion picture, produced by C. L. Venard, continues to receive the praise of the press—local and national—as well as the enthusiastic endorsements of educational and civic leaders. An authentic portrayal of Southern rural life, played by real Southern people, it wins its way into the hearts of the audiences in true southern fashion. The genuine human appeal of this simple, unaffected story, gains the interest and sympathy of all—and thereby builds untold good-will for the financial sponsor.

For more than twenty years Venard films ("The Green Hand" is only one of many) have received a greater acceptance among rural audiences than those of any other producer. Venard films and Venard distribution can reach this vast rural market for YOU in the most effective manner—and at a cost so low you will be amazed.

STATE AND NATIONAL LEADERS PRAISE FILM

"I think you did an excellent job in producing "The Green Hand."—E. D. Rivers, Governor State of Georgia.

"To the producer of the best agriculture picture dealing with the problems of the South that I have ever seen.—Dean Paul W. Chapman, University of Georgia College of Agriculture.

"May be one of the great inspirations in the lives of Georgia's people, so far as agricultural problems are concerned.—Atlanta Constitution.

"There is a tremendous demand for the showing of this film in every section of the state.—M. D. Mabley, State Director, Vocational Education, Georgia.

PRESS & CRITICS LAUD "THE GREEN HAND"

"Will have marked effect upon both the visual education and commercial film fields... points the way to commercial producers."
—*Film Daily*, January 25, 1940.

"Will be of great interest to the people of the South and will do a lot of good in carrying out the aims of vocational agriculture."
—J. A. Linke, Chief, Agri. Ed. Service.



COMPLETE MOTION PICTURE & SLIDEFILM PRODUCTION FACILITIES



THE VENARD ORGANIZATION

Under the Personal Supervision of C. L. Venard
PEORIA, ILLINOIS

SPECIALISTS IN FILM PRODUCTION & DISTRIBUTION FOR RURAL AMERICA

Scenes at premiere showing of "THE GREEN HAND," attended by over 7,000 persons.

NOW! THE ULTIMATE IN AUTOMATIC SLIDEFILM PROJECTION



THE NEW 1940 Streamlined DEHAVEN ICONOVISOR



• A continuous intermittent projector specially designed and sturdily constructed for hard, daily use. Projects up to 350 single frame titles or pictures on standard 35 mm safety film, automatically and continuously at predetermined intervals of 1, 3, 6 or 16 seconds. Approximately 40 pictures may be looped for repeated operation. Automatic rewind and remote control switch available, especially useful for lecturers and sound slidefilm presentation. Standard units ready for operation on 110 volts, 60 cycles. Supplied in rich black finish, with 3-inch lens and 200-watt lamp.

Exclusive Features!

- Streamlined Appearance
- Fully Automatic
- Forced Ventilation
- Compact and Portable
- Continuous Operation

Universal Use!

- Exhibits and Conventions
- Itinerant Displays
- Sales Promotion
- Store Windows
- Illustrated Lectures

Send today for fully descriptive literature and prices;

Address all inquiries to:
**MARKS & FULLER
INC.**
SPECIAL SALES
REPRESENTATIVES
44 EAST AVENUE
ROCHESTER, N. Y.

**DEHAVEN
AUTOMATIC
SLIDEFILM
EQUIPMENT**

SOLVING YOUR PROBLEMS WITH SLIDEFILMS

This is the third of a series of checklists on the applications of the slide-film in business. Many more letters and comments are gratefully received and acknowledged. Your suggestions are invited—let's make this list as complete as possible for your own use as well as others. The complete checklist will soon be published in reprint form. May we reserve your copy now?—THE EDITORS.

By R. M. McFarland

33. SHOWING PRESENT OWNERS OF YOUR PRODUCTS NEW AND BETTER WAYS TO USE THEM—No advertising is as responsive as the praise and loyalty of a satisfied user. Each year from laboratories, field research and the consumer every manufacturer discovers new uses as well as better ways to operate or use his products. Why not pass the information on to present users through your salesmen or your dealers? A Sound-slide Film will do this at a very small cost. Think of the prestige, product loyalty, and word of mouth advertising that will result. Also such a film will serve to build up customer loyalty for the dealer hence stronger dealerships.

34. SELLING YOUR COMPANY TO YOUR BANK, INVESTMENT HOUSES AND INVESTORS—During the past few months this entirely new and very interesting use has been developed for Sound-slide Films.

Bankers have discovered that the chances for dividend and interest payments on Stocks and Bonds of Industrial Organizations are more and more dependent upon the sales and merchandising policies of each individual company. Their Trust and Investment Departments have found that Sound-slide Films of various companies give them this information quickly and in the same way your salesmen, jobbers, dealers, and consumers see them. They also find out the salient points about your products, their demand and use.

35. PROMOTING PUBLIC AND INDUSTRIAL SAFETY—During the past year the use of Sound-slide Films for this purpose has steadily grown. The work of the National Safety Council, American Legion, Insurance Companies and individual companies who have been pioneering this forward step is to be commended. They are gradually building a library of safety subjects that can be profitably used by every industry and organization. Greater emphasis upon the safety of the public and the employee will be evidenced during the coming years. Incorporate safety films into your Sound-slide Program. Check with your Safety Director for use in your own plant, have your men use them in the field along with your own films. If you do not care to produce your own Safety Films copies of excellent programs already available can be obtained at a very nominal cost from organizations who have already produced them.

36. RETRAINING A STAFF OF SEASONED SALESMEN—Teaching an old dog new tricks is a difficult task at best. The seasoned salesman has developed his own technique, good or bad, and a semi-closed mind. He has forgotten more about selling than the home office pencil pushers will ever know—in his own estimation. However, products, their uses, advertising, sales promotion, marketing, wholesaling, retailing, sales tools, etc.—are con-

tinually changing. Sales Clinics—cleverly disguised as advisory council meetings called to assist the company in developing their sales policies, product changes, methods, etc., are being used with great success to put across these retraining programs. Sound-slide Films are used more and more as the basic training mediums in such programs.

37. VOCATIONAL GUIDANCE—Man Power—its proper and most effective uses is a problem facing every organization today. There is today a crying need for better and more effective methods of assisting first, the individual, and second, the organization in determining the proper niche and use of their man power. Many organizations spend large amounts of money in this field. Perhaps Sound-slide Films might prove to be a sound investment for your organization's vocational guidance program. Prepare films showing the actual facts and possibilities in the field of endeavor in which your organization is interested. Use them among your own employees, prospective employees, schools, colleges, parent-teachers' organizations, service organizations, etc. There is a wide and yet untouched opportunity for Sound-slide Films in this field.

38. TRADE UNIONS—The trade union, instead of being a guild of highly skilled craftsmen whose main interest is to protect their craft and maintain a wage commensurate with their skill has unfortunately developed into something entirely different. During the past decade comparatively few skilled workmen have been developed among the younger generation. The result of this unfortunate circumstance will be keenly felt within the very near future.

Trade Union Officials, users of skilled labor and others should give this problem their most sincere attention. The Sound-slide Film can be made the most effective medium to start and develop a course of basic training for each branch of the various trade unions. Which Trade Union will be the pioneer in taking this progressive and forward step?

39. REAL ESTATE—Today America is vitally interested in home ownership. To the average man the purchase of a home is a real gamble. He usually overlooks the important factors that should be considered in the purchase of or the building of a home. In the purchase of a home such factors as the architect, builder, general neighborhood, immediate neighborhood, financing, design, fire protection, taxes, weather protection, materials used, how constructed and a thousand other items should be considered by the builder or purchaser. The place of the real estate man as a counselor and advisor should grow during the next decade. Sound-slide Films covering practically every subject should be developed and used by the Real Estate and Building Material Manufacturers. Their dividends will come from a thankful public.

Real Estate men can also use the



Sound-slide Film in promoting the sale of new and old homes, subdivisions, etc.

40. CREATING PUBLIC OPINION—Sound-slide Films are being used more and more for the creation of favorable public opinion. Various Associations and Organizations already have numerous successful films in the field. If your industry, favorite organization or other interests need a medium to assist you in creating favorable public opinion—try Sound-slide Films.

41. PRODUCTS TOO LARGE TO SHOW OR DEMONSTRATE—Here, again is a use for Sound-slide Films that is just coming into its own right. Visual or selling with pictures has been used in this field for years. Now with Sound added to the pictures and the entire presentation presented in an orderly form and in the one best way users have found that the result is increased sales. If you have such a product don't overlook Sound-slide Films in your merchandising program.

42. IN SOCIAL SERVICE WORK—In this type of work the human factor is the most important one. To carry on social service work the need must be continually sold to the public in order to obtain assistance both in time and money. Sound-slide Films showing the work, its need and the organization behind it are today helping many such organizations to survive and carry on their good work.

Another use in this field is in the basic training of the social worker. A series of films on basic training could be used for years both by the organization sponsoring the films and similar organizations throughout the country. A third use for films in this field is to equip the social worker with suitable programs to assist them in selling or gaining the confidence of the recipient of the social work on its value and what it can do for them. Films on proper care of the baby, proper budgets, health, proper food, etc., will gain respect and cooperation for the social worker.

43. IN THE CHURCH—There is a real need for Sound-slide Films in the religious field. There are five classes of Sound-slide Films that can be used in this field:

1. Primary—teaching the children.
2. Intermediate—for use on the teen-age group.
3. Adult—for adult classes.
4. Midweek Activities—this includes films on athletics, domestic science, current events, public safety, manufacturers non-advertising films, public opinion, travel, and miscellaneous entertainment, educational and training films.
5. Training—Sunday school teachers and other activity leaders, etc. This field will provide a real opportunity for manufacturers, organizations and others—a real opportunity for distributing worthwhile non-advertising films.

44. PROMOTING BETTER BUY-MANSHIP FOR CONSUMERS—Some very worthwhile films have been produced in this field. It includes a wide range of subjects and

a broad opportunity to create goodwill for your company and products. How to buy meats, groceries, fruits, vegetables, fabrics, furniture, linens, toys, lamps, electrical equipment, clothing, etc. Women's Clubs, Parent-Teachers, Schools, Colleges and practically every type of women's organizations as well as men's groups welcome this type of Sound-slide Film.

45. CREATING STYLE TRENDS—Sound-slide Films augmenting publicity and advertising in magazines, newspapers, on the radio, booklets, etc., are playing an important part in creating style trends. Fashions in clothing, cosmetics, fabrics, eating, interior decorating, etc., are being shown in both black and white and color. Distribution of films is comparatively easy for this type of program. Department stores represent the primary outlet. Most stores have regular afternoon programs in their theaters and will include good films of this type as part of their regular programs.

46. PROPER CARE OF YOUR PRODUCT BY THE BUYER—The bulk of the complaints, dissatisfaction, and returned goods are reported by retailers as resulting from improper care or use of products. Improper laundering, failure to properly lubricate, keep clean, store under right conditions, rough handling of fragile instruments, etc., are the main causes of these complaints.

Sound-slide Films can be used in two ways to help you with this problem. First—teach the sales clerk to tell the customer how to take care of the product, at the time the sale is made. (For instance, a film is available for training the clerks upon the proper laundering of woolens. In department stores where this film is used regularly returned woolens, due to shrinkage and improper handling have decreased considerably.) Second—films that are shown directly to the user either at the time of purchase or in group showings.

47. AGRICULTURAL TRAINING—There is a growing demand for Sound-slide Films among county agents, rural schools, 4H Clubs, Future Farmers of America, Granges, etc., for educational and training films on agricultural subjects. These films include such subjects as management, soil conservation, crop rotation, cattle and poultry raising and care, care and proper use of farm equipment, home management, buy-manship, food preparation, child care, health, and a hundred or more other subjects for both men and women. If your product is used to any extent in the agricultural field do not fail to include Sound-slide Films in your budget.

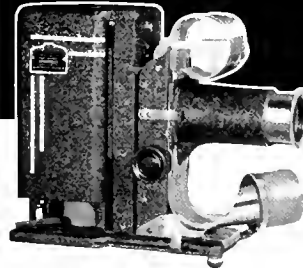
48. PUBLIC HEALTH—In this field Sound-slide Films are doing a yeoman's service. However, the library of films available at this time is comparatively small. The opportunity for manufacturers in this field is unlimited. Films are really and truly needed and will be used extensively throughout the United States by Public Health Departments, Social Agencies, and Medical and Nurses' Training Schools. They will use these films in public schools, parent-teacher groups, Service Clubs, Neighborhood meetings, etc. A real opportunity for free distribution films which contain a minimum of advertising.

(To be continued)

Note: If you have solved a problem with Sound-slide Films in your organization, please send us complete details so that we may include it in succeeding articles.



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IT'S LIGHTER and MORE COMPACT

SVE Projectors for silent projection of slidefilms or for use in sound slidefilm units make a big hit with salesmen. These projectors are light and easy to carry, take up very little room in the salesman's car or the prospect's office. They can be put into operation with a minimum delay. The salesman merely opens the case, lifts out the unit and plugs into a light circuit.

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HAS EVERYTHING!

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BUSINESS SCREEN'S LIBRARY FILM REVIEWS



*Attracting Audiences to Your
Business Show With Entertainment*

• AS IN RADIO broadcasts before studio audiences, business sponsors find it good "boxoffice" to furnish an additional program of entertainment to lengthen the show. In this department, *Business Screen* will review such material.

Offers "Camera Highlights" Soundfilm

♦ Walter O. Gutlohn, Inc. announce the release of *Camera Highlights of 1939*, one reel of 16mm. Sound Film, which reviews the great events of the past year, including the visit to this country of the British royalty—Coronation of Pope Pius XI—the Bombing of Helsinki and the Graf Spee incident.

A 2 reel 16mm. Silent Film entitled *Rice Culture in Japan* is now available from the same source.

Wide Variation of Subject Matter

♦ Everything from *Industrious Finland* (Pictorial Films, New York) to *Championship Basketball* (Cinema, Inc., Boston) and *Fresh Water Fishing* (Castle Films) is now obtainable in 16mm sound on film reels at an average rate of seventeen to twenty dollars on outright purchase basis.

The industrial film sponsor adapting such material to his own program will do well to keep his own principal objectives in mind and to select subjects that match the interests of his contemplated audiences and the general nature of his own program. A consideration of the time element is also important. A well balanced program keeps audience interest at a constant level.

Most of the film libraries offer free catalogs. Several are listed in these columns. Others to address are Cinema, Inc., 234 Clarendon St., Boston; Nu Art Film Co., 115 W. 15th St., New York; Pictorial Films, 1650 Broadway, New York; Castle Films, Inc., 30 Rockefeller Plaza, New York; Post Pictures Corp., 723 Seventh Ave., New York; and Non-Theatrical Pictures Corps., 1650 Broadway, New York; or address all inquiries to *Business Screen*, 20 No. Wacker Drive, Chicago.

**SOUNDSLIDE PROJECTORS
FOR SALE AT COST**

(3) 50 WATT FIELD SALES UNITS
—never used outside sales office—
all are in perfect condition.

At \$25.00 each, complete, with lamp,
Screen, AC-DC motor, etc.

For further details apply:

BOX 9, BUSINESS SCREEN MAGAZINE
20 North Wacker Drive, Chicago, Illinois

A Creative Film Composition

RHYTHM IN LIGHTS AND SYNCHROMY No. 2, 16 mm. by Commonwealth. Suitable for music student groups, art students, electrical engineers, and women's clubs.

Review Notes—*Rhythm in Light* is a combination of sound and movement, with the strains of Edward Grieg's music producing light patterns that revolve, swing and spiral—combining the eviual and aural—a mathematical system used to illustrate two means of expression.

Synchromy No. 2 develops Wagner's "Evening Star," as sung by Reginald Werrenrath.

Some Additional Program Notes

♦ *History, drama, adventure, travel and sport* films besides comedies and cartoons are being released by Nu Art in 16 mm. Jeanette MacDonald, Walter Huston, Myrna Loy, Joe Brown and other well-known entertainers are featured.

Free to film users is a new list of general feature 16 mm sound film for sale or rental by Films, Inc., New York City.

Poetic Gems, a motion picture adaptation of the poems of Edgar A. Guest are offered in a series of 13 single reel subject on 16 mm sound film by Post Pictures. A wide variety of short subjects and 16 mm features are in their new catalogue.

Bell and Howell Filmosound Library lists hundreds of other suitable subjects of entertainment and educational nature.

Gutlohn Issues 1940 Catalog

♦ After months of preparation, Walter O. Gutlohn, Inc., distributors of 16mm. sound and silent film, announce the publication of the 9th edition of their catalog of entertainment films.

This 112-page catalogue, profusely illustrated, sent without cost by writing to Walter O. Gutlohn, Inc., 35 West 45th Street, New York City.

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Modern Studio & Laboratory
Facilities — Complete Creative
and Distribution Service . . .
WRITE FOR THE FACTS:
Burton Holmes Films, Inc.
7510 No. Ashland Ave. Chicago
Telephone Rogers Park 5056

SEE PAGE 34 FOR DETAILS

♦ Cartoons and sport reels are recommended for the general industrial film program. Controversial subjects should certainly be avoided. Here is a typical ideal type of film:

Castle's "Swimming and Diving Aces"

♦ A movie that is ideally suited for adding interest and variety to dealer, district and consumer sales meetings has just been released by Castle Films. It is *Swimming and Diving Aces*, available in both sound and silent 16mm versions.

Sales meetings, especially those where a manufacturer has a business-film carrying his own message, are often stimulated in tone and spirit when variety is added to the session's "bill" by one or more films of news, sports or adventure subjects. His audience gets a serving of more than the feature picture, which is the chief reason for the meeting. As in a movie-theatre, he remembers the "feature" better if it has been surrounded with novelty, news, sports and cartoons.

Swimming and Diving Aces has such universal appeal that it is unusually adapted to use in enlivening business meetings. The movie offers the greatest array of mermaid-champs and diver-aces ever assembled in one reel. Much of the film is in slow-motion which allows close attention to the fine details that count toward making champions. In addition, the picture is a fine example of superb cinematography, containing many angles and effects that amateur camera fans will want to duplicate when they get out to pools and beaches this season.

**Let Us Recommend
Entertaining Films**

• Business Screen offers a checklist of the most suitable subjects for a business program sponsor together with sale and rental rates—without obligation—write:

SCREEN SERVICE BUREAU
20 No. Wacker Drive, Chicago, Ill.

Edwards Heals Non-Theatrical Pictures Corporation

♦ Herbert T. Edwards, head of Commonwealth Pictures and 16mm film pioneer, heads the new Non-Theatrical Pictures Corporation, 1650 Broadway, New York City.

Filmosound 1940 Catalog Out

♦ Literally a "blue book" of film information, the 1940 edition of the Filmosound Library Catalog is now available, opportunely coming just at the height of the film-booking season. Bell & Howell announces that the new, 92 page film book is 28 pages larger than last year's catalog, that it lists 100 more films, and that it is more helpful than ever as a guide to the selection and evaluation of film programs.

Geared to meet the most diversified demands of educator, industrialist, home, church, and community, the Filmosound Library offers carefully selected films on a vast variety of subjects, and the new edition of the catalog covers them all. There are, for example, nearly 150 films on general and biological science; 281 full length feature pictures; more than 300 reels on travel and adventure; etc. Rental prices are given, and the audience-suitability of each picture is clearly indicated, as well.



**IT TAKES
MORE THAN
A CAMERA
AND SOME FILM**

To make a really good industrial film, one vital essential is excellent photography, but that isn't all.

There are 105 separate items of facilities and expert personal services on the breakdown chart on which our pictures are budgeted.

You will need an organization which has the wide experience of how to do a lot of different things, and how to weave a convincing story—if your picture turns out to be the kind that audiences talk about and not just another "commercial."

DOWLING and BROWNELL

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**An Industrial Film
Theatres ASK FOR . . .**

The Baltimore & Ohio's two-reel sound picture "Washington, the Shrine of American Patriotism," was planned purely for non-theatrical showing. But more than a hundred leading theatres have already booked it. The sheer interest-value built into the picture has led critical theatre managers to ask for it.

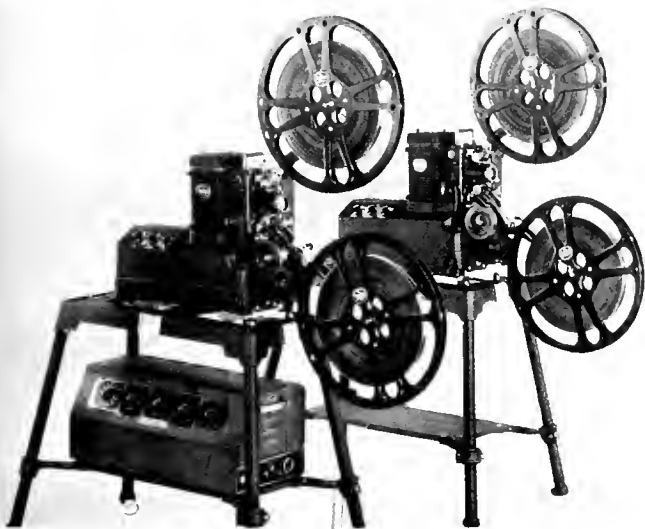
The original direction that made a hit picture out of a visit to Washington . . . also went into the top-ranking World's Fair films—Chrysler's three-dimensional "In Tune with Tomorrow," and Coty's "Symphonies in Fragrance"—also produced by Loucks & Norling.

Watch for more examples in this year's Fair pictures—in full color. And for a fresh, original approach to your own picture-subject, call in

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Bismarck
HOTEL *chicago.*

THE FILM FORUM

A Column of Letters from our Readers

Editor, Business Screen:

♦ To commemorate its first year of activity in its field, Allied Non-Theatrical Film Association members will gather in New York City on April 26 for their annual meeting and banquet. It is expected that several hundred film distributors, equipment manufacturers, laboratory men, visual education specialists, and others connected with the non-theatrical film field will attend. Leaders of the industry will discuss current problems effecting the field while officers will report on the activities of the organization during the past year. Election of officers for the ensuing year will also occupy a place on the program.

ALLIED NON-THEATRICAL FILM ASSOCIATION

Laurence Saltzman
Publicity Chairman

Editor, Business Screen:

♦ For some time I have been trying to get definite information on the proper storage and treatment of film. After reading page after page of technical fog on the chemistry of film and the conclusions on its care, I am no nearer an answer than when I started.


The information I get goes something like this. Nitrate film is relatively unstable being subject to excessive drying and chemical decomposition. Acetate film is relatively stable and is not subject to chemical decomposition. Some sources say, to prevent or retard decomposition, wind film tightly to squeeze out all air then put it away and leave it alone. Others say wind film loose and use gum camphor. Still others say to rewind all film once or twice a year. Then there is the matter of film vault temperature, wet and dry bulb reading, etc., but no equipment or method is recommended to obtain these results.

We have our own vault in which we store about 200,000 feet of negative and positive film of the following classifications: 35 mm. Technicolor, Magnicolor, and Black and White of both nitrate and acetate; 16 mm. Kodachrome and Black and White of acetate.

It is my belief that there are many exhibitors possessing their own facilities, who would appreciate articles on the care and proper use of equipment. I realize of course that your primary purpose is to stimulate and further the use of films as a merchandizing medium in the commercial and industrial field. For the newcomers and those who have just recently entered upon such a program, any information which will help them avoid costly mistakes in operation, will be most welcome.

In closing, may I add my word of appreciation for the splendid job which BUSINESS SCREEN is doing.

F. C. Williams
LOS ANGELES, CALIFORNIA

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Bell & Howell Co. Chicago, Ill. 1801 Larchmont Ave. Hollywood, California 716 No. LaBrea

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- Experienced operators and owners of 16mm or 35mm sound projection equipment available for either day or evening hour bookings wanted by national business organization furnishing films. State rates, references and complete details regarding equipment, local organization contacts and hours available. Also mileage charge for occasional rural and suburban bookings. Only reliable, experienced operators with competent equipment need reply.

Write at once to

Box 17, Business Screen Magazine
20 North Wacker Drive Chicago

THE LAST WORD IN QUALITY PRODUCTION

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Offices in the CHANIN BUILDING are designed by the Chanin Organization's own Architectural Department to the exact needs of each organization.

Inquiries concerning available units of all sizes are cordially invited. Full information, including floor plans and rent schedules will be furnished promptly and without obligation.

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**IN THIS ISSUE: STUDIO AUDIENCES SEE FILMS
A USEFUL GUIDE TO MOTION PICTURES & SLIDEFILM**

505

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In answer to numerous requests from advertising agencies and manufacturers, Paramount Pictures Inc. announces the opening of their Industrial Film Division.

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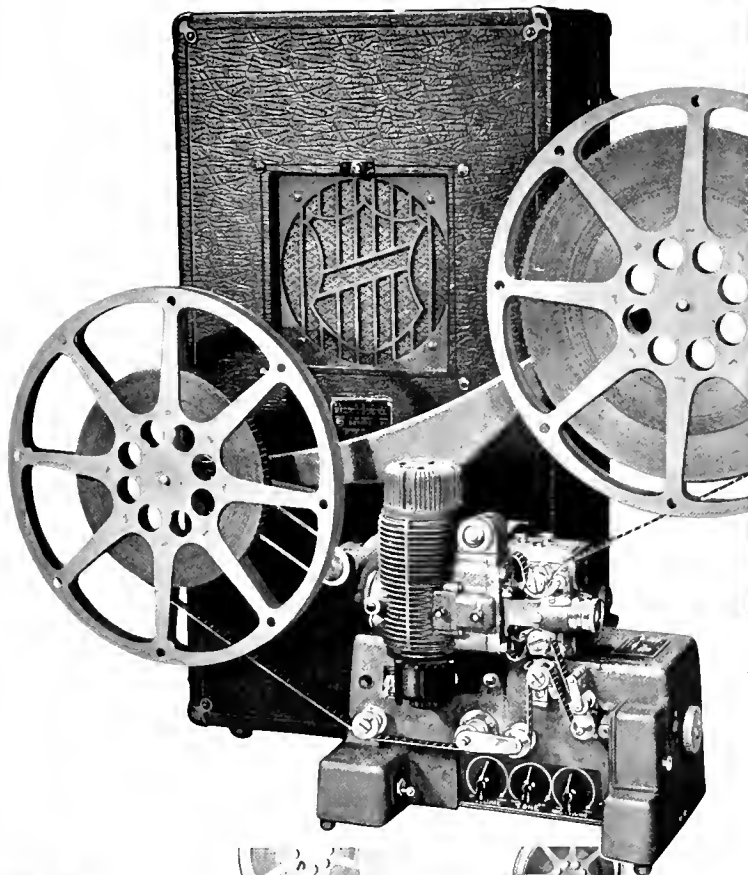
Call for a representative and discover what Paramount can do for you. He'll arrange a private screening for you of some recent Paramount Productions. There is no obligation.

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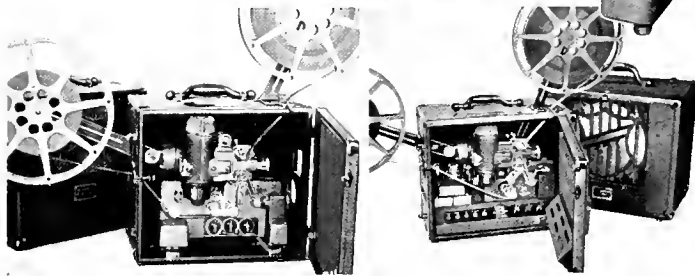
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FILMOSOUND "ACADEMY" is the same as the "Commercial" except that (1) it is in two cases, one enclosing the projector for quiet operation, and (2) it projects both sound and silent film. Complete, only \$298

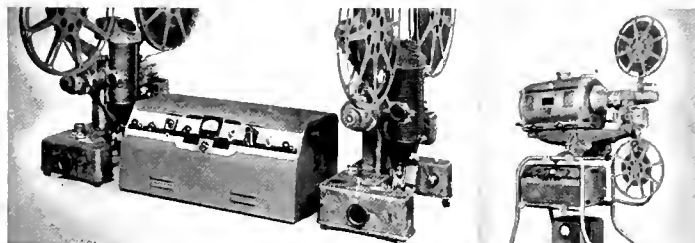
FILMOSOUND "MASTER." A powerful 16 mm. sound film projector for serving larger audiences. Offers the wide range of services of the "Utility," plus even greater audience-handling capacity. Price \$410

Here's Why You Need Filmosound Quality

WHEN you select projectors to show your business film, consider the task they must perform. They must project brilliant, flickerless pictures and reproduce sound faithfully and without distortion from tiny 16 millimeter film which races through the projector at a rate of 24 pictures every second! Your projectors must protect the delicate film from scratching and wear, must be easy to use, must make a showmanlike presentation *every* time.

These—and many more—are "musts" best met by Filmosounds, made by the makers of preferred Hollywood cinemachinery, and the choice of such leading business film users as Chrysler, Ford, General Motors, and hundreds of others.

There are many 16 mm. Filmosounds. Each serves certain needs best. Most have been recently reduced in price. All are of one quality—the finest! Mail coupon for details. Bell & Howell Company, Chicago, New York, Hollywood, London. *Established 1907.*



FILMOSOUND "AUDITORIUM." Combines ready portability with capacity to serve very large audiences. 1200-watt lamp. Either one or two projectors are controlled from panel on amplifier—instantaneous changeover to avoid program interruptions. From \$875

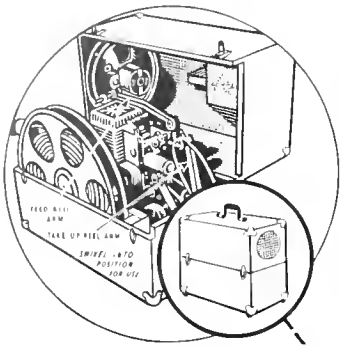
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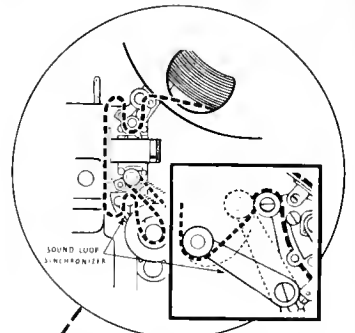
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 1808 Larchmont Ave., Chicago, Ill.
 Send details on 16 mm. Filmosounds for business use.
 Interested in models: () Commercial; () Academy;
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 Company.....
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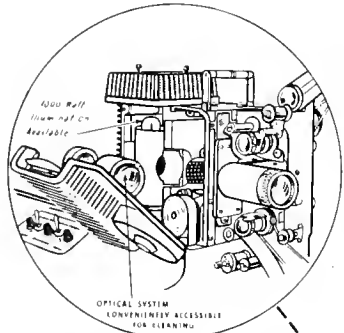
Only Ampro gives you all these Features



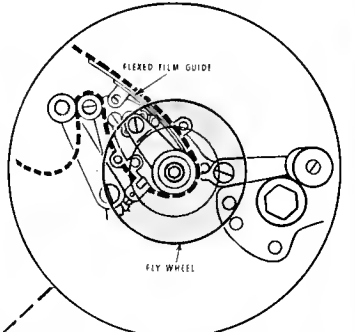
PERMANENTLY ATTACHED REEL ARMS FOR QUICK SETUP Reel Arms permanently attached; merely swivel into position for instant use. Accompanying belts, always attached, swing directly into position.



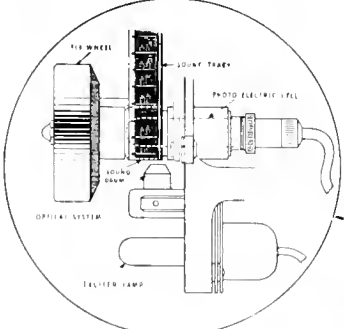
SOUND LOOP SYNCHRONIZER Permits perfect synchronization of picture and sound by the exact forming of sound. Guesswork is eliminated. Resetting of sound loop accomplished without stopping projector when loop is lost through faulty film and without damage to the film.



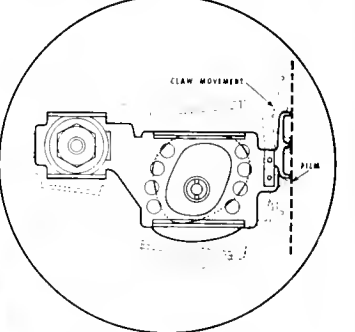
1000 WATT ILLUMINATION PROVIDED Amprosound Models XA, YA and YSA are approved by the Underwriters' Laboratories for 1000 Watt Lamps. A 750 Watt Lamp is normally furnished as standard equipment but can be interchanged with 1000 Watt Lamps. Reflector and Condenser lenses are mounted on front cover for quick cleaning.



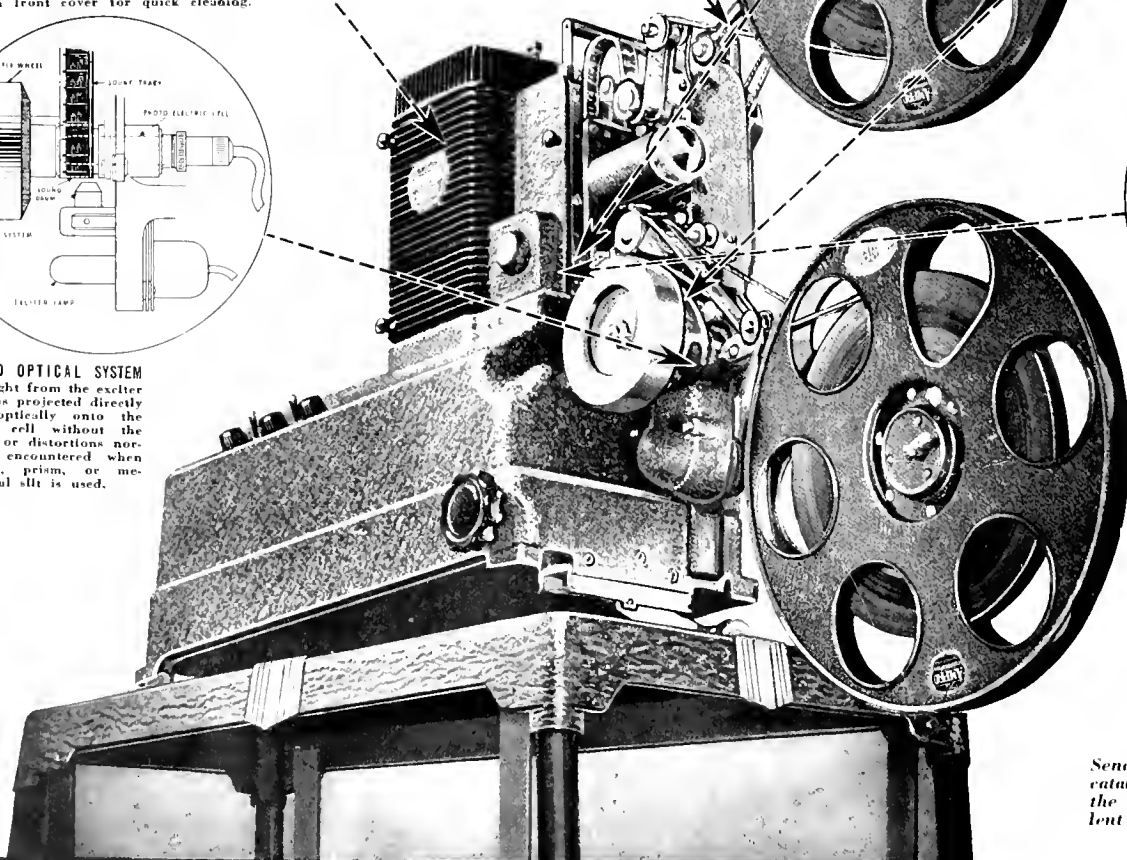
SMOOTH SOUND ENTIRELY FREE FROM "WAVER AND DISTORTION" The Ampro "SOUND" is free from "WAVER AND DISTORTION" due to its finely balanced fly-wheel, mounted on airplane type grease sealed ball bearings, and Ampro's patented film guides. Curved film guides placed before and after the sound drum and sound sprocket prevent the film from flapping.



SOUND OPTICAL SYSTEM The light from the exciter lamp is projected directly and optically onto the photo cell without the losses or distortions normally encountered when mirror, prism, or mechanical slit is used.



FILM PROTECTION—TRIPLE CLAW ACTION FOR MOVING FILM A triple claw is used for moving film, engaging three sprocket holes simultaneously. Film with two adjacent torn holes can be successfully used. Ampro patented "kick-back" movement lifts the claws from the sprocket holes before withdrawing, eliminating film wear. Take-up compensator prevents starting strain. The light pressure applied to the film at the aperture gate and sound head greatly increases film life.



SEND FOR CATALOG

Send for the new 1940 Ampro catalog giving full particulars on the complete line of 16mm. silent and sound projectors.

OTHER AMPRO FEATURES

The new Amprosound Models "XA," "YA" and "YSA" which list at \$275, \$295 and \$320, respectively also offer you: Convenient operation with all controls centralized on one illuminated panel; such extreme quietness that a sound-proof case is not required; threading as simple as on a silent projector; and the fastest of automatic rewinding without the slightest damage to film. Send coupon for full details.

AMPRO

PRECISION CINE EQUIPMENT

Ampro Corp., 2839 N. Western Ave., Chicago, Ill.

Please send me the new 1940 Ampro Catalog. I am particularly interested in:

- New Amprosound Models "XA," "YA" and "YSA"
- Ampro 16mm. Silent and Convertible to Sound Projectors.
- All Ampro 16mm. Sound Projectors, including Ampro-Are.
- Ampro 16mm. Continous Projectors for Displays—World's Fair and Convention Exhibits.

Name
 Address
 City State

BS-510

SO—You "Can't Afford"

a Motion Picture!

PROOF

If you want proof that Caravel Plans get results, check with

American Can Company
American Machine and Metals, Inc.
The Bates Manufacturing Company
Wallace Barnes Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
Cadillac Motor Car Division
of General Motors Corp.
Calco Chemical Company, Inc.
S. H. Camp & Company
Cluett, Peabody & Company, Inc.
Congoleum-Nairn, Inc.
Dictaphone Corporation
Godfrey L. Cabot, Inc.
The E. F. Goodrich Company
Hart Schallner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
National Biscuit Company
National Lead Company
Raybestos-Manhattan, Inc.
Socony-Vacuum Oil Company, Inc.
Swift & Company
Talon, Inc.
The Texas Company
U. S. Industrial Alcohol Company

OR ANY OTHER CARAVEL CLIENT

WHEN an advertiser and his agency decide to stake a sizable proportion of a year's advertising appropriation on a motion picture—that's news!

And when so bold a stroke brings an immediate step-up in sales—plus the hearty cooperation of leading distributors from coast to coast—that's a tip no other manufacturer can afford to miss!

Says S. M. Babson, Sales Manager of The Bates Manufacturing Company: "Our new movie, 'It's the Little Things That Count,' has been received with an acclaim even beyond our fondest hopes."

Say jobbers and dealers—in scores of unsolicited letters of congratulation: "The finest piece of salesmanship it has ever been our pleasure to witness." . . . "Truly a dramatic contribution to sales education." . . . "Tied right in with our problems." . . . "It has prompted us to change our merchandising plans on Bates Products."

Write us for free leaflet descriptive of this film, and an up-to-the-minute story of results. Better yet, arrange to see the picture—either in our local projection rooms or at your general offices.

CARAVEL FILMS

INCORPORATED

New York • 730 Fifth Avenue • Tel. Circle 7-6112





Cover: "Juicer" from "In Pictures" by Will Connell.

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• Business Screen Magazine, issued by Business Screen Magazines, Inc., 29 North Wacker Drive, Chicago, on May 1, 1940. Editor, O. H. Coelln, Jr.; Associates, R. C. Danielson; Robert Seymour, Jr. New York offices: Chanin Building, Phone Murray Hill 4-1054. Acceptance under the Act of June 5, 1934, authorized February 20, 1939. Issued 8 times annually—plus 4 special numbers (not circulated in the business field). Subscription \$2.00 for 8 numbers. Foreign: \$3.00, 50c the copy. Publishers are not responsible for the return of unsolicited m.s. unless accompanied by stamped, self-addressed envelope. Entire contents Copyright, 1940, by Business Screen Magazines, Inc. Trademark Reg. U. S. Patent Office. Application for entry as second-class matter is pending.

• WE MODESTLY ACKNOWLEDGE our editorial pleasure that *Business Screen's* suggestion and prediction regarding the use of films before studio broadcast audiences (made over a year ago) is now an active reality with almost nightly film showings in New York's well-attended radio theatres. Lucky Strike, Chesterfield and DuPont are among those who are presenting commercial films to the audiences at their respective broadcasts. (See Pages 14 and 15). Incidentally, an Esso Marketers dealer show held in Philadelphia last year was one of the earliest combined efforts in this direction.

Coming Attractions:

♦ The showing of sponsored short films and screen ads in more than half of the nation's theatres is an important part of the business of commercial films. The added fact that excellent subject matter of an entertaining or educational nature may enjoy acceptance in fully three-fourths of the 17,000 U. S. cinemas, that it may thus "outsell" the non-sponsored Hollywood short product for which theatre owners must pay rental fees makes this a subject which advertising and sales executives are finding increasingly interesting.

Plentiful material, interested audi-

ences keenly aware of the educational benefits of well-made expository "shorts" and a real need on the part of advertising for such informative and institutional campaigning to satisfy consumer interest are other factors of importance.

Two years of close study of this phase of the medium and a gradual accumulation of some valuable documentary clues to its present and past organization, results and an evaluation of its potential development will bring about an authoritative section in the forthcoming issue of *Business Screen*.

Also: New and Due: A technical and general discussion of the various phases of animation together with explanatory illustrations will be a closely allied feature with the above. Cartoon animation as well as the art of technical animation will be discussed.

The film's service in Health and Safety Education followed by survey of the use of films by insurance firms throughout the country will be an additional first rate story. A final phase of *Business Screen's* editorial coverage of the Metals Industry will be published.

Avoiding Title Duplication:

♦ Pat Dowling makes the valuable

suggestion that *Business Screen* act as a clearing house for indexing main titles to industrial films of the past five or six years. We've already made progress in this direction by cataloging many hundreds of recent industrial productions. Formal organization of this program will now be undertaken immediately and a published list made available for the benefit of film producers in as short a time as possible.

What Price Ideas?

♦ One of the really bad practices in the commercial film business is the commonly violated rule about submitting scenarios and complete picture scripts to prospective clients. The sponsor cannot be blamed for encouraging this service, but those who use the medium should realize that the producer

who supplies such weeks of research and untold hours of writing talent necessary to adequately interpret the average business problem into a film story is going to get his money back somewhere. The client may even accept the idea that the price of his own picture includes such costs but what about the four or five previous assignments the producer may have missed? Who pays for those?

Let's cut this out and make it possible for the producer who has had to "give away" talent and ideas to achieve efficiency and economy in picture budgets. Let's stamp those who continue this practice as unwilling to contribute to the general good of the medium for the small added advantage which such false "charity" may earn them. Such a

(Please turn to Page 32)

IT WAS OUR pleasure and privilege to address the membership of the Peoria Advertising and Selling Club on April 8th and to present a very rough first installment of what we eventually hope will be our Cavalcade of Industrial Films. In expressing our appreciation for the very fine turnout we might also add that this "noble experiment" has been of real benefit in showing us the tremendous job of education to be done. Peoria may be classed as an exceptional center of industrial (Please turn to Page 33)



“Good Will is the Disposition of a Person to Return to the Place Where He Has Been Well Treated”

(U. S. SUPREME COURT)

The disposition of our clientele to favor the Wilding organization with repeat business is confirmed by the fact that, for 29 of our customers, we have produced 206 sound motion pictures totaling 556 reels. The summary below shows how these pictures and footage were distributed among members of the group.

5 CLIENTS	2 PICTURES EACH	30 REELS
4 CLIENTS	3 PICTURES EACH	27 REELS
4 CLIENTS	4 PICTURES EACH	39 REELS
4 CLIENTS	5 PICTURES EACH	67 REELS
4 CLIENTS	7 PICTURES EACH	83 REELS
1 CLIENT	8 PICTURES	23 REELS
1 CLIENT	9 PICTURES	13 REELS
1 CLIENT	10 PICTURES	25 REELS
1 CLIENT	11 PICTURES	31 REELS
1 CLIENT	14 PICTURES	45 REELS
1 CLIENT	17 PICTURES	49 REELS
1 CLIENT	22 PICTURES	44 REELS
1 CLIENT	29 PICTURES	75 REELS

Wilding Picture Productions, Inc.

Catering to a select clientele who demand distinctive and outstanding Sound Motion Picture Productions for Commercial Application.



NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



Fine pictures are rare... like fine tobaccos, fine coffee!

To bring this lovely model to life in a thousand salesrooms, to turn beauty into sales results, requires more than studio technique and materials. *Behind the camera* at

Camera, Inc. lies a world of creative ability, of the common sense of making sales out of eye-appeal, of making the picture dollar pay its way for you—the sponsor.

There is no obligation for consultation or consideration of your picture problem.

4 SOUTH MICHIGAN BLVD.

Camera inc
CHICAGO

TELEPHONE WABASH 1313

FICTION PICTURES • SLIDE FILMS • ILLUSTRATIONS • PHOTO-MURALS

"WE UNHESITATINGLY RECOMMEND



SCREENS"

REG. U. S. PAT. OFF.



One of the most interesting films produced in the past year is "An Evening With Edgar Guest" which Jam Handy made for Household Finance Corporation. This film is being shown on Da-Lite Challenger screens—the popular portable screen which can be set up instantly anywhere, yet folds compactly for easy carrying.



Scene from "Bullet Proof"—a recent Jam Handy production for Frigidaire Division—General Motors Sales Corporation. It is shown here on a Da-Lite Model B hanging screen.

THE JAM HANDY ORGANIZATION

JAM HANDY PICTURE SERVICE, INC.
DETROIT, NEW YORK, CHICAGO, HOLLYWOOD

April 10, 1940

Mr. J. C. Heck, President
Da-Lite Screen Company, Inc.,
2723 North Crawford Avenue
Chicago, Illinois

Dear Mr. Heck:

We consider that getting the pictures of a client before the intended audiences is as great a responsibility as the production of the pictures, and that good projection is essential to their favorable reception. Therefore, our distribution departments are highly selective of the equipment used.

Based on our experience in projecting business pictures before thousands of audiences every month, we can unhesitatingly recommend Da-Lite screens as filling a definite need for economical screens.

Cordially yours,

THE JAM HANDY ORGANIZATION

Jamison Handy
(Jamison Handy)

JR:F



Like Mr. Jamison Handy, other prominent producers, distributors and users of business films specify and recommend Da-Lite screens for perfect projection. Da-Lite screens are the result of 31 years of specialized experience in screen manufacture. They are available with White, Silver or Glass-Beaded surfaces and many types of mountings, including hanging screens, table models and the popular Da-Lite Challenger, to meet every requirement for efficient showing of motion pictures and slide films under all conditions of service. Ask your supplier about this quality line of projection screens. Write for literature now!

DA-LITE SCREEN COMPANY, INC.

DEPT. 5-B

2723 NORTH CRAWFORD AVENUE

CHICAGO, ILLINOIS

DA-LITE SCREENS

-First Choice of Leading Producers, Distributors and Users of Business Films

An effective personnel training film is "In Your Mirror" which Jam Handy has recently completed for Procter and Gamble Company. It is shown here on the Da-Lite Challenger Screen. The Challenger consists of Glass-Beaded fabric, spring-roller-mounted in a metal case to which a tripod is permanently and pivotally attached. The Challenger is the only tripod screen with square tubing to hold the case rigidly aligned and the entire picture in perfect focus. Made in 12 sizes from 30" x 40" to 70" x 94" inclusive. From \$12.50 up. Slightly higher on the Pacific coast.

“Overheard in an advertising agency—”

(THIS IS AN ACTUAL CASE)

Brown: “Joe, I don’t know what the devil we can recommend to my client. He’s got to do *some* advertising; competition is closing in on him. He has a limited number of prospects and flatly refuses to consider general media because of what he calls ‘waste circulation.’ A movie is the only thing that really fits his problem. But how in thunder can we rely on salesmen to show it? And where is all the dough for sound projection equipment coming from?”

Jones: “What’s his distribution?”

Brown: “75 factory-owned branches. Here’s a map. You see they cover the country pretty thoroughly.”

Jones: *(To his secretary)* “Miss Bonn, bring me the Modern map, please. *(Turning to the other)* Charlie, you’ve brought up a common problem and there’s one way to lick it. *(Secretary unfolds map on table)* Look at this.”

Brown: “Well, what is it? It looks like it was drawn to parallel the client’s map.”

Jones: “It is. It parallels the main distribution map of all big companies. It shows the 81 points of Modern Talking Picture Service. At each one of those pins is a trained man with full equipment, ready to arrange for an auditorium, handle the film, put on the show. All the salesmen have to do is get their prospects in on a certain night and give them the whole and full story in one sitting. No equipment to lug around. No bother. No ‘waste circulation.’”

Brown: “Say, that’s made-to-order for my client! I want to know more about this!”

Jones: “Telephone Circle 6-0910 or write to



MODERN TALKING PICTURE SERVICE, Inc.

9 Rockefeller Plaza, New York City

"Today," declared the general sales manager of one of the automobile industry's Big Three recently, "with highly competitive sales programs, it is



necessary to not only tell salesmen what to do but HOW to do it. In this respect I have found motion pictures and slidefilms of inestimable value."

HELPING THE SALESMAN WITH TRAINING FILMS

• "WE ASSURE OURSELVES," declared a national sales executive recently, "that the consumers of our products get plenty of opportunities to get acquainted with its merits through untold columns of national and local advertising. To my mind, the important and often-missing element in our selling programs, is that we fail to make certain that the sellers, our salesmen and dealers, are equally familiar with those merits and know how to tell them to the customer."

Again, many sales executives are asking themselves, "how much is a good salesman worth?" The question deserves another, "how much did he cost?" The cost of a salesman must be measured in terms of non-productive training, of months of non-productive field work or of unsuccessful selling. To those businesses obliged to cut short the period of primary training, an inexorable rule of turnover takes effect: secondary losses often take far greater toll in missed sales opportunities and offended prospects.

AFFECTS ALL TYPES OF SELLING.

No business requiring salesmen, sales representatives or clerks can claim exemption from the responsibility of assuring their progress as well as its own results. Enough barriers exist in customer attitudes, economic and political strife, and other unseen hazards to selling success without sending out an ill-equipped, poorly-trained salesman to do battle for business. But the problem of how much training and how much can be spent on it is not a simple one for the company working on a slim margin of profit. Nobody expects to give a dime store clerk a college education.

The largest national business organizations have almost universally adopted visual programs as the most satisfactory tools in the sales training field. Both motion pictures and slidefilms analyze products and prospects; put into the minds of salesmen tried and tested formulae for selling success through eye and ear training. In agreement with noted psychologists, these business leaders declare that such visual training methods accomplish more results in a far shorter period of time than would be possible in any other way. One noted executive, Richard H. Grant of General Motors Corporation, says "the greatest plan for putting ideas into men's heads that ever came into selling!"

WHAT DO VISUAL PROGRAMS COST?

• "Yes," agrees the small manufacturer, "our



THE FACE IN THE MIRROR: most recent of general salesmen training programs. James Dunn stars as Ed Brooks, a typical salesman whose experiences drive home good selling principles that fit many types of business.

salesmen and jobbers' agents could get a lot of good out of getting really acquainted with this company and with the principles of modern selling. But we're not in a class with those big fellows. We just couldn't afford it."

To many in this classification the true cost of well-produced motion pictures, motion slidefilms and slidefilms is a revelation. Organizations with only two or three salesmen have profitably produced sound slidefilms.

But not a single salesman need be without the benefits of modern sales training through visual selling films. Through the facilities of a half-dozen distributors, a library of outstanding motion pictures and slidefilms which covers practically every type of selling is available for your training program at modest rental and sale prices.

YOU CAN RENT EXCELLENT PROGRAMS

• Lack of acquaintance with the medium need no longer stand in the way of its use. Before the sales meeting, at your sales convention, or at the training class for sales clerks, either motion pictures or slidefilms may be presented at a minimum of expense. Such leaders as Richard C. Borden and Alvin Busse, Elmer Wheeler, Robert H. Nutt and many others are presented in sound motion pictures that combine intensive instruction with real inspiration.

One recent motion picture, *The Face in the Mirror*, indicates the general interest to be found in such subjects. This true-to-life comedy drama, presents likeable James Dunn in a typical day's experiences which illustrate good and bad salesmanship.

Ed Brooks, played by Dunn, is a good but happy-go-lucky salesman. His adventures on a day's shopping tour which includes a wide variety of purchases ranging from a new hat for himself to canned food for the dog bring home plenty of lessons in salesman-ship, good and bad. The point which the picture drives home vividly is that the salesman who would improve himself must learn to look at himself in the mirror fearlessly and honestly, always with an attitude of "I wonder whether a buyer would buy from me?" The 28-minute picture is designed for retail schools, sales meetings and business conventions of all types and sizes.

Not only are these general syndicated programs most useful but a great many sales organizations have made use of associational programs such as the new series recently launched in the insurance field by the Institute of Life Insurance and (continued on next page)



Today's representative salesman considers the rules set forth by Ben Franklin, which are so successfully applied to his modern problems in "Selling America."



Franklin's precepts, to which he adhered religiously throughout his active public life, served to gain him most of his vast influence in public affairs.



"SELLING AMERICA" holds equal inspiration for everyone whose vocation involves, in any way, contacts and relationships with other people. Today we might phrase the rules differently, put them in modern form as in "Selling America," but their meaning would be unchangeable. This Jam Handy motion picture has been successfully employed before sales groups, conventions, etc., on a modest rental and projection service fee basis.

"WORD MAGIC" presents personality of Elmer Wheeler, president, Tested Selling Institute, author of the record-breaking best seller, "Tested Sentences That Sell." In the scenes below, from "Word Magic," Mr. Wheeler is presented in frames one and three, a couple of skeptics in his audience occupy frame two and the last frame (to the

A USEFUL GUIDE TO MOTION PICTURES AND SLIDEFILMS AVAILABLE FOR GENERAL SALES TRAINING PURPOSES

Sound Motion Pictures

Beware of Mentalitis: A semi-humorous presentation on the mental attitude of a salesman toward his job. (1)

How to Make a Sales Presentation Stay Presented: A 30-minute Borden & Busse instructive film on fundamentals of true salesmanship; charts course of a successful sale. (1)

How to Remember Names and Faces: Presents Robert H. Nutt, memory expert, joins Borden & Busse in presenting technique of remembering prospects names and faces. (1)

How to Win a Sales Argument: Another 30-minute Borden & Busse reel shows the technique of overcoming obstacles which lie in the path of an order. (1)

Persuasion Makes the World Go Round: Analysis of five steps a buyer's mind takes before buying, especially valuable for salesmen whose orders are received after period of negotiations.

Selling America: The precepts of Ben Franklin are applied to modern selling with truly inspirational results in this general sales training picture. (2)

The Art of Selling: A dramatic presentation produced with R. H. Macy & Co. on sales methods applied to the specific field of retailing. (1)

The Face in the Mirror: A very recent presentation of a salesman's day off in which he observes the faults and advantages of various sales persons he meets. (2)

Two Salesmen in Search of an Order: Typical of sponsored reels with general value is this

Dictaphone film which presents the techniques of a good and a bad salesman. (3)

Word Magic: Presents Elmer Wheeler, author of "Tested Sentences that Sell," in a training film which shows how to get results through proper verbal technique. (1)

Sound Slidefilms

(*Filmstrips and Recorded Talk*)
Firing Line Films: A syndicated series of sales lessons beginning with "To Be a Winner," etc., through various important phases of selling objections, etc. (4)

How to Make a Sales Point Hit: Six fundamental methods for giving a selling point its greatest value. (1)

How to Deliver a Sales Presentation: 30-minute slidefilm illustrating test principles of successful public speaking. (1)

How to Supervise Salesmen: 15-minute slidefilm presents 8 established ways to handle salesmen; changing sales manager from driver to leader. (1)

Step-Up-Sales Plan: Syndicated series of sales training slidefilms complete with manuals, etc., for meetings. (5)

Key to Sources

(1) Modern Talking Picture Service, Inc., Nine Rockefeller Plaza, New York City and local licensees.

(2) The Jam Handy Organization, 2000 E. Grand Blvd., Detroit, Michigan and other principal cities.

(3) Dictaphone Sales Corp., New York City.

(4) Audivision, Inc., 285 Madison Avenue, New York City.

(5) R. L. Buckingham & Associates, 35 E. Wacker Drive, Chicago.

(Continued from the Previous Page)

many other types of sponsored pictures such as Dictaphone's *Two Salesmen in Search of an Order*, which is basically an advertising film but because of the sales lessons contained therein most useful to many varying kinds of sales organizations. The picture has been available on free loan from local Dictaphone offices.

SYNDICATED SLIDEFILMS

• ILLUSTRATED and recorded sales lessons that pack many effective training points are contained in two representative series of syndicated sound slidefilm programs now available for general use. Audivision, Inc. of New York City (*Firing Line Films*) and the R. L. Buckingham Associates of Chicago (*Step-Up-Sales Plan*) are distributing the two series.

♦ *Firing-Line Films* are action-edged, modern tools. Like other tools, they should be used with care and judgment. Merely showing the films to your salesmen will stimulate them and bring about improvements. But that is not the way to reach a full measure of benefit from them.

Let's be sure we have the same understanding of the real purpose in view. A *Firing-Line Film* is not intended to instruct your men in the exact methods of selling your products; that's your function, not ours. What the films will do, if you use them properly, will be:

First, stimulate your salesmen to think harder and straighter;

Second, make them act more skilfully in handling their everyday problems;

Third, develop more effective selling habits.

Both the "Firing Line" and the "Step-Up" series are furnished complete with considerable supplementary printed materials such as handbooks, testing plans, etc., and full meeting instructions.

♦ An analysis of reports from more than a hundred companies using the *Step-Up-Sales Plan* as a basis for training salesmen on the basic principles of selling reveal that top-notch salesmen get just as much, if not more, out of the series of eight meetings, as do the men who are not big producers. The great variety of ways in which the program is being used successfully include:

- 1 Conducting a series of eight constructive meetings for salesmen of the company.
- 2 Providing salesmen with a means for getting before jobber sales meetings for a series of showings and discussions as to how the principles presented can be applied to the company's products.
- 3—Making available a practical sales training program for dealers and dealer-salesmen.
 - 1 A means for getting distributors active in doing an intensive job of training salesmen in their own organization as well as for dealers in their territories.
 - 5 Giving branch managers a sales training program they can conduct in a modern, efficient way.
 - 6—Training retail sales people.
 - 7—Development of key men in the sales organization by putting them in charge of conducting meetings as outlined in the Meeting Guides furnished with the *Step-Up-Sales Plan*.

rightly) ably illustrates one of Mr. Wheeler's cardinal points on speech that's short and to the point as the hero professes. Particularly interesting to over-the-counter sales people, "Word Magic" is available through the facilities of Modern Talking Picture Service, Inc., and affiliated licensees at modest rentals based on the size of the group, etc.



RIGHT *off the* REEL

RECENT and SIGNIFICANT NEWS EVENTS

• THE ANNUAL REPORT of Technicolor, Inc., and its subsidiary, Technicolor Motion Picture Corporation, made this month by Dr. Herbert T. Kalmus, revealed that shipments of Technicolor positive prints in 1939 totalled 70,126,156 feet.

This compares with 66,720,237 feet in 1938, and is an increase of more than six-fold in six years, the 1934 figure being 11,564,771 feet.

In 1939 Technicolor manufactured and shipped approximately 2½ million feet of 35 and 16 mm. release prints of industrial and advertising subjects for accounts which included many of the outstanding national advertisers. During the first two months of 1940 nearly as much footage of 16 mm. prints was manufactured and shipped as for the entire year of 1939.

* * *

♦ News that the United States Film Service has failed to secure Congressional approval of its next year's budget of \$117,260 was received from *Business Screen's* correspondent at the nation's capital as this issue went to press. Through its widely publicized production of pictures such as *The River*, *The Plough That Broke the Plains* and the recent film, *The Fight for Life*, the agency apparently incurred the displeasure of anti-New Deal legislators.

Through the efforts of Senator Henry F. Ashurst (Dem., Ariz.) an amendment cancelling a ruling of Secretary of Interior Harold L. Ickes regarding the charging of fees for taking motion pictures on the public domain was passed by the Senate. A charge of \$500 a day has been levied by the Secretary's order.

* * *

♦ A bronze plaque for the most effective institutional motion picture produced in 1939 has been awarded to the Cleveland Railway Company, according to an announcement by the C.I.T. Safety Foundation. This Foundation was established in 1936 by C.I.T. Corporation, national automobile sales financing institution, and has made such an award annually since that time.

The plaque was presented in Cleveland on April 20th by A. G. Rude, vice-president of C.I.T. Corporation, in behalf of the Foundation, to Frank R. Hanrahan, president of the Cleveland Railway Company, for their motion picture *You Bet Your Life*. A luncheon given by the Cleveland Safety Council at the Hotel Statler on that date paying tribute to all those who had a part in bringing to Cleveland the National Safety Council's designation as the safest major city in 1939 was the occasion for the presentation of the C.I.T. Safety Foundation institutional motion picture plaque.

All of the traffic safety institutional motion pictures produced in 1939 submitted for consideration with respect to the C.I.T. Safety Foundation's annual award were judged as in the past by the Motion Picture Traffic Safety Committee. This award was won the year before by the Chevrolet Motor Division of General Motors Sales Corporation for their motion picture *Knights of the Highway*. (See Page 24.)



"YOU CAN TALK ALL YOU WANT TO, BUT . . .

. . . the fact is, that half of what you have just said will never be remembered and a lot of the rest of it will never help those earnest salesmen of yours to get the results you expect of them."

That's the conclusion which many a salesmanager is being obliged to accept in these crowded days of world-shaking economic and political events, of hectic advertising and promotional competition among all types of business for the consumer's dollar and the dealer's favor. All this competitive bargaining for the salesman's attention is costly, but the failure of one of these laboriously trained representatives is even more so.

There's another important angle to consider: *remember what happened to that valuable suggestion you made to your field managers for the benefit of local agents?* Before it got to Keokuk, Iowa, the fellow there heard the thing quite differently than you expressed it. And what did it mean to him? You couldn't take him back through those years of your personal experiences in the field that made you the valuable executive you are today. You couldn't *visualize*

those typical scenes which would show him how you would have handled those tough birds in his territory.

You couldn't without going there unless you took that good idea, "froze" it into a living illustration enacted with perfect clarity in a film that got its meaning across, and then added to it the untold examples of successful selling that would turn the veriest order taker into a pretty fair *salesman*. There's a lot of difference, as only you know so well.

The motion picture or slidefilm used for sales training or for the more general work of promotion to dealers and agents, etc., can do a lot more. It takes both product and maker *into the mind of the prospect*, as well as the salesman (for many pictures must do double-duty), and offsets the disadvantages of distant and impersonal relations. Good faith in the company is a priceless heritage built by years of tradition and customer relations. It is made easier by the same films that make it possible for your salesmen to *know* and *believe* in the product you've asked them to *sell*. — O. H. C.





STUDIO AUDIENCES

SEE RADIO SPONSORS' PICTURES

Two years ago, the editors of "Business Screen" noted the possibilities of motion picture showings to radio studio audiences: reported that Esso Dealers of Allegheny County, Pennsylvania, had attended the showing of the Marketers' newest film, "Design for Power," which preceded a studio broadcast of the famed Esso Reporter airshow before 3500 enthusiastic members of the audience. The opportunity thus presented is now being realized by several national sponsors with current New York studio shows. We bring up the record in this review of the present situation.

♦ RADIO'S popular version of the "behind-the-scenes" glamor that crowds the sidewalks at movie premieres is the studio broadcast. Grown by its own impetus from a jealously-guarded privilege accorded the relatively small audiences who joined the sponsor in a glass-shielded cubicle to present-day attendances running up to several thousands at a single program, the studio broadcast now provides some interesting promotional opportunities.

To radio artists and producers these "life" shows often provide an atmosphere of spontaneity and warmth as well as adding a theatrical quality to the entertainment that goes over well with the listening audience. So well, in fact, that audience shows have created a whole wave of programs of their own. Tops in popularity are the Major Bowes, Kay Kyser, Sunday Evening (Ford) and similar shows in which the presence of the *seeing* audience is indispensable to the enjoyment of the listener.

OTHER AUDIENCE CHARACTERISTICS

Tickets of admission to these broadcasts are very much at a premium and an element of patronage is thus afforded the sponsor which works out well in dealer relations and customer good will. The increasing popularity of these shows is attested by the construc-

tion in Chicago and Hollywood of audience theatres, and the use in New York, Detroit, Chicago and other large metropolitan centers where programs originate, of the largest legitimate theatres. A recent CBS show in Chicago drew the wrath of the fire marshal when throngs overflowed the auditorium and crowded both stage and lobbies.

The sponsor's advantage has been largely that of goodwill in the disposal of tickets to this modern streamlined vaudeville. Employee and dealer goodwill is also cultivated by attendance at premieres of the Company's new air show. Informal additional entertainment is often provided to supplement the brief period during which the show is actually on the air. Not much advertising other than an occasional stage banner can be attempted besides the announcer's "commercials."

Audiences are requested to arrive early so that when the program goes on the air everyone is seated and ready for the master of ceremonies' sign for applause, etc. Doors open a half-hour early for these performances and are closed at least ten minutes before the zero hour.

A NEW IDEA FOR SPONSORS

♦ In the William Penn hotel ballroom at Pittsburgh, Pa., two years ago *Business Screen* observed that Esso Marketers had something fresh

Panorama showing audience, control rooms and stage at W.G.N.'s Studio 1:





The 578-seat studio theatre of Radio Station WGN, Chicago outlet for the Mutual Broadcasting System, is typical of the modern trend.



In New York, NBC audiences number many thousands at nightly broadcasts held in the Rockefeller Center studios and in theatres.



A Chicago NBC audience listens to the broadcast and applauds enthusiastically as the show is on the air. Such audiences may see films.

and original in the twin-showing of the new Esso motion picture, *Design for Power*, and the broadcast of the *Esso Reporter* radio program. The fifteen-hundred Esso Dealers who attended the show thought so too as attested by the audience figure and the enthusiastic reception accorded the program.

Now at least three national sponsors have successfully combined especially-produced motion pictures with studio shows playing to capacity audiences in New York City. The new development began with the showing of American Tobacco Company's *Story of Lucky Strike* before audiences at the *Hit Parade* and Kay Kyser broadcasts, continued with the showing of the Liggott & Myer's (Chesterfield) film *Tobacco Land* before audiences attending the Glenn Miller shows and has also been successful at the DuPont *Cavalcade* broadcasts.

MANY ADVANTAGES APPARENT

Briefly, the advantages to the sponsor are twofold. The waiting audience during the pre-broadcast period is provided with entertainment and the sponsor is assured of a fine institutional advertisement. Advertising executives do not hesitate to say that the movies would be a considerable drawing card in themselves, if one were needed, so there can be no thought of the audience's displeasure.

The combined film-radio presen-

tation also makes for more satisfactory program length and may dispense with the necessity of furnishing impromptu entertainment. Certainly no sponsor need feel the need of further advertising in order to get his money's worth for the cost of the theatre, etc.

From the point-of-view of dealer showings, an entirely new field is opened up. Never before has the sponsor had a better opportunity to do an institutional job of improving



"Tickets please" is the order of the day at studio shows.

dealer relations and knowledge of his product. The task could be accomplished in no better way. The educational and goodwill value of the full-length show attended by retailers and their families should be extremely valuable to any national merchandiser.

WHAT TYPE OF FILMS?

The two cigarette advertisers presenting current programs have

sponsored films as entertaining as their popular radio shows. *The Story of Lucky Strike* was regularly plugged over the air by m. c. Kay Kyser during showings at the New York World's Fair last summer and later during the studio showings. Chesterfield's four-reel film was premiered at Durham, N. C., during a two-day showing at two local theatres. Half the population of Durham, more than 35,000 persons, attended the free perform-



ances. Later it was shown three nights a week during the Glenn Miller broadcast at the CBS radio theatre No. 3.

Tobacco Land is a news-featurette of the March of Timet character which portrays the life of the tobacco farmer at home and in the fields, at the tobacco auction and attending the social events of his community. A trip through the

Chesterfield plant is also in the script. A second and shorter film, *Pleasure Time*, tells the story behind the preparation of a typical Fred Waring broadcast. The two films offer a "full hour of entertainment."

AN OPPORTUNITY FOR SPONSORS

A brief survey of the opportunities which await sponsors in this new field was undertaken by *Business Screen* in Chicago. Although this idea is notably more successful for national advertisers at the points where major shows originate, it may be successfully done in almost every city, even to the point of "piping in" the radio show by local rebroadcast, tying it up with local entertainment and the showing of a film print.

In Chicago, for example, the National Broadcasting Company (WMAQ-WENR) has four studio theatres. The largest of these is the 350-seat Studio A which has approximately 700 guests a day at two shows. The beautiful new Studio Theatre of WGN where Mutual network shows originate from Chicago has 578 seats.

The Columbia Broadcasting System and its local outlet, Station WBBM, has a modern studio theatre seating 300 and also frequently engages the Civic Opera House and other Chicago theatres for larger "personal appearance" shows.

This 578-seat modern theatre on Michigan Avenue in Chicago is thronged with visitors who attend nightly broadcasts of outstanding MBS radio shows.

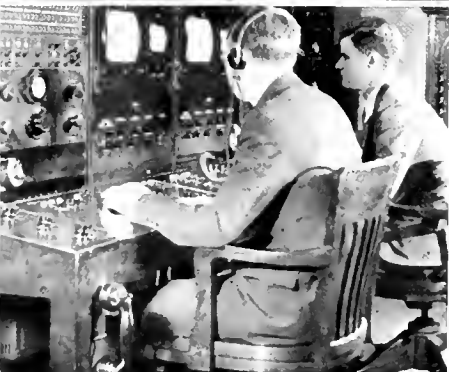




TELEVISION

PROVIDES AUDIENCES WITH MOTION PICTURES

By ROBERT SEYMOUR, Jr.



• COINCIDENT with the opening of the RCA Exhibit at the New York World's Fair on May 1, 1939, the National Broadcasting Company began operation of their television station, W2NBS, on a scheduled basis of twenty-two hours per week for the benefit of "viewers" at the exhibit and prospective buyers of sets in the Metropolitan area. On the twentieth of June, a new policy was put into effect which called for approximately fifteen hours per week of televising; this policy is still in effect.

During the first month of operation the programs consisted of an equal amount of motion picture and "live talent" shows. The motion pictures were run in sequence from a "mill" which consisted of government, navy, and commercial films, and several issues of the *March of Time*. There were two faults with this program; in the first place, for some reason, the television audience thought that film television was less amazing than live talent, there was a subconscious feeling that something was being put over on them, and in this initial attempt of N.B.C. to promote television it was necessary to supply the audience with all possible proofs of the many facilities of television; in the second place, running the motion picture films from a "mill", so that the same film was shown many times, caused a duplication that was annoying to members of the audience who had seen the film before. Thus, Mr. Throbwicket, who had seen a film Tuesday, thought there was something phony about seeing the

same thing again on Friday, and this lessened his interest in television as something that had "arrived." To combat this feeling, N.B.C.'s program department devised a new schedule which called for only one-third of the program time to be devoted to motion pictures.

Commercial pictures, which are shown on an average of one hour per week, stand well up on the rating lists of the program department. N.B.C. sends to owners of sets in the listing area a return post card attached to the weekly program and the viewers are asked to evaluate the programs which they see. Commercial films rate between Fair and Good on this list with the longer films scoring much higher than short subjects; a good educational or entertaining commercial of about thirty minutes length often rates at Good, or better, comparing favorably with theatrical films.

Technical qualifications of motion pictures for television are little different from those which hold true for projection in any manner, with a few exceptions. Photography, in general, must be high key, with plenty of contrast. Darkness and lack of contrast on the television screen still has too much tendency to cause the viewer to think that something is wrong with his set; and there can be no doubt that the lighting system of the television receiver is a far cry from the arc projection of the typical theatre set-up. But when sound is considered it is quite the reverse; the television sound system has much higher

fidelity than the theatre sound system, and for this reason it is imperative that the sound track be clean and well recorded; especially so since the sound on celluloid shows must stand comparison with live talent programs which often precede or follow them. N.B.C. has found that 16 mm. films are generally satisfactory, however, for utmost fidelity in sound and clarity of image, 35 mm. films are slightly preferable.

Naturally, the future possibilities of television on a permanent commercial basis depend on decisions of the Federal Communications Commission. By its recent about-face decision, commercial television, even on a limited scale has been temporarily held up.

Chairman James Lawrence Fly, in a recent speech before the New York Advertising Club, explained the Commission's position: "The difference between television and other major scientific developments is this: The 1905 jalloppey, the magic lantern, and the crystal sets can still work, but in television a major change will make the sets a piece of furniture of doubtful value. If the Commission permits television to be anchored down to present standards and the public buys those sets, no Commission and no national administration will ever have the guts to change them." Other quarters maintain that, "A new industry is being throttled by a government bureau exercising power never granted by congress." The general opinion seems to be that, however the solution, the situation will clear up within the next few months.

Advertisers who are turning their eyes to television should realize the various ways in which the medium can be used. There are three means of effectiveness which can be utilized in television: the mobile unit, the studio program, and the televising of motion pictures. Each of these will have a definite place in the commercial

(Please turn to Page 34)

Please Check Your Opinion Regarding Program Content And Mail Card to Us NO STAMPS REQUIRED

YEAR	MONTH	TELEVISION HOUR	PROGRAM	RATING			
				EXCELLENT	GOOD	FAIR	POOR
			1 Midwestern Film				
			2 I-Gram Film				
			3 Show Feature Show				
			4 Lowell Tennis Meet				
			5 Golden Gloves Tournament				
			6 Play in Front Film				
			7 Lowell Tennis Meet				
			8 Hockey Match				
			9 Washington Film				
			10 Cliff Friend Film				
			11 Sander Film				
			12 Home of Today Film				
			13 Day Show Film				
			14 Lowell Tennis Meet				
			15 Dubois Career Drama				
			16 Children's Material				
			17 Inset Park Film				
			18 News Film				
			19 Art F. Young				
			20 N. of C. Truck Meet				
			21 "Glorious" Film				
			22 Metropolitan Opera Concert				
			23 News Film				

Please Check Technical Reception
Name _____
Address _____

(Above, left) The modern console receiver and (below) the control room at NBC's New York studios associated with film televising; film projector focused on an anemoscope camera for 35mm. shooting. Here the optical pictures are transformed into electrical impulses by the anemoscope shown. (Right) A typical NBC listener's report card including several sponsored films shown on recent programs

PREVIEW

A PICTORIAL
NEWSREEL OF
INDUSTRIAL FILM
PRODUCTION AND
DISTRIBUTION
OF THE PERIOD

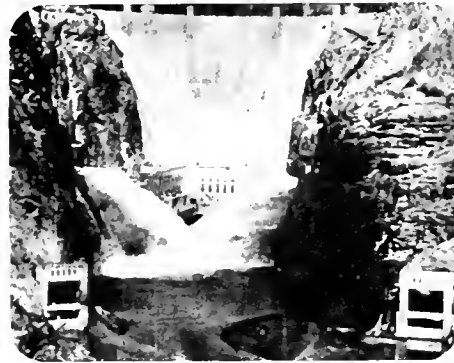


THE NATIONAL THEME IN PICTURES

1940 DODGE DIVISION FILM
FEATURES "AMERICA FIRST"



"I was the origin of the United States Patent Office" was the declaration made 200 years ago



★ The wave of public sentiment for "America First" is making itself felt in current motion picture productions which, in turn, are making a real contribution to this national interest in American affairs. In this vein such films as the Chevrolet film *Materials* and the Anheuser-Busch picture *Reflecting Our Confidence* (Jam Handy), the new Republican National Committee movie, *A New Tomorrow*, and the 1940 Dodge Division sound motion picture *Land of the Free* (Wilding Picture Production) are outstanding.

Land of the Free portrays "the inherent greatness and the steady progress of this country . . . it tells an important story in an interesting and thrilling manner." The screen narrative tells of our national resources and public monuments, of the American pioneer spirit and its modern meanings. The growth of educational opportunity, of industrial progress and of scientific and social achievement is merged in a film of American progress now showing nationally.

"Ballad for Americans"

★ ★ ★

◆ Since the recent musical premiere of the American musical poem, *Ballad for Americans*, it has been suggested to the Ford Motor Company that this splendid and original musical work might well be the basic outline of an inspiring motion picture to be shown to schools and clubs.

Played recently by the Ford Symphony on the Company's Sunday Evening Hour program, the work has received the enthusiastic praise of musicians and the public generally. It describes in eloquent fashion the spirit and progress of America since early colonial days. Lawrence Tibbett was the featured soloist.



The chairman of a town meeting (Robert Barrat) in the United Republican Finance Committee film "A New Tomorrow," faces his pioneer audience.

Addressed to the American People:

Title: *A New Tomorrow*
Sponsor: United Republican Finance Committee
Producer: Wilding Picture Prod., Inc.
 ♦ Now the sound motion picture has been assigned another task worthy of its ability to influence mass thinking. Before audiences throughout the land during the 1910 campaign months, the Republican National Committee will present this Wilding-produced dramatic film *A New Tomorrow*.
 Well-proven in its ability to

bring home realistic truths and reason to mass audiences, the sound movie now takes part in the basic functions of our American political system. Showings will be directed to voluntary audiences among Republican clubs, civic and social organizations of men and women voters and business meetings. It is the first campaign movie of 1910. Whatever its success, no one doubted the significance of the task which lies ahead.

Insuring Our National Progress:

Title: *American Portrait*
Sponsor: Institute of Life Insurance
Producer: Wilding Picture Prod., Inc.
 ♦ *American Portrait*, the second interpretive film production of the Institute of Life Insurance is now being viewed by life underwriters and agents throughout the country. The 25-minute sound picture pays tribute and is dedicated to "those soldiers of progress -- America's salesmen."
 Outlining the content and purpose of the film, Holgar Johnson, president of the Institute said: "*American Portrait* tells the story

of improvements and better ways of life which have come into being during the past 100 years. It brings home the fact that, while inventiveness and ingenuity created the improvements, the force which brought them into widespread use has been American salesmanship. Improved commodities and services never have been quickly or universally accepted. They have had to be sold.
 "This new film deals with the experiences of the Smiths, a family of pioneer salesmen. It supplements *Yours Truly, Ed Graham* in 1910."

Scenes of yesterday and today in the film "American Portrait"



REPUBLICANS MAKE CAMPAIGN MOVIE

♦ After five months of preparation, a dramatic, forceful motion picture based on Abraham Lincoln's ideals has been completed and will be exhibited to voters during the 1910 Presidential campaign. It has been announced by F. Trubee Davison, former Assistant Secretary of War and chairman of the United Republican Finance Committee.
 The picture *A New Tomorrow*, was produced by the United Republican Finance Committee in cooperation with John Hamilton, Republican National Chairman, and the Research Bureau of the Republican National Committee.

The picture takes 45 minutes to show and is produced both in 16-millimeter size for non-theatrical showing, and 35-millimeter size for theatrical exhibition. It will be shown to political clubs and civic, business, labor, patriotic, educational and women's organizations and many other groups.

The United Republican Finance Committee made public the following summary of the picture:

Dave Hathaway, an office-holder, makes a deal to get his town a road financed with public funds but decides after long consideration that the move is wrong because the road

isn't needed. Meditating on Abraham Lincoln's example to have "firmness in the right," he goes home and makes an un-political speech before his fellow-citizens, telling them the story of a little valley and the people who settled it long ago.

With flashbacks to the speaker, the picture relates in allegory how the pioneers picked one among them to be Government, their "hired man," and how, during a depression, they reluctantly granted Government the power to restrict and regulate them.

"We'll buy security — security for everybody!" Government promised.

But the citizens discovered that all they received for the staggering taxes they paid and the great debt they contracted was curtailed crops, unemployment, insecurity and poverty.

In the eight depression years, a new generation grew up. The picture tells the story of one of them, Bud, who wailed that America was through expanding and the State must take care of him. His grandfather tried in vain to reason with him, showing him the great task that remained to be done to keep the nation on the road of progress.

Vast housing construction, more electrical services, the whole new industry of television, are examples of future opportunities.



Correct posture is well demonstrated in "The Lady Walks"

For Selected Retail Showings:

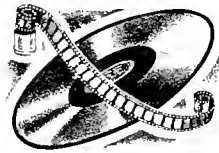
♦ In producing the sound movie, *The Lady Walks*, for its client, Lockwedge Shoe Corp. of America, Inc., Aubrey, Moore and Wallace, advertising agency, solved the problem of reaching audiences of se-

lected women buyers with a thoroughly educational feature that tells the quality store behind the product; brings home advantages which all trained retail clerks are taught. Chicago Film Laboratory produced.

GETTING RESULTS WITH SLIDEFILMS

New Sound Programs Illustrate Varied Assignments Fulfilled by the Medium

♦ Within the last two months, sound slidefilms produced for a variety of purposes have demonstrated the ability of this comparatively inexpensive visual medium to do a commendable job under unusual circumstances. These tasks included everything from an hour's-length program to the prevention of industrial eye accidents.



The Tested Papers line was backed up by *Paper Money*, a Ruthrauff & Ryan produced sound slidefilm turned out by Wilding. 120 distributors of the line are arranging showings before grocery trade groups of this merchandising story of household paper selling. *Everybody Wins* was a sound slidefilm presentation of the retailer program especially produced for showing to Tested Paper's dealers.

The Institute of American Meat Packers announced the sale of over 225 sets to member companies of the sound slidefilm *Tell 'Em and Sell 'Em*, based on its current liver sausage campaign.

Especially noteworthy was the

hour-long Firestone Tire & Rubber Company's sound-slide program for dealer meetings *Building a Bigger Business for Greater Profits*. A swiftly-

paced dramatic narrative carries this long program in such interesting fashion that its length is unnoticed. While its job was that of merchandising tire sales, its entertainment assures interested attention to high degree. Brobuck, Inc., produced the unusual program.

♦ Polls of public opinion long have been of incalculable value to business executives and now Consumer Survey information comes to the aid of Floor Covering salesmen through a new sound-slide film now being presented by the makers of Circle Tread Ozite Rug Cushion.

This film presentation is based on an independent consumer survey conducted by the Research Staff of the Ladies' Home Journal in the city of Cleveland several months ago. The results of the survey revealed facts about women's preferences and price expectations concerning rug cushions. ➔➔➔➔



Scenes that highlight the interest of the new Firestone film

Dramatic Action Puts Over Campaign:

♦ Firestone Tire & Rubber Company shows service station dealers how to modernize selling, increase profits through the importance of

tire sales. The message in *Building a Bigger Business*, requires an hour but Brobuck, Inc., the producer, turned out a real attention-getter.

To Save a Workman's Sight:

Title: The Eyes Have It
Sponsor: National Assn. Prevention of Blindness
Producer: Photo-Sound Div. of Sarra, Inc.

♦ Here the sound slidefilm turns to a worthy institutional task, to aid in the prevention of industrial eye accidents. Showings of *The Eyes Have It* will be made to all types of employee groups throughout the country and if the program saves the sight of one single workman, it will have accomplished a great public service.

Advocating the use of protective goggles at all times during working hours, based on the nationally-known experiences of the Pullman

Company whose safety director sponsors this basic and successful rule, the program shows the perils of carelessness with graphic realism.

The photography possesses a stark, dramatic quality which heightens the importance of the safety message. By employing the tragedy of the blind man and the shock of industrial accident scenes, the producer drives home a desire for protection that no members of the audience can escape. One interesting device requires the audience to close its eyes momentarily while a frame on the screen states, significantly, "if you were blind, you couldn't peck!"

Brilliant photography typifies the slidefilm program "The Eyes Have It"



Earle Ludgan, Inc., Agency, produced the new Ozite slidefilm for retail showing.

How to Improve Retail Selling:

♦ Cooper's, national advertising manufacturer of men's garments, has used the sound slidefilm with telling effect. But *Easy Does It*, the

Paul Harris-produced program now in use delivers new and potent lessons in salesmanship that are fine for all types of sales groups.

The salesman learns how in Cooper's excellent slidefilm "Easy Does It"





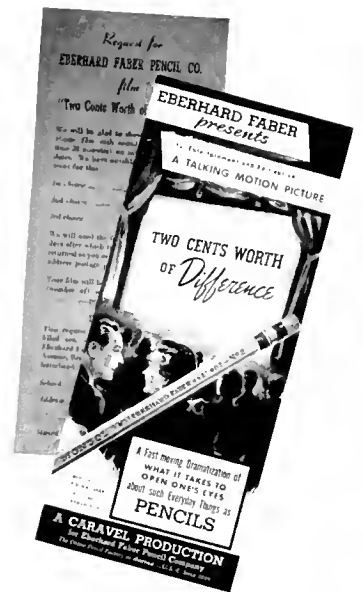
Harvey Newton, Eberhard Faber salesman, shows "reasons why" good pencils are "worth the difference"



Another "demonstration" scene in the recently produced Eberhard Faber film, "Two Cents Worth of Difference"



You can "hear the difference" in the cone test demonstration featured in the sales-educational picture



STATIONERY FILMS AID DEALERS' SALESMEN

• UNTIL RECENTLY a field almost wholly unexploited by motion picture and slide film production, the field of office supplies and equipment is now benefiting in widespread circulation of two sound motion pictures.

The first of these, produced last year for the Bates Manufacturing Company was *It's the Little Things That Count*. This film was intended to drive home to stationery salesmen the merits of the Bates line of staplers. It is being shown by company representatives to office supply salesmen throughout the country. The latest arrival in the field is the new Eberhard Faber Pencil Company's movie *Two Cents Worth of Difference*.

This thirty-minute sound film is addressed to virtually the same audience as the Bates picture, and contains a sales demonstration of the Company's pencil line in a dramatic narrative enacted by a professional cast. Introductory remarks by Mr. Eberhard Faber are presented in an opening sequence.

Both the Bates and Faber pictures were produced by Caravel Films and with both screen stories being scripted by F. Burnham MacCleary. Joseph Rothman was Di-

The Place of Films in Our Sales Programs

A Statement by Mr. S. M. Babson, Sales Director, Bates Mfg. Co.

WHILE the primary purpose of our talking picture, *It's the Little Things That Count*, was to drive home to the dealer's salesmen the basic principles of good salesmanship, we have been amazed at the demand which has developed without solicitation on our part from educational institutions, consumer groups, business colleges, chambers of commerce, men's clubs, and organizations of a similar character, for showing the film. Without considering this demand, which seems to be increasing all the time to the point where we have had to purchase additional prints a number of times, we would still regard our pioneering experiment into this field as a distinct success, as dealers throughout the country handling stationery and allied lines have been unanimous and enthusiastic in their comments concerning this film and what it has done for their forces.

The showing of the film to the trade was handled through our own sales force, but they have not attempted to reach the much broader consumer demand. That is handled for us through the excellent services of the Motion Picture Bureau of the Y. M. C. A. and by consumers themselves, who borrow our prints, without charge, direct from us.

One important reason which we believe largely accounts for the success of this picture is the fact that all throughout its preparation we resisted the temptation to play up our own line and advertise our own products. True, certain Bates items are used as illustrations of the basic principles involved, but we believe our efforts to play down the matter of advertising is the reason why the picture has met with such acclaim from users and from fields totally unrelated to the stationery industry.

rector of Production for Caravel. Showings of the Eberhard Faber picture will begin at the various stationer's conventions before being presented to salesmen and the trade. This will be restricted until the convention period is over in each territory. Because the film

builds sales for the quality Mongol pencil line, its presentation will undoubtedly benefit other quality lines as well. Basically the picture shows stationers the way to receive more extensive purchases of business prospects through pencil sales; to the trade it says, in

effect, "as goes the pencil business so goes the rest of the sales."

A significant sidelight is that many of the original ideas written into this film by the scenarist are now being employed in the company's national advertising campaign. The introduction of the company's 83-year-old founder, Mr. Eberhard Faber, lends a fine institutional note.

Schools equipped with projectors have been informed that the film is available for use to show classes in salesmanship, etc. It will be equally interesting to business groups and buyers concerned with the products in allied lines. But principal emphasis has been placed on sales presentation of the product, its merits and the methods to be employed in getting sales results for dealers.

Another sponsor in the film equipment field who has been most successful in employing this type of sales-entertainment film is Dictaphone. The Dictaphone picture *Two Salesmen in Search of an Order* has been extremely popular with all types of sales organizations who find it a valuable general sales training tool. A new Dictaphone picture is understood to be in preparation.

Salesman McDonald tells his fellow workers how he landed the order with a Bates demonstration

Busy executive Blakely "hasn't time for salesmen" in "It's the Little Things That Count"

McDonald "sells" time and money saving devices, not products, in the Bates film



FILM REALISM SELLS

METALS

From Mines to Manufactured Products — Films Do Efficient Job of Selling and Educating

● AS THE ORES and products of them are the fundamentals of our modern industries, so the motion pictures of metals are fundamental, straightforward industrial presentations of mining and fabrication processes and of the application of the products of these sponsors in the field of building and engineering. The film drama is one of industrial skill and science, of engineering achievement and progress with neither time nor place for anything more than perhaps the employment of color and sound.

These are "industrials" in every sense of the word. The principal sponsors in the metals field are the United States Steel Corporation, the American Institute of Steel Construction, Republic Steel Corporation, American Rolling Mill, Phelps-Dodge Copper Company, the American Iron & Steel Institute, and such industrial producers as the Keystone Steel & Wire Company, Aluminum Company of America and Roebbling.

PUBLIC RELATIONS A MAJOR TASK

These sponsors employ motion pictures for varying tasks. Most general application is for the purpose of institutional advertising, public relations, and technical education. In this classification are the films of the iron and steel institutes and associations, as well as such major productions as *Steel*, *Man's Servant*, the technicolor film sponsored by U. S. Steel. But films are also most profitably employed in selling the products of steel, as in the case of Republic Steel's motion pictures, *Enduro* and *Servant of the Soil*. The former has the job of selling the Corporation's perfected stainless steel and the latter reels are addressed to rural audiences with a direct selling purpose.

◆ A high standard of technical direction and skilled camera work is essential. Where color has been employed as in the case of U. S. Steel's now famous all-Technicolor reels, this additional factor of expense must be considered and equipment must be adequate to accomplish the difficult location assignments encountered in mills and foundries. But costs of this type of picture are seldom great in comparison with the tremendous usefulness and wide circulation achieved over considerable periods of time.

The metals industry offers but one phase of the film story in the "heavy industries" but the completeness and interest of typical film stories and their apparent advantages make this subject well worth investigation by all industrial advertisers. One typical case is that of Republic Steel Corporation. In the Republic film on *Enduro*, the manufacture of stainless steel from the mining of ore in far-off Rhodesia to the mirror-finished sheet is portrayed. Following these scenes depicting every phase of production, the movie depicts the ease with which *Enduro* Stainless Steel lends itself to fabrication and, finally, the application of the product from pen-points to skyscrapers is shown.

SHOWS USE OF FILMS IN SELLING

◆ From one of Republic's executives interested in the film's adaptation to particular selling problems in the building industry comes this interesting "survey" of the potential audience of buyers which the medium can reach:

"We can make a few suggestions about how building material manufacturers, such as us, can use films to promote and sell to the building



"STEEL" Typical of scenes in the many films produced to tell the story of America's great steel industry, the molten metal is shown as it surges out of a huge ladle to be molded into ingots in preparation for the rolling process in one of the plants of Carnegie-Illinois Steel Corporation.

industry. Much of this department's activity is centered in this field. Furthermore, we have a film now in distribution, which, although not specifically designed for the building field, deals with the architectural application of stainless steel.

"There are several important factors to be considered in promoting or selling to the building industry. The first of these is the architect and/or engineer who draws up the plans and specifications. Although they actually buy nothing, many an order is lost due to the plans and specifications being drawn up in such a manner as to exclude your products. Therefore, it is necessary that they be made acquainted with the merits of your products. This alone is not always sufficient as there should be some incentive for them

to include your products when the plans and specifications are drawn.

REACHING THE BUYER OF PRODUCTS

"The next people to deal with are those who do the actual buying and installing of the materials. These are the contractors who have submitted successful bids in accordance with the plans and specifications. They may be either the general contractor or the various subcontractors. The general contractor usually constructs the foundations and superstructure of a building which requires such materials as stone or concrete, structural steel, windows, reinforcing steel, paint, etc. Various subcontractors handle the other parts of the building such as plumbing, heating, ventilating, air conditioning, doors, locks, elec-

NUMBER FOUR OF A BUSINESS SCREEN SERIES ON THE USE OF FILMS IN INDUSTRY

trical work, plaster, lath, etc., which involve products too numerous to mention. A selling job must be done on these people. Very few architectural specifications are written that limit the contractor to one material. He usually has a choice of two or three competitive materials. So you can see that if your product is one of these two or three, you have a better chance of success, although it is still very necessary that you do a good selling job on the contractor.

"In addition to the above, there are a couple other people that may be considered on some building projects, the owner and financier. Sometimes these people influence the purchases, but as a general rule, they place the responsibility with architect, engineer, and contractors.

"In order to obtain business from this field, it is necessary to have

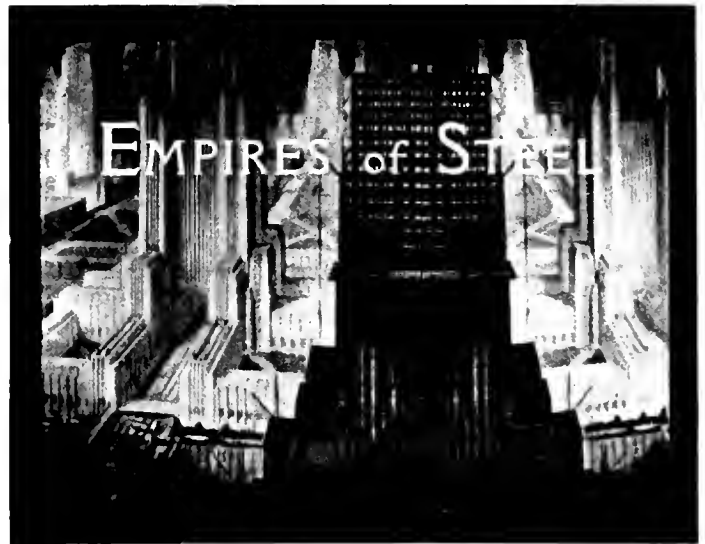
personal contact with the people involved. Movies and slide films should be a definite asset in this work. But there is also a broader job of promotion that can be done and movies and slide films can carry the burden. There are numerous associations in the building industry both local and national that offer excellent possibilities for presentation of films. These associations meet periodically and experience with our picture on stainless shows no difficulty in obtaining permission to make showings. In fact, we have had them request showings. These requests come about either through a genuine interest to broaden their knowledge or as an easy out for a program chairman in obtaining some entertainment. In any event we have had numerous successful showings before audiences of this type all over the country."

"Enduro" was produced by the Republic Steel Corporation as a sales film.

ENDURO
REPUBLIC'S
Perfect
STAINLESS STEEL

SOUND
MOTION PICTURE

A PRESENTATION OF REPUBLIC
STEEL CORPORATION, DEPICTING
THE PRODUCTION, FABRICATION
AND APPLICATION OF STAINLESS
STEEL.



STRUCTURAL STEEL in the building of the Empire State skyscraper, from rolling and fabrication to erection is portrayed in this Pathescope-produced (NY) film for U. S. Steel.

TYPICAL FILMS OF THE IRON AND STEEL INDUSTRY

Screen Titles	Reels	Prints	Narration	Sponsors
Romance of Iron and Steel	1	16	sound	Amer. Rolling Mill
Empires of Steel (Empire State Building)	3	35	silent	U. S. Steel Corp.
Ties of Steel (Electric Welding of Worn Out Rails)	1	16	sound	General Electric Co.
Development of the Battledeck Steel Floor	3	16-35	silent	Amer. Inst. of Steel Constr.
Carrying American Products to Foreign Lands	1	16	silent	U. S. Steel Corp.
Bridging San Francisco Bay	1/4	16	sound	U. S. Steel Corp.
Age of Riveted Steel	2	35	silent	Amer. Inst. of Steel Constr.
Arteries of Industry (Story of Modern Steel Pipe)	6	16-35	silent	U. S. Steel Corp.
Backbone of Progress (Contribution of Steel to Building America)	7/8	16-35	sound-silent	Amer. Inst. of Steel Constr.
Men Make Steel	1	35	color-sound	U. S. Steel Corp.
Metals of the Ages	5	16	silent	Reading Iron Co.
Progress (Story of Largest Steamer on Great Lakes)	3	35	silent	U. S. Steel Corp.
The Reason Why (Safety). Right Material in the Right Place (Manufacture of Steel)	2	16-35	sound	U. S. Steel Corp.
Span Supreme (George Washington Bridge)	4	35	silent	International Harvester Co.
Steel	1	16	silent	John A. Roebbling's Sons Co.
Steel	2	16	sound	Youngstown Sheet & Tube Co.
Steel, Man's Servant	4	16-35	color-sound	Amer. Iron & Steel Inst. U. S. Steel Corp.
Steel—Servant of the Soil (45 minutes)	1	16-35	sound	Carnegie Ill. Steel Co. Republic Steel
Story of Alloy Steel	4	16	silent	Ill. Steel Corp.
Story of Carillon Steel	2	35	silent	U. S. Steel Corp.
Story of Steel	6	16-35	silent	U. S. Steel Corp.
Health, Happiness and Hugs Tom, Dick and Harry Our Debt to Mother Earth Armo Policies (Address by George Baugh, Chairman of the Board)	2		sound	Keystone Steel & Wire Co. Keystone Steel & Wire Co. Amer. Steel & Wire Co. Amer. Rolling Mill Co.
The Visual Story of Steel for Plating Progress				Amer. Electro-Plate Society
Enduro, Republic's Perfected Stainless Steel				Republic Steel Corp. U. S. Steel Corp.
USS Cor-Ten		16-35	sound	

The American Institute of Steel Construction sponsored this institutional film on the building of America.

John A. Roebbling's Sons Co. sponsored "Span Supreme"—the story of the George Washington bridge (Pathescope).





U. S. S. COR-TEN is the two-reel sound motion picture sponsored by the United States Steel Corporation for showing as a sales presentation by the sponsor's representatives to steel buyers, company representatives and others interested in this advanced product (Jam Handy.)

♦ Typical of straightforward technical presentations favored in the metals industry is the United States Steel Corporation's 1933 sound motion picture *U. S. S. Cor-ten*, a two-reel production largely devoted to the need and development of a new low alloy high-tensile corro-

sion-resisting steel recently perfected.

A strong, direct-selling presentation originally used in direct contacts with buyers and prospects, the picture nevertheless has sufficient educational value to be of interest to technical groups, engineering schools and other organizations.

Other Metals Featured in Films

♦ The story of the production and uses of aluminum and aluminum products is depicted in two educational motion picture films produced in 1933. The films, of the silent type and containing two reels each, are entitled *Aluminum: from Mine to Metal* and *Aluminum: Fabrication Processes*. They were added to the film library of the Bureau of Mines, which consists of approximately 1,000 reels, shown on 102,637 occasions in 1937 for example, to an audience of over 10 million persons.

The Story of Aluminum

The first picture illustrates the use of aluminum in transportation, in the home, in building, and in industry. It shows the sources of bauxite, the mineral from which aluminum is extracted, and a series of scenes illustrate the methods of mining bauxite, and of crushing, washing, screening, and drying the ore. Other scenes picture the various processes used in converting the prepared ore into the powdery white chemical "alumina," which is then loaded into railroad cars and shipped to points where electricity is cheap. Animated drawings are used to show clearly the details of the electrolytic process in making aluminum metal in the form of

ingots ready for the fabrication of aluminum products.

The second picture shows how the metal aluminum is worked and shaped into various forms, such as plates, sheets, foil, bars, rods, wire, and cable. Processes of rolling and annealing are depicted. Scenes in a blooming mill show rolling of the aluminum ingot preparatory to the manufacture of structural shapes. Next are shown the reduction of ingot to rod and the stranding of wire into cable. Animation is again used to illustrate the fabrication of aluminum into useful shapes by hydraulic extrusion.

Further scenes illustrate, by animation, the making of castings, and the working of wrought aluminum, by stamping, spinning, hammering, welding and other processes. The closing scenes illustrate research work in the laboratory and the many and varied uses of completed aluminum products.

Copper Industry Films

♦ The story of the production of copper, one of the most widely-used metals, is interestingly revealed in four new educational motion picture films made in co-operation with one of the larger mining companies. The methods and processes employed in the mining, leaching and

concentration of the ores and in smelting and refining operations are depicted.

Copper Mining in Arizona is the title of a film of three reels. This illustrates methods employed in starting open-pit mining at Morenci. Views are given of diamond drilling, air drilling and blasting operations and of the use of huge electric shovels in removing overburden. Operations are also depicted at Ajo, where a 20-year old pit is in its prime.

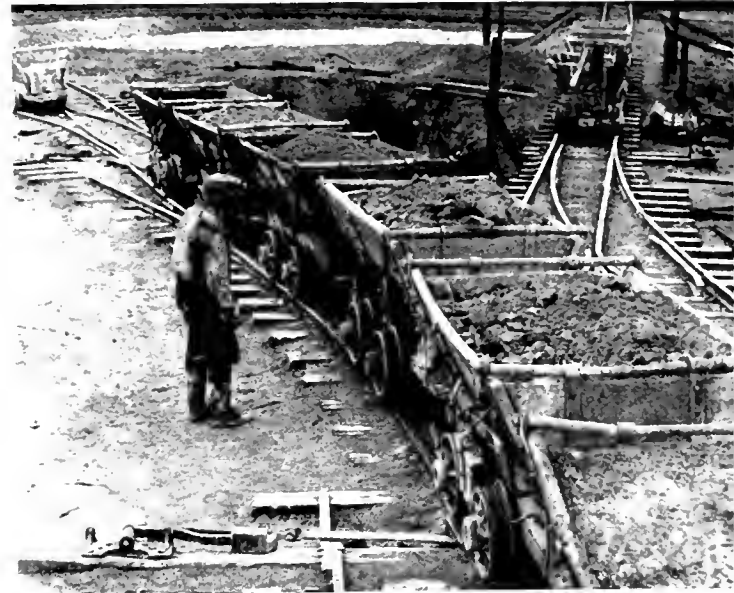
Other scenes illustrate workings at Jerome, in an open-pit about 300 feet deep, which has produced 15 million tons of ore. Another series of scenes illustrates the extensive underground mining carried on at Bisbee and includes a trip through the tunnels of a large mine.

A one-reel film is entitled *Copper Leaching and Concentration*. Leaching is illustrated by scenes covering solution of copper from the rock, the collection of copper-

sulphate underground, and the precipitation of the copper in tanks containing scrap iron. Scenes illustrating concentration include crushing, screening, grinding in ball mills, separation of the copper minerals by flotation, recovery of water, disposal of tailings, collection of concentrates on suction filters, and shipment to the smelter.

Another one-reeler bears the title, *Copper Smelting*, and shows the conversion of copper ore and concentrates into metallic copper. The operations depicted include: crushing and sampling of the ore; mixing with concentrates; roasting to remove some of the sulphur; melting in reverberatory furnaces where impurities such as silica, alumina, and iron form a slag, which is drawn off and hauled to the dump.

Copper Refining is the title of another one-reel film. This shows conversion into chemically pure copper of the anode slabs made as shown in the film *Copper Smelting*.



ALUMINUM is the featured product in two notable Aluminum Company of America motion pictures. Shown above is a scene typical of mining processes illustrated in the first film, "Aluminum: Mine to Metal" and (below) the manufacturing scene is typical of the second and final reel, "Aluminum: Fabrication Processes." The pictures are thoroughly technical and educational in aspect. They have been made available to technical groups, etc., through the Bureau of Mines. (Jam Handy.)



MR. INDUSTRIAL ADVERTISER! YOU WANT TO KNOW:

*"How Can Films
Help Your
Salesmen?"*

HERE ARE THE ANSWERS:

1. Films open doors—get your salesmen in—help them reach the executives who make decisions, command the attention of busy purchasing agents.
2. Films visualize your products—enable the salesman to show the smallest detail of construction . . . the most gigantic piece of equipment in action.
3. Films make the most complex elements of your sales story simple and understandable . . . through use of slow motion, color, animated diagrams and other special techniques.
4. Films tell your complete story without interruption—accurately, forcefully, every time, regardless of the salesman's efficiency at the particular moment.

A Few Prominent Burton Holmes Clients

- Austin-Western Road Machinery Company
- Continental Steel Corporation
- Ice Cooling Appliance Corporation
- J. I. Case Company
- Libby-Owens-Ford Glass Company
- Macwhyle Company
- National Enameling & Stamping Company
- United Electric Coal Companies

BURTON HOLMES FILMS, INC.

PRODUCERS • DISTRIBUTORS
LABORATORY SERVICE

7510 North Ashland Ave. • Chicago
Telephone: ROgers Park 5056

THE AGENCY & FILMS

By GEORGE ENZINGER
Vice-President, Buchanan & Company

• MORE AND MORE it is necessary for advertising to entertain and educate to be effective. No longer is it possible to build a business by popularizing a trade-mark and a slogan.

Modern development of propaganda methods through disguised publicity releases, "educational" bureaus, "promotional" activities (which are in reality tampering with the operation of legitimate non-commercial organizations)—all these forms of commercial exploitation are tending to impair the effectiveness of straight-forward advertising.

In my opinion, advertising itself must become entertaining and truly educational, if it is to compete with the undercover activities of industrial information bureaus, household institutes, so-called research organizations, etc. The editorial departments of newspapers and magazines are no longer a bulwark against this barrage of commercial propaganda—they even co-operate with its disseminators.

Moreover, the advertising agency man who still believes that straight-forward advertising can and should be the most important form of sales promotion, will do well to study the motion picture and its possibilities as an advertising medium. No other medium offers such ideal qualifications for entertainment and education in a straight-forward, legitimate way.

Few agency men are qualified to produce an effective motion picture or are familiar with the existing channels for distributing it to secure adequate well-selected audiences. It behooves the agency man who wants to continue to be a factor in modern sales promotion to study seriously this new, powerful modern medium.

RIGHT off the REEL

(Continued from Page 13)

♦ Latest of the 1940 New York World's Fair pictures is Northwestern Yeast's new breadmaking sound movie previewed Thursday, May second, at the studio theatre of Chicago Film Laboratory, producer. Hays MacFarland & Company is the advertising agency. * * *

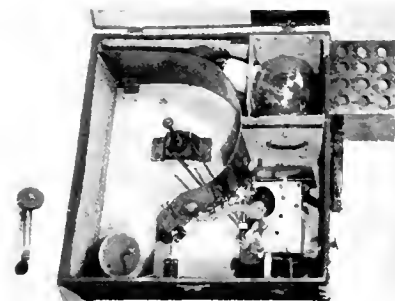
♦ The new Watkins Family series for the National Carbon Company has gone into production by Roland Reed with the first four-reeler now shooting in Hollywood under the supervision of William King, of the J. M. Mathes Agency and Mac McMullen, advertising manager of the National Carbon Company. * * *

♦ Approximately \$200,000 of this year's million dollar budget of the California Fruit Growers Exchange will be spent on dealer promotion and relations. A field crew of fifty-five company representatives will be active throughout the country. * * *

♦ An increase in the use of motion pictures in the law enforcement field—for educating the public, for instructing police officers, and for gathering evidence—was noted by the International Association of Chiefs of Police recently.



The Junior Selectroslide, new automatic slide projector, shows sixteen glass or film slides on continuous action. Now available from Spindler & Sauppe, San Francisco, and through dealers, nationally.



The original De'Vry 35mm suitcase projector developed in 1913 by Herman A. De'Vry is the forerunner of many extensive modern developments in the field of portable projection.

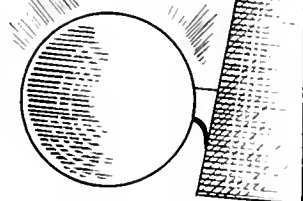
THE SUPREME TEST



are the only screens used in the
Kodak Cavalcade of Color
at the World's Fair Exhibit

• The choice of Raven Screens by the Eastman Kodak Company as the proper "stage" for this gripping, beautiful and symphonic spectacle in color was no haphazard one—but a definite selection prompted by the exacting requirements of the subject. The industrial producer who recognizes the value of carefully prepared advertising and high-grade salesmanship, appreciates—likewise—the necessity of proper and precise screen-rendition. For regardless of all the workmanship and thought and planning that may have entered into the making of your picture—your audience will judge it by its appearance on the screen.

Literature
on request



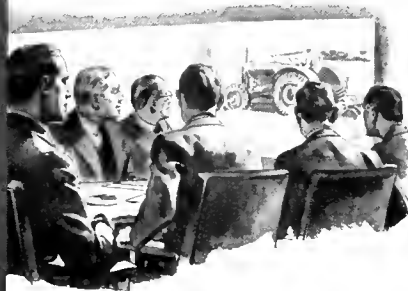
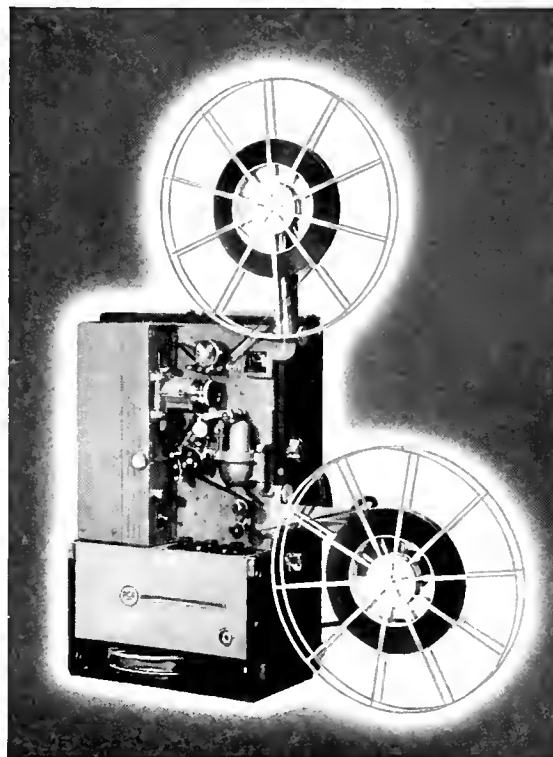
RAVEN SCREEN CORPORATION
314 East 35th Street New York

Put **SING** in your sales story

With new RCA 16 mm. Sound Film Projector!

MORE BRILLIANT PICTURES!
FINER SOUND!
UNMATCHED SIMPLICITY!

Built by the same men who make RCA Photophone equipment used by Hollywood studios and in thousands of top-flight theatres, this Projector offers you exclusive features that put it YEARS AHEAD! In all, it's better 16 ways—yet is priced with the lowest!



BETTER 16 WAYS!

1. Better sound reproduction.
2. Better, more brilliant projection.
3. Better, simpler threading.
4. Better and more efficient cooling.
5. Better reel take-up and rewind.
6. Better equalization.
7. Better operating ease.
8. Better input performance.
9. Better convenience.
10. Better framing.
11. Better tone.
12. Better accessibility.
13. Better versatility.
14. Better lubrication.
15. Better lamp service.
16. Better portability.

SURE—the use of films is a splendid way to increase sales. But you'll do an even better job if your sales story *sings!* And that's where the new RCA 16 mm. Sound Film Projector comes in. It gives films *that* vital spark, fills them with the life and color that rivet attention to your message!

Films literally float through this new Projector. No tugs or jerks mar performance. It makes sales stories *sing* by lending new brilliance to every picture, new fidelity to every sound. An oversize reflector, condenser, and objective lens pep up the picture, provide 10 to 20% greater screen illumination. Film takeup equalizer plus excellent electrodynamic speaker stimulate the sound—it is as clear at low volume as at high!

The unmatched experience of RCA Photophone

engineers is reflected in the design and operating ease of this new Projector. No other unit is as simple. Threading is easy because threading line is cast on projection block. All size films are swiftly rewound by motor. Cleaning and adjusting may be done by anyone.

Besides putting *sing* in your sales story, the RCA 16 mm. Sound Film Projector "goes places" easily. May be carried like a suitcase. And you can use it with microphone or Victrola Attachment. In short, it's better 16 ways—and is amazingly low in price! For full details, mail coupon.

Trademark "Victrola" Reg. U. S. Pat. Off. by RCA Mfg. Co., Inc.

For finer sound system performance—Use RCA Tubes

RCA Victor

Audio Visual Service • Educational Dept., RCA Manufacturing Co., Inc., Camden, N. J.
 A Service of the Radio Corporation of America

Educational Dept. (BS-4)
 RCA Manufacturing Co., Inc.
 Camden, New Jersey.

Please send me complete information concerning the new RCA 16 mm. Sound Film Projector

Name

Company

Address

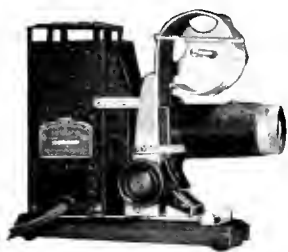
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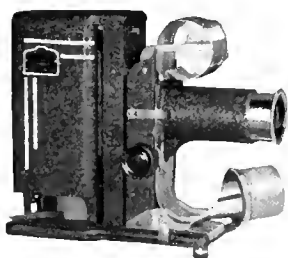
AND PROJECTORS Show Slidefilms Best

Slidefilms, accompanied by sound or shown silently, have dramatic attention-compelling value that straight personal oral selling can never achieve.

For efficient projection of Slidefilms leading users rely on S. V. E. equipment. Made by the originators of the standard Slidefilm Stereopticon, S. V. E. Projectors provide maximum even illumination of the entire screen area, assuring clear, sharply focused pictures. They embody many superior features for the protection of the film including heat ray filters to minimize heat at the aperture. They have been widely used by critical industrial buyers for more than 15 years.



S. V. E. Projector Model Q
100 watts. For contact salesmen and showings to small groups.



SVE PROJECTOR MODEL G
300 Watts for Large Audiences

This powerful Projector for single frame slidefilms provides not only brilliant illumination for presentations in halls, auditoriums and large class rooms, but also utmost convenience. It has as standard equipment the patented S. V. E. Rewind Take-Up which rewinds the film in the proper sequence as it is being shown.

There are S. V. E. Projectors in styles for every requirement from 50-watt units for contact salesmen up to 100, 200 and 300-watt machines for showings to large audiences. Write for interesting folder "How to Show It for More Effective Presentations" and name of nearest producer-dealer.

Address
Dept. 5B.



SOCIETY FOR VISUAL EDUCATION, INC.
100 EAST OHIO STREET CHICAGO · ILLINOIS

PERSONALITIES

♦ The General Broadcasting System, with studios in the Buhl Building, Detroit, announces the acquisition of the Tri-State Motion Picture Company of Cleveland, Ohio, who for more than seven years have been producers of industrial and commercial films.

Donald C. Jones, President of the General Broadcasting System, assumes the office of president and general manager of the new company. In Cleveland, the company will hereafter operate under the name General Broadcasting and Motion Pictures Incorporated.

Associated Adds to Staff

♦ Genaro A. Florez, president of Associated Sales Company, Inc., Detroit, visual training specialists and producers, announces two additions to his staff:

L. S. Bennetts, who for the past eleven years has been connected with the advertising and sales departments of the Michigan Bell Telephone Company at Detroit, has joined Associated Sales Company as account executive and writer. Donald E. McGuiness, for the past five years with the advertising department of the Tractor Division of Allis-Chalmers in Milwaukee, has joined the editorial department of Associated Sales as a writer.

New Electronics Lab

♦ A step of far reaching significance was recently taken by the Bell & Howell Company in the establishment of an Electronics Division of the Company's Engineering Laboratory. With Louis A. McNabb as Director, the new division will be devoted exclusively to design and engineering problems associated with sound phenomena, and will have complete jurisdiction over all B&H research, development, and manufacturing in the field of sound equipment and television. The Electronics Division will also authorize standards for construction and inspection of electronic equipment, and will provide the inspection instruments necessary for the maintenance of these rigid standards.

Wallace A. Moen Moves Up

♦ Assuming his new duties with a wealth of first-hand experience in the visual education field, Wallace A. Moen has been appointed Assistant Manager of the B&H Educational Division. After two years of administrative work and direct connection with visual aids in education, Mr. Moen joined the staff of the Bell & Howell Company.

FILM FORUM

Editor, Business Screen:

♦ I have read with much interest the fourth issue of *Business Screen*.

I say "with interest" because for many months I have been showing motion pictures of the non-theatrical type to meeting groups of our store members. Occasionally a manufacturer will bring his sound machine and run off his picture. But for the majority of the meetings we show films ourselves and I must say that this phase of the meeting has become "the spice of the program!"

While we have no funds at present available for the purchase of a sound projector, we do own the very fine Filmomaster. Our films we secure from the fair list of sources which I have built up and it is with this in mind that I am writing.

I wonder whether you could supply us with another list of manufacturers who have silent as well as sound films available for our use? For aside from the fact that these industrial pictures are of much interest to the men and women of our audiences, I am sure that many manufacturers seek just this type group to whom to show their films.

ORIOLE GROCERY SERVICE, INC.
Aron Levin

Wants Retailing Films

Editor, Business Screen:

♦ We are interested in determining whether or not you know of a non-commercial film, approximately 3,500 feet long, to be used in a merchandising program. By non-commercial we mean something that shows ways of improving the grocer's merchandising methods, stories in connection with promotional interests, etc. This film is to be used in a 16mm Sound Projector.

If you have such a film, or know of one, we should appreciate hearing from you at your earliest convenience.

DUNCAN COFFEE COMPANY
Clay W. Stephenson, Jr.

Scene from "Luluplime at the New York World's Fair," new all-color film of the nationally famous Holland Bulb Industry.



MORE THAN SPECIAL ABILITY

TRADITIONAL Eastman uniformity backs up each film's special ability. That's why cameramen place utmost confidence in the three Eastman negative films — Plus-X, Super-XX, and Background-X. This reliability has made them the raw-film favorites of the industry. Eastman Kodak Co., Rochester, N. Y.

J. E. BRULATOUR, INC., Distributors

Fort Lee

Chicago

Hollywood

PLUS-X

for general studio use

SUPER-XX

for all difficult shots

BACKGROUND-X

for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

NEW EQUIPMENT

NOTES ON RECENT DEVELOPMENTS IN PRODUCTION & PROJECTION

• THE INCREASING demand for color in slidefilm and motion picture production this year brings up an important consideration of the showing problems involved. With the perfection of 16 mm. printing by Technicolor and Kodachrome processes and developments by Cine-color and others in this field, the sponsor must now be assured the maximum illumination in order to assure audiences proper screen quality vital to the enjoyment of these films.

Not only announcements of increased brilliance from existing 750-watt lamps but consideration of the 1200-watt sizes and also of 16 mm. arc projection are of interest in this regard. Particularly before audiences in large rooms under poor lighting conditions the arc projector insures necessary screen brilliance. Choice of proper screens is another factor deserving thought.

Typical Arc Equipment

♦ For utmost illumination of 16 mm. films on large screens, etc., the Ampro Model "AA" 16 mm. Arc Projector is typical of this type. 30 Amp. high intensity arc, automatic carbon feed tri-purpose amplifier, and two speakers are standard equipment. Also in this classification is the Bell & Howell Filmoarc which now produces approximately 1200 lumens as a result of recently increased light output. This equipment comes complete with

The Ampro Model "AA" 16mm Arc Projector for larger audiences



amplifier, rectifier, two magnet dynamic speakers and all connecting cables. The DeVry 16 mm. Arc Projector is another theatrical quality unit in this classification, also sold complete with speaker, amplifier and other accessories. All of these units are priced at approximately \$1,000 to \$1,200 with accessories. 1200-watt lamp projectors range several hundred dollars lower in price.



Victor's new two-in-one speaker case described in the item below

♦ Of interest in the educational and industrial fields are new improvements made by the Victor Animatograph's engineering department. One is Victor's new two-speaker unit in one case under one handle. This eliminates the necessity of carrying two cases in addition to the projector when two speakers are required.

Another development is an increase in the output of the Animatophone amplifiers, of 100% in the Model 10A and 50% in the Model 10B. Both have separate "mike" control built in.

Still another is the adding of even greater film safety to Victor's film protection developments.

Ampro's New York Office

♦ New and spacious quarters at 515 Fifth Avenue in New York City were announced last month by the Ampro Corporation.

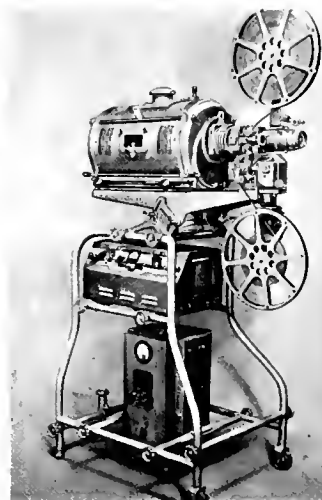
750-Watt Lamp Doubles Light

♦ Owners of 16 mm. Filmsound projectors will be interested in the new 750-watt, 10-hour lamp recently announced by Bell & Howell. It is claimed that by actual test this new unit produces 50% more light than the standard 750-watt, 25-hour lamp.

The Company states that for many months their engineers have

been working with the lamp manufacturer to produce a more brilliant lamp in the standard size, seeking to accomplish this without increasing the wattage over 750, and thus without increasing the heat to the point of possible danger. The result of this research is the new, 750-watt, 10-hour lamp, which, although far greater in brilliance than the standard 750-watt unit, generates little or no additional heat.

Although the minimum life expectancy of the new lamp is but ten hours, it is felt that this reduction is far outweighed in importance by the added brilliancy. B & H states that for projector illumination, the new lamp is excelled in light output only by the 1200-watt, 10-hour lamp in the larger glass envelope, which is used in the Filmo "Auditorium" Projector. Bell & Howell makes it clear, also, that the new lamp does not replace the standard 750-watt, 25-hour lamp, which, it is believed, will continue to be used in the majority of home-owned projectors.



The Bell & Howell Filmoarc features increased screen brilliance

The new lamp is offered as an additional unit for educational and industrial projectionists, to whom lamp brilliance in long throws is of more importance than lamp life. The new lamp will be furnished in the new "black-top" type, recently announced by B & H, which eliminates the use of metal lamp caps. It is, of course, equipped with the well-known B & H pre-focusing and pre-aligning ring on the base, a feature which this company has offered for years, to assure maximum efficiency of each individual lamp.

How to Use Automatic Slidefilm Projection:

♦ With several excellent automatic slidefilm projectors now on the market, advertising display directors and other merchandising executives can add remarkable interest and considerable added selling punch to window displays, outdoor signs and many new exhibit possibilities are opened up. The SVE Automatic unit, the new DeHaven Iconovisor, and the Junior Selectroslide are three varying types available. Here are some uses:

1. WINDOW DISPLAY: show colored or black and white merchandise films in evening hours.
2. COUNTER SALES: stimulate "special" items with "rear-screen" showing of pictures.
3. OUTDOOR EXHIBIT: project films on screen on service station lot, etc., after dark.
4. MOVING SIGN: Use in adapted billboard with rear-



The New DeHaven Iconovisor Automatic Slidefilm Projector

screen unit showing merchandise.

5. PLATFORM LECTURES: lecturer can talk without additional assistance for slides.
6. EXHIBIT BOOTH: shows complete line of merchandise, cutting size of exhibit needed.
7. ANNOUNCEMENTS: can be used in railroad station, other public places, for short ads.
8. SALES PORTFOLIOS: replaces presentation books, charts, for traveling sales promotion uses and product displays, etc.

◆ Recently announced by Spindler & Sauppe, Inc., San Francisco, is the new Junior Selectro-slide for automatic projection of 35 mm. film or glass sides. Sixteen 2" x 2" slides are contained in a revolving drum and projected by automatic control. The equipment is priced at \$135, plus lens. The 35 mm. Hektor f 2.5 projection lens recommended by the manufacturer is priced at \$33.00 (Pictured on Page 24).

1913 DeVry Portable Projector

◆ As early as 1913, Herman A. DeVry had developed a 35 mm. portable "suitcase" projector (see Page 24). Pioneer forerunner of the extensive DeVry theatrical and portable projectors of today, this equipment is still in excellent working order. One of its earliest users was the Ford Motor Company, purchasers of one of these models in 1916!

Ampro's New Catalogue Available

◆ A handsome sixteen-page color catalog of the complete Ampro projection and accessory line is now available to industrial and educational users from the Ampro Corporation, 2339 North Western Avenue, Chicago, or from the Screen Service Bureau of *Business Screen*.

New Vokar Slide Projector

◆ A recent newcomer among slide projectors is the new modern streamlined VOKAR with powerful 300 watt pre-focused lamp, Bausch & Lomb condensers and f3.5 four inch focal length lens.

It has spherical reflector and efficient conversion cooling, with adjustable image tilt and generous ten foot, underwriters approved plug in extension cord. The projector lists at \$9.95. It is designed to take both Bantam size and 35 mm. two inch glass or paper mounted slides. Produced by The Electronic Products Mfg. Corporation of Ann Arbor, Michigan.

PROJECTION SERVICE

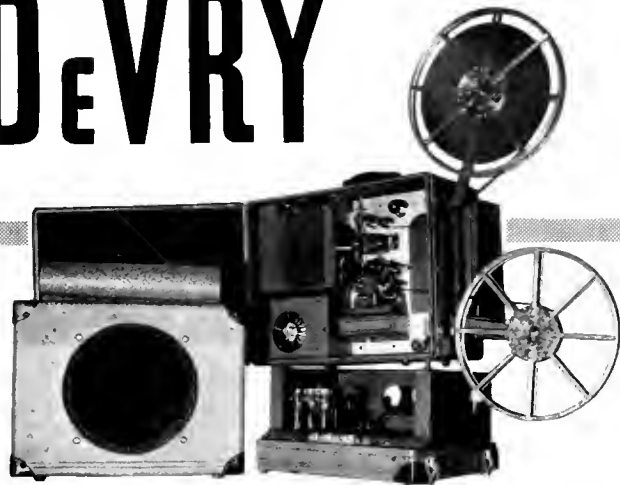
A COMPLETE MOTION PICTURE DISTRIBUTION SERVICE
 In all phases for Theatrical and non-theatrical pictures. The non-theatrical service includes supplying projectors, screens, operators, etc., and transportation.
King Cole's Sound Service, Inc.
 203 East 26th St., N.Y. C. Lexington 2-9850
 Local operating points in upper N. Y.—N. J. and Conn.

◆ A FILM IS NO BETTER THAN THE DISTRIBUTION IT GETS. WE SUPPLY YOU WITH BETTER AUDIENCE, BEST EQUIPMENT, TRAINED OPERATORS AND TRANSPORTATION.
 Write Us For Quotations.
 ★ **WATSON** ★
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◆ **COMPLETE SOUND CAR UNIT** ◆
 With highest class film PROJECTION SERVICE available for intensive campaigning in Penna., Delaware, Maryland, Virginia, and D. C. Also Camera-men to cover special assignments anywhere.
LEWY SOUND AND MOVIE SERVICE
 853 N. EUTAW ST. BALTIMORE, MD.
 ESTABLISHED 1905

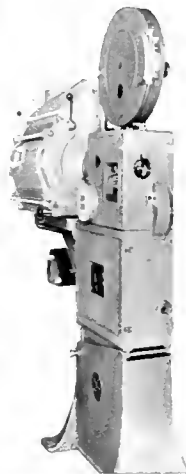
Showmanship demands

DeVRY



Showmen prefer THE DeVRY "INTERPRETER"

THEATRE-QUALITY projection, is the key to effective screen selling. Wherever the audience, whatever its size, Showmanship Demands DeVry. The new DeVry 16mm. "INTERPRETER" Sound Projector is the unit most preferred by experienced showmen. It is the one projector of all 16mm. units that is capable of bringing your sales story to the screen with uninterrupted, flickerless, brilliant pictures accompanied by realistic voice or sound. Since 1913 DeVry has produced 35mm. equipment for theatre installation; is thus ably qualified to produce 16mm. projectors of outstanding theatrical quality.



THE FINEST IN 35MM THEATRE PROJECTION

In the modern auditoriums and conference rooms of America's foremost business concerns as in deluxe entertainment theatres throughout the world, one of the several DeVry 35mm. units: portable, semi-portable or permanent installations are carrying on the 27 year DeVry tradition of superb film showmanship. Showmen know they can count on DeVry Projection — 35mm. or 16mm.

Shown here is the DeVry "Super" 35mm. Sound Theatre Arc Projector . . . The World's Finest.

HERE'S WHY THE "INTERPRETER" IS THE PREFERRED CHOICE

- Low Initial Cost • Portability • Simplicity of Operation • Lasting Dependability • Sparkling Pictures • Faithful Tone Quality • Exclusive Patented Features • Easiest on Film • Trouble Free Mechanism • Built-In Provisions for—Phonograph—Microphone—Additional Amplifier—Sound or Silent Films.

EXPERIENCED SHOWMEN LIKE THESE RELY ON THEIR DeVRY PROJECTORS FOR EFFECTIVE SCREEN SELLING.

- Ford . . . Standard Oil . . . Goodyear . . . Allis-Chalmers . . . Caterpillar Tractor . . . Gouldrich . . . Firestone . . . International Harvester . . . Bell Telephone . . . American Steel & Wire . . . Minneapolis Moline Imp. Co. . . . Cunard . . . Dollar Lines . . . General Electric and many others.



DeVRY CORPORATION
 Factory & Main Office
 1111 ARMITAGE AVENUE
 CHICAGO, ILLINOIS
 NEW YORK HOLLYWOOD

"FROM GROVE TO MARKET"

A two-reel, sound motion picture for the Florida Citrus Commission

THIS film was designed to acquaint dealers with the reasons why Florida citrus fruits come to you juice-laden, tree-fresh, and appetizingly attractive.

No matter what your product, your sales problem or your market, Loucks & Norling always provide the imaginative direction, tomorrow's photographic technique and a fresh script viewpoint.

See the new Chrysler 3-dimensional film in technicolor at the World's Fair. The first time on any screen.

LOUCKS & NORLING STUDIOS

245 West 55th Street

New York

Established in 1925

Enjoy the Lakes

Lake Hamilton

Lake Catherine

AT
HOT SPRINGS
NATIONAL PARK, ARKANSAS

Every glorious recreation is instantly available in Hot Springs! Fishing, boating on Lakes Hamilton and Catherine; horseback riding, hiking, golf, tennis, fish fries and moonlight picnics at Majestic Lodge on Lake Hamilton. All these wonderful activities are quickly reached from Hotel Majestic. Unusually fine accommodations, from single rooms to 2, 3, and 4-room apartments. For health, drink and bathe in the healing waters of the 47 thermal springs. Government supervised bathhouse in hotel.

Rates From \$2. Daily

HOTEL MAJESTIC
APARTMENTS AND BATHS

Write For Free Booklet to
FRANK W. BYRNES
Manager

Direction
Southwest Hotels Inc. Mrs. H. Grody Manning, Chairman - R. E. McEachin, Gen'l. Mgr.

TECHNICAL NEWS

(Continued from preceding page)

Spencer Announces Additions

◆ Additions to its line of moderately priced projectors for 2" x 2" black-and-white or color films have been announced by the SPENCER LENS COMPANY of Buffalo, N. Y.

Known as Model MK Delineascope the group now includes a 100-watt, a 200-watt and a 300-watt instrument. These ratings, however, do not reveal the actual brilliance of projection of which the instruments are capable, due to exceptional optical efficiency, according to the company's statements.

Spencer engineers designed all three models with special provision for protecting the film from damage by heat. In the 100-watt model, the ventilation system is adequate. In the 200-watt model a heat absorbing glass is included, while in the 300-watt instrument a fan cooling attachment is used in addition to assure adequate cooling.



"Behind the Camera", a full-color motion picture of the photographer's art in business has recently been released.

Studio Produces

"Behind the Camera"

◆ *Behind the Camera*, produced by Raphael G. Wolff to promote both Hollywood as a commercial center and his own studio is of interest to film users. It is shot direct on 16mm kodachrome stock. The picture carries through the studios, laboratories, and centers of interest in Hollywood for users of commercial pictures and finally through the studio of Raphael G. Wolff, showing its complete facilities for the production of "stills" of the best quality. The film shows the technician at his work.

Ted H. Doescher of the Chicago Wilding studios is appointed to *Speedway* post.



◆ The appointment of Ted H. Doescher, of the local Chicago staff of Wilding Picture Productions, Inc., to the post of Chief Steward of the Indianapolis 500-mile race was announced this month by the Contest Board of the American Automobile Association. Mr. Doescher is well-known throughout the automotive and advertising field.

New Black-top Lamps

◆ No more need the customary metal lamp-cap be used atop the lamps supplied by the Bell & Howell Company for Filmo Projectors. Instead, these new B&H projection lamps are coated with opaque black at the top of the glass. This black top is said to reduce greatly the light filtering through the top of the lamphouse, and of course it eliminates the necessity of shifting the metal cap from a burned out lamp to a new one.

The black-top lamp will retain the well-known alignment locating ring, which has been a feature of B&H projection lamps for so many years. This ring, which is fitted by a recently perfected precision brazing machine to each individual lamp, is said to absolutely assure correct positioning of the filament.

THIS ADVERTISEMENT

is placed to attract a top notch motion picture scenarist to a leading commercial producer whose business now calls for further expansion.

The man who signs with us must have a thorough knowledge of motion picture technique, a dramatic sense and an understanding of the sales and educational problems faced by those who manufacture and sell merchandise.

The man who signs with us will work with a group of men who have written pictures for the most discriminating list of clients in America. He'll find work of wide variety and interest. He'll enjoy it if he is the right sort of man. He will have a year round job with earnings right in line with his ability to create the best types of commercial sound motion pictures.

Your reply will be treated in strict confidence.

Give full particulars to:

Box 22, Business Screen Magazine
20 North Wacker Drive - Chicago, Ill.

THE NEW FILMS

(Continued from Page 19)

"The Miracle of Milk" is playing in theatres throughout New York State to enthusiastic audiences. A Paramount Production



• WITH THE current volume of motion picture and slidefilm production apparently reaching a new all-time record, new titles are being screened in *Business Screen's* preview theatre almost continuously. *The Face in the Mirror* (Jam Handy), *Refreshment Through the Years* (Coca-Cola), U. S. Tire Dealers Corporation's four-unit show, American Benberg's *Aristocrats of Fashion*, Ethyl Gasoline Corp.'s *Pennywise* are among the "current and choice" productions.

• The success achieved by the Paramount-produced short *The Miracle of Milk* for the New York State Bureau of Milk Publicity, Department of Agriculture and Markets, which has been shown in almost all of the theatres in New York State by this time, is a typical example of high standards of production now being achieved. J. M. Mathes Agency supervised production.

Ethyl's New Motion Picture:

• A romantic comedy, *Pennywise*, is Ethyl's latest promotional venture for dealer and consumer showings nationally. A top-ranking Hollywood cast of players which

includes such stage and screen notables as Donald Cook, Judith Ford, Forrest Orr and Roy Roberts is featured.

Aristocrat of Fashion Shorts:

• American Benberg's Technicolor production (by Roland Reed) is titled *Aristocrats of Fashion*, and the splendid color photography of William Steiner plus the beautiful Powers' models stamps this as one of the finest theatrical shorts ever produced. National distribution by Al Bondy to first-run theatres will undoubtedly be most successful because of the very non-commercial handling of this film subject.

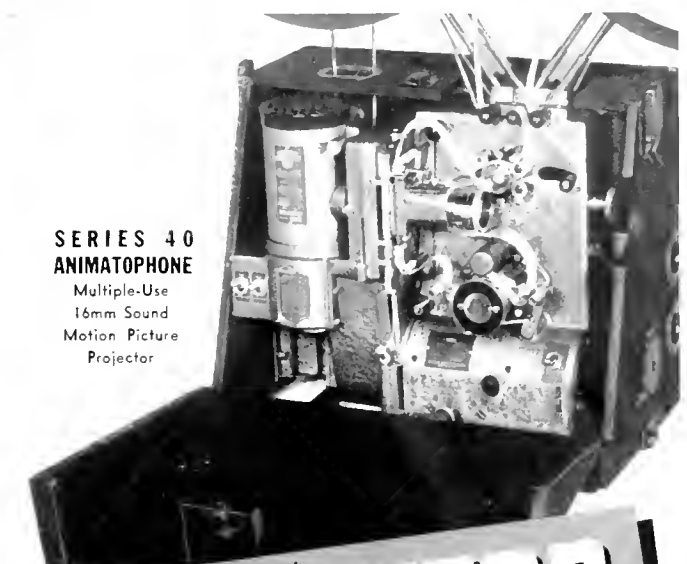
Outstanding Non-Commercial Subjects:

• Not in the realm of commercial films but worthy of considerable interest is the new Look-Ampix production *Lights Out in Europe*, released under the co-sponsorship of Look Magazine and American Pictures, Inc. Produced and directed by Herbert Kline, the graphic realism of this subject makes it extremely worthwhile to film technicians as well as the general public.



"PENNYWISE" is Ethyl Gasoline Corporation's new sound motion picture starring Donald Cook, Judith Ford and Forrest Orr in a sparkling, romantic comedy for general showing nationally to consumer audiences as well as the entire dealer field.

**SERIES 40
ANIMATOPHONE**
Multiple-Use
16mm Sound
Motion Picture
Projector



**ONE VICTOR
Sound Projector**
Solves all these Sales Problems

Sales Managers hail VICTOR'S amazing multiple-use Features

In the home, at the conference table, at sales meetings, at conventions, this one remarkable sound projector provides the perfect medium for putting across your sales story to "3 or 3000". Designed for sales and industrial work, the Series 40 Victor Animatophone offers a flexibility and economy never before attained — projects either silent or sound film.

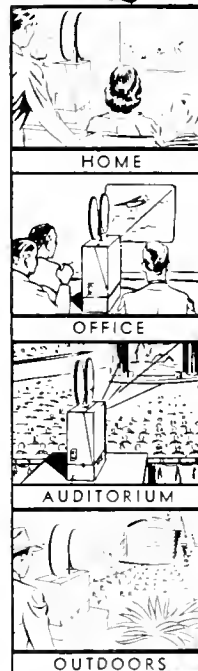
Among its advanced features are: unmatched quality of sound, easy portability and VICTOR'S famous film protection. Priced as low as \$275.00. Matched attachments include Public Address System, Phono Record Turntable, Additional Speakers, Recording Units and Central Radio.

ONLY VICTOR PROVIDES THESE EASY CARRYING CONVENIENCES

All in One Case (2 in 1)— Projector with Sound Equipment and Integral Speaker—practical for all general use.

All in Two Cases (3 in 2)— Sound Projector and TWO 12-inch speakers for large groups—the most any salesman with VICTOR Equipment need carry when additional speakers are required. In any other make of equipment you are annoyed and inconvenienced with carrying 3 cases.

WRITE TODAY for the new VICTOR Catalog and latest tested business applications.



DEPT. E-1
VICTOR ANIMATOGRAPH CORPORATION

DAVENPORT, IOWA, U.S.A.

Distributors Throughout the World!

SCRIPT to SCREEN!

• "The Finnish track stars Paavo Nurmi and Taisto Maki are featured in a short subject filmed in New York."

Motion Picture Herald

• "... prints of the film are now ready for release to the motion picture theatres of the nation ..."

New York Times

• "... booked and played in selected first run theatres in every state in the country."

Variety

• "... prints are circulating and requests are still coming in."

Boxoffice

• "An all time high in speedy distribution and national theatre coverage."

The Film Daily

★ IN TEN DAYS OVER
10,000,000 PEOPLE ACCLAIMED
THE MEMORABLE FILM

"FINLAND FIGHTS"

Produced and Distributed
by

**EMERSON YORKE
STUDIO**

245 West 35th St.
NEW YORK CITY

Telephone:
Circle 6-3688

SLIDEFILM PRODUCERS

QUALITY PRODUCTIONS

BLACK & WHITE & IN COLOR

Division of *PhotoSound*
SARRA, Inc.

WHLtehall 7696 • 16 East Ontario Street • Chicago

For "DRAMATIZED SELLING"

in sound slidefilms or in live talent plays, written and produced to fit your needs . . . wire, phone or write.

PAUL HARRIS PRODUCTIONS

440 So. Dearborn Street
Chicago, Illinois

"FIND OUT ABOUT
CARTOONS
FOR OUR NEXT
SLIDEFILM!"

Write

F. O. ALEXANDER
1089 Drexel Bldg.
Philadelphia, Pa.



DISTRIBUTION WIDENS

(Continued from Camera Eye Page Six)

producer may often be found to be most unwilling to permit the client to decide his ability on a proven record of past success, and on the ability of his creative staff to really deliver the goods when the client pledges his faith by tendering the production order.

Whoever heard of asking four or five contractors to each build foundations so a choice could be made between them?

State of the Industry

♦ In answering the many requests of film sponsors and other friends interested in the progress of this medium for a general statement on the "state of the industry" we modestly advance these conclusions on the two principal phases of the business, namely, production and distribution.

[1] Production advancement has not only moved apace with the latest developments in motion picture and recording technique being offered the entertainment public by Hollywood, it has done wonders in stimulating new developments of its own in photographic methods, laboratory detail, color processes (particularly in reduction printing) and in the improvement of optical work. Specialists, the equal of any in Hollywood, are applying their talents almost exclusively to commercial films. Progress in the commercial field is, of course, directed toward economy as well as perfection, while Hollywood's responsibility, as displayed in such super productions as *Gone With the Wind*, appears to be solely that of box-office appeal.

EXTENSIVE DISTRIBUTION POSSIBLE

[2] Of even greater significance is the rapid spread of distribution facilities. Part of this is a natural result of the ever wider sale of sound projectors throughout the country and the rest may be attributed to the growing recognition on the part of responsible producers of the client's audience problem. The presence of reliable national distribution outlets has also made for greatly increased confidence on the part of the user. Coincidental with the improvement of production technique and the increasing interest of subject matter resulting from better appreciation of the medium's demands on the part of the sponsor is the definite acceptance of good commercial subjects for theatrical showing. Fully two-thirds of the nation's theatres find such films acceptable to their audiences.

WANTED: USED FILM SLIDE PROJECTORS

• A non-profit group showing health film slides to churches, schools, settlement houses, is in need of used film slide projectors, any models or size can be used if reasonably priced. *Visual Education League, 31 East 21st Street, N. Y. C., or Philip E. Cohan, 1812 S. Central Park Ave., Chicago, Ill. Telephone—Rockwell 9198.*

OVER 10,000 SCREENS

Before High-grade

AUDIENCES

Are Ready for Your Films

OUR EXHIBITORS

- Own their own 16mm Sound Projectors
- Have their own competent operator
- Look to us for their film programs

YOU CAN REACH THEM

Through Our COMPLETE SERVICE

- Selective Booking
- Guaranteed Circulation
- Special Promotion
- Advance Notice and Reports

COST from \$1.00 to \$1.50 per showing

MOTION PICTURE BUREAU

OF THE Y. M. C. A.

19 SO. LA SALLE ST. 351 TURK ST.
CHICAGO SAN FRANCISCO
347 MADISON AVE.
NEW YORK



WATER

softened gelatin is easily
damaged . . . it may melt
. . . it may mildew . . .

VAPORATE

makes gelatin insoluble; it can't melt and it can't mildew.

AVOID eye straining punishment from
SCRATCHES, SPOTS and
STAINS. Looking at your pictures should be a pleasure for you and your friends.

- Fraction-of-a-cent-per-foot-cost.
- Nationwide facilities through you dealer.

Better Photo Finishers offer Vaporate protection for still negatives

VAPORATE CO., INC. BELL & HOWELL CO.
130 W. 46th St. 1801 Larchmont
New York Chicago
716 No. La Brea
Hollywood



An ultra-modern
hostelry in the
heart of Chicago

KNOWN
for
GOOD
FOOD

Bismarck
HOTEL *chicago.*

RURAL AUDIENCES AWAIT GOOD FILMS

Business Screen Visits the Peoria Advertising Club

(Continued from Page Six)

film usage as well as production. The world-famous Caterpillar Tractor works has an extensive department as well as a permanent theatre for employee showings; Hiram Walker, Keystone Steel and Wire and many others have and are using both motion pictures and sound slide-films for a variety of tasks. We couldn't have told these experienced sponsors a great deal of news in the brief time allotted to us, but perhaps the film showing and our talk helped those others who may have believed that the medium was the exclusive property of only the largest manufacturers.

PRODUCER IS RURAL SPECIALIST

♦ Peoria is the home of C. L. Venard, specialist in production and distribution of a really unique form of agricultural film productions as well

as other industrial products and distribution. It was Mr Venard's organization which has so successfully produced the I-H and Future Farmers films shown throughout rural America. One of these, *Under the I-H Flag*, has been judged the best of its type by this class of audience and the newest one, *The Green Hand*, is now being widely acclaimed as a significant contribution in the advancement of Southern agriculture through the Future Farmer movement.

OFFERS UNIQUE PRODUCTION THEORY

♦ Venard himself reviews *The Green Hand* with unsparring directness and cites the difficulties encountered in working with an untrained "home talent" cast. But it is the enthusiastic acceptance of this type of picture among the people whom it is intended to influence which is really significant. Such audiences overlook the amateurish performance of the principals and appear to find an immediate sympathetic bond with them in absorbing the social message. That confidence and enthusiasm for the Future Farmer movement is engendered cannot be doubted.

At its premier in Athens, Georgia, earlier this year, *The Green Hand* played to thousands of persons, who poured into the town in busloads, on a rainy Saturday morning, to witness the film. Subsequently shown to rural audiences and agricultural education groups throughout the South, it may be indicative of a means of approaching such audiences through realistic films in matters of public relations and institutional advertising specialty.

RURAL AUDIENCE WELCOME FILMS

♦ Long ago the success of International Harvester's Farm Entertainments and similar rural distribution setups for Deere and Company have shown sponsors the widespread interest of farm audiences. Such dealer showings usually play to packed houses. The work of county agents throughout the country is another powerful factor aiding the sponsor. These men almost universally regard films as a great help in rural education and a great number of them have sponsored showings on their own initiative for a good many years.

THE VENARD ORGANIZATION

•
PRODUCTION

DISTRIBUTION

AND

•
SLIDE FILMS

•
PEORIA, ILLINOIS

EMBLEM OF CONFIDENCE



HEADLINERS in One-Reel MUSICALS

We have just released in 16 MM. sound film a series of 13 musical shorts with well-known entertainers and big name orchestras among which are titles such as International Rhythms, Carnival Show and Maids and Music. Featured in these films are: J. C. Flippen, Jan Peerce, Roy Smeeck and his Aloha Islanders, Gus Van, The Charioteers, Original Dixieland Jazz Band, Dorothy Stone and over 60 other stellar performers.

Our COLOR CARTOONS in 16 MM. sound film are tops! Write for new catalog listing these and 1500 other films.

WALTER O. GUTLOHN, Inc.
35 West 45th Street New York

Specialists in PRODUCTION of MOTION PICTURES

for Industries and Communities. Black and White or Color, Silent or Sound. Cameras, Projectors, etc., for Sale or Rental.

COMPLETE GENERAL SERVICE . . . FILM LIBRARY

PATHESCOPE CO. of the North East, Inc.
438 STUART ST. BOSTON, MASS.

FILM SHIPPING CASES

SAFEGUARD YOUR FILMS

INSIST ON FIBERBILT SHIPPING CASES



PROTECT 16" RECORDS AND FILM WHILE IN TRANSIT

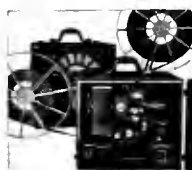
SEE/ ALL-PLAYS/ ALL UNIVERSAL 16 MM SOUND PROJECTOR

HAS EVERYTHING!

- LOW PRICE • FOR SOUND OR SILENT FILMS • FOR PUBLIC ADDRESS OR PHONE • FULL POWER AMPLIFICATION • 12" HEAVY DUTY SPEAKERS • REELS TO 16" • REVERSE ACTION • STILL PICTURE CLUTCH • CENTRAL OILING • PERMANENT CARRYING CASES • LICENSED—WARRANTY

Low in cost, Universal 16MM Sound Projectors offer you all of the important new features. Four models. For all purposes. Simple to operate. Economical to maintain. Licensed. Guaranteed.

UNIVERSAL SOUND PROJECTOR DIV.
19th & Oxford Sts., Phila., Pa.
New York Office—1600 Broadway



MAY 1st — BETWEEN CHICAGO and

NEW ORLEANS—NEW and FINER 1940



DOUGLAS

21-PASSENGER PLANES

With its schedules carefully designed to provide the maximum in frequency and convenience, Chicago & Southern offers you quick access to every important city in the Midwest and South—in the greatest comfort, security and luxury now available in modern transportation. This great new fleet of famous Douglas DC-3's has been made possible by the ever mounting popularity of the services offered by Chicago & Southern. Thousands of travelers have saved time and money flying "The Valley Level Route" on both business and pleasure—thousands more will do so, faster, and in greater comfort, during the years to come.

CHICAGO & SOUTHERN

Air Lines

For Reservations and
Information Call Your
Travel Agent in
Chicago—Portsmouth 9010



STEWARDESS SERVICE ON ALL FLIGHTS

TELEVISION

(Continued from Page 16)

television program of the future; probably of primary value will be a combination of all three. The mobile unit can offer sponsored sports events, man-on-the-street shows, news as it happens, or such featured events as Bob Ripley in a pit full of rattlesnakes. The studio program, as the foundation, really, of the whole schedule, will present musical shows and plays. Motion picture television has as much to offer as the other two tools; its possibilities include use as transcriptions are used today, quarter-hour cliffhangers, minute commercials, and also such other uses as daily news reels and retecasts of sports events at more advantageous hours.

N.B.C.'s television production department has found that the tempo of the radio show or of the commercial film is far too slow for the television program. For commercial application it will not be enough to give the advertising spiel through an announcer, it must be illustrated and dramatized, and yet, not in the manner of the commercial film; the tempo of motion picture technique must be stepped up for there is far too much distraction in the home as compared to the darkened theatre and every precaution must be taken to hold the viewers attention lest, in a moment's inattention, he be lost entirely. At the present time commercial movies for television on N.B.C. must not have too blatant an advertising message. Under the present policy of the company—not paying for pictures nor charging for showing them—educational or entertainment qualifications are a prime requisite. That these qualifications will relax whenever television begins sponsored operation on a permanent basis to permit a more pointed message to be transmitted seems very likely. "Family" type pictures seem to have had the best response so far, probably because of the fact that these films go into the homes of the audience, which fact need not be considered so much for theatrical showings.



Dowling & Brownell produced film "Helpful Henry" is telecast by Don Lee Station to West Coast audiences.

Television does not offer a very wide audience at the present time. As the audience begins to grow, however, there will be available to the commercial film sponsor one of the best media for the presentation of institutional and advertising messages: television of commercial films. Undoubtedly, after the first period of transition and growth of the audience, films will be made for the prime purpose of use by the television stations; until that time television must remain a secondary consideration for the film advertiser, but decidedly worth watching. A knowledge of advertising film production and use is an obvious advantage.

Pacific Coast Telecasts:

- ♦ Frequent showing of industrial films by the Don Lee television station has included selected General Motors films.
- ♦ Other typical industrial films transmitted recently by the use of 16 millimeter sound prints are: *Helpful Henry*, a comedy from International Harvester Company, *Hawaiian Harvest*, a thirty minute educational film from the California and Hawaiian Sugar Refining Corporation, and *Trees and Men*, a forty minute picture from the Weyerhaeuser Timber Company, these being pictures produced by Dowling and Brownell of Hollywood. Approximately 300 television sets are in use in the thirty mile radius of territory now being reached from the Don Lee Los Angeles station.



Typical motion picture production scene at the huge Eastern Service Studios in Long Island City with the recent, interesting Masland Company film in the making.



(Above) The permanent theatre of the Chicago Lighting Institute is typical of meeting rooms at 20 North Wacker.



Here Studio A on the 12nd Floor at Twenty North Wacker Drive is shown. One of Chicago's finest modern studios.



Ideal for smaller gatherings, film previews or other advertising and sales functions is the Studio B theatre.

MODERN SALESMANSHIP *Demands* SHOWMANSHIP

• As office headquarters for many of America's foremost national business organizations, Twenty North Wacker Drive has long been recognized as a distinguished business address where efficiency and convenience are paramount. But modern business today demands more than just office space and local transportation; today's needs include customer facilities, frequently-needed space for sales gatherings, conference rooms and many other social and business requirements. In its luxurious Club Floors and many types of theatres and meeting rooms, this 12-story tower possesses real and unique advantages worth every executive's inquiry.

THE LIGHTING INSTITUTE THEATRE: typical of small theatres available to residents at Twenty North Wacker Drive is the modern theatre of the famed Chicago Lighting Institute. Here permanent theatre seats, indirect illumination and other facilities furnish an ideal setting for business and advertising gatherings.

STUDIO A: another of the ideal locations for sales meetings or other business functions is the beautiful and acoustically-perfect studio on the forty-second floor.

STUDIO B: among smaller meeting and conference rooms is this sound-proofed studio room also on the forty-second floor. Here film previews, radio recording and other modern business activities are conducted by residents.

ADDRESS ALL INQUIRIES TO
THE OFFICE OF THE PRESIDENT
MR. JAMES C. THOMPSON

IN THIS SPACE NEXT MONTH:

♦ Visit another of the many fascinating floors at Twenty North Wacker. The luxurious Club Floors together with their private dining rooms and lounges will be next in this series of visits to Twenty North Wacker Drive.



AT THE CENTER OF CHICAGO BUSINESS • THE CIVIC OPERA BUILDING
20 NORTH WACKER DRIVE

Jamison Handy presents

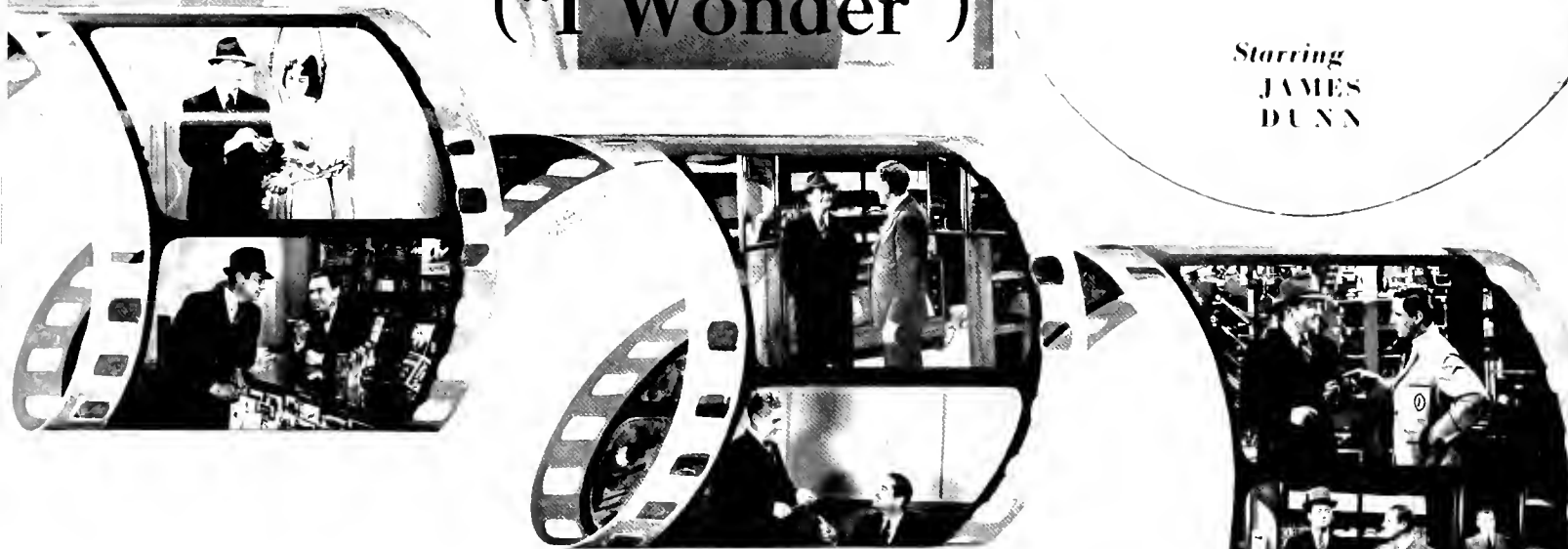
"The Face

in the

MIRROR"

("I Wonder")

Starring
JAMES
DUNN



Now available for all sales meetings and all store meetings

In the perilous business of selling, the mistakes made by most sales people are due to their inability to see themselves as others see them. Once the salesman appreciates his mistakes, he is on the road to improvement and more sales.

Such is the thinking behind the new Jam Handy special, "The Face in the Mirror". Both the good and bad things which salesmen

do are dramatized vividly. The way to better selling methods is clearly described. This sparkling new talking picture is now available for sales meetings, large and small.

Every salesman should be afforded the opportunity to see his own "Face in the Mirror". Address any of the Jam Handy service offices listed below.

There is nothing wrong with American Business that Better Salesmanship can't cure

Be sure your Salesmen see this inspiring new talking picture!

The JAM HANDY Organization

Sales Meetings • Slidefilms • Talking Pictures • Convention Playlets

★ New York

★ Hollywood

★ Chicago

★ Detroit

★ Dayton

★ Boston

★ Wilmington

★ Cincinnati

15 West 84th Street
Yonkers, N.Y. 10463

7046 Hollywood Boulevard
Hollywood, California 90028

230 N. Michigan Boulevard
Chicago, Illinois 60610

2300 East Grand Boulevard
Detroit, Michigan 48226

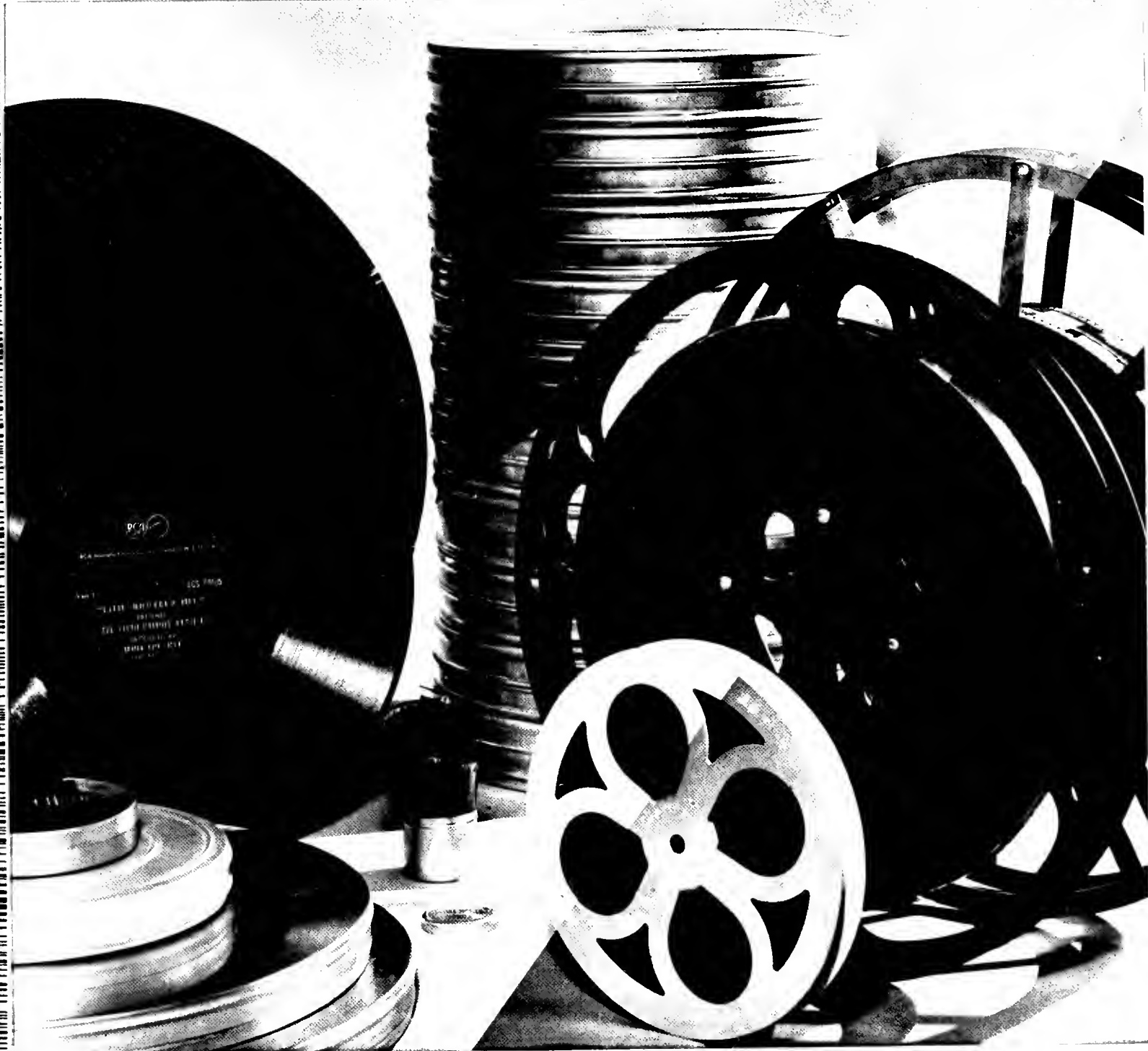
712 Mutual Home Building
Dayton, Ohio 45402

254 Park Square Building
Boston, Massachusetts 02108

622 Shipley Street
Wilmington, Delaware 19801

921 Union Trust Building
Cincinnati, Ohio 45222

BUSINESS WEEKLY



**IN THIS ISSUE: SCREEN ADVERTISING IN 1940
CARTOON ANIMATION; HEALTH EDUCATION & FILMS**

BU



HOW LONG IS A MINUTE?

● One ... two ... (He lives a lifetime in that mad plunge earthward) ... nine ... ten*—then a puff of white in the sky happily checks his rapid descent ...

Such experiences prove it's not the orbit of the second hand that measures the length of a minute, but rather it's the intensity of interest or excitement contained therein.

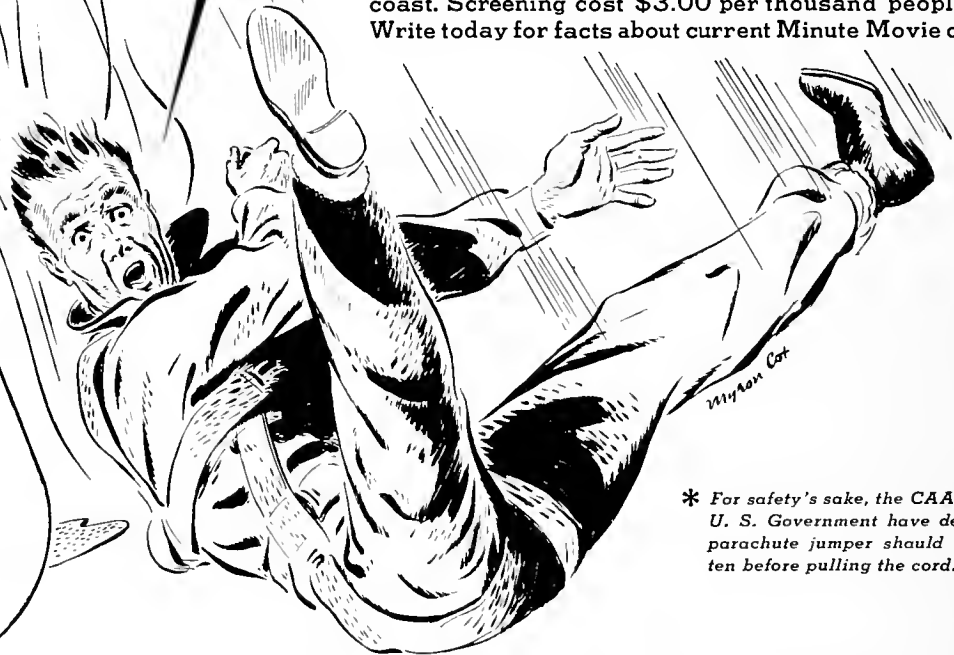
So we say to advertisers and agencies just this: Take one minute. By means of motion pictures fill it with Sight, Action, Color and Sound. This Minute Movie Minute is a Big Minute—big enough to demonstrate and describe your product story, big enough to create a more lasting impression because it reaches your prospects through eye and ear simultaneously.

We'll help you work out production details for your Minute Movies and book them *as part of the regular performance* in as many as desired of 8800 theaters, located from coast to coast. Screening cost \$3.00 per thousand people reached. Write today for facts about current Minute Movie campaigns.

NATIONAL
SALES
REPRESENTATIVES

MACY & KLANER
Wrigley Bldg. • Chicago, Ill.

JAM HANDY
THEATER SERVICE, Inc.
19 W. 44th St.
New York, N. Y.
General Motors Bldg.
Detroit, Mich.



* For safety's sake, the CAA and the U. S. Government have decreed a parachute jumper should count to ten before pulling the cord.

GENERAL SCREEN ADVERTISING, INC.

WRIGLEY BUILDING • CHICAGO, ILLINOIS



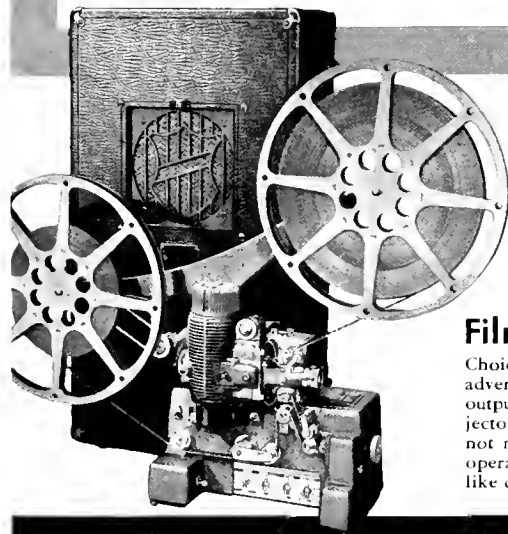


No More Damaged Film!

MARK UP another bull's-eye for Bell & Howell engineering! The last possibility for your valuable business films to be torn by the sprocket has been eliminated. Instead of adding annoying gadgets in an attempt to protect film after it has jumped the sprocket due to incorrect threading or because of previously damaged film perforations, Bell & Howell engineers have gone straight to the *cause* of most film damage and eliminated it once and for all. That is exactly what the new Safe-lock Sprocket does. *It prevents film from being incorrectly threaded. It is an exceedingly simple device—easy to use.* To thread the film, the operator simply places the film approximately in place, flips the *Safe-lock* guard, and presto—the film is *automatically, perfectly, and safely* placed on the sprocket and *locked there*. It can't jump off and tear itself on sprocket teeth.

FILMOSOUNDS ALSO EQUIPPED WITH NEW CONSTANT-TENSION TAKE-UP

The new B&H self-compensating constant-tension take-up is another improvement now incorporated in all Filmosound Projectors—another simple but effective device that eliminates take-up troubles at their source. Constant-tension take-up *automatically maintains the proper pull* regardless of the size of the reel—regardless of the amount of film on it. The entire length of film—long or short—is taken up *smoothly and evenly*.



Filmosound "Commercial"

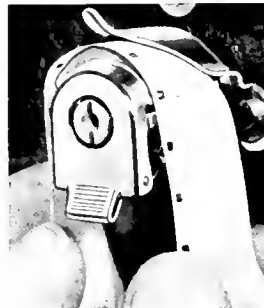
Choice of most firms which use sound movies for advertising and sales promotion. Provides sound output double that of other similarly priced projectors, and is simplified by the omission of features not needed for commercial use. Can be put into operation in less than three minutes. Gives theater-like clarity of both sound and picture.

PRECISION-MADE BY

BELL & HOWELL

**INCORRECT THREADING
OF FILM IS POSITIVELY
Prevented BY NEW
B & H SAFE-LOCK SPROCKET**

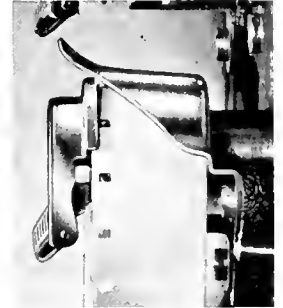
SEE HOW EASY IT IS . . .



Place film approximately in place on the new Safe-lock Sprocket.



Flip guard against film, and film drops into place and is engaged by sprocket teeth.



Release guard. Film is securely locked in place. It cannot jump off sprocket—cannot tear itself.

Filmosound
PROJECTORS

**BETTER Equipment . . . for
Professional-quality Pictures
. . . for GREATER SALES!**

Undisputedly first choice among the nation's most experienced users of motion pictures for advertising and sales promotion, Filmosound Projectors now eliminate the cause of damaged film and embarrassing interruptions, make operation

even simpler. For maximum results, it is Filmosound Projectors—now even more than ever before. Precision-built by the makers of Hollywood's professional movie equipment—Bell & Howell Co., Chicago; New York; Hollywood; London. *Est. 1907.*

**MAY WE SEND YOU THIS BOOK
WITH OUR COMPLIMENTS?**

Mail Coupon for "Showmanship"

BELL & HOWELL COMPANY
1808 Larchmont Avenue, Chicago, Ill.
 Send 36-page, illustrated booklet:
Showmanship, Today's Formula for Selling.
 Send details on Filmosound "Commercial."

Name..... Title.....

Company.....

Address.....

City..... State.....

BS No. 4-10

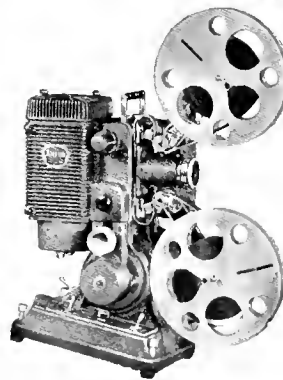
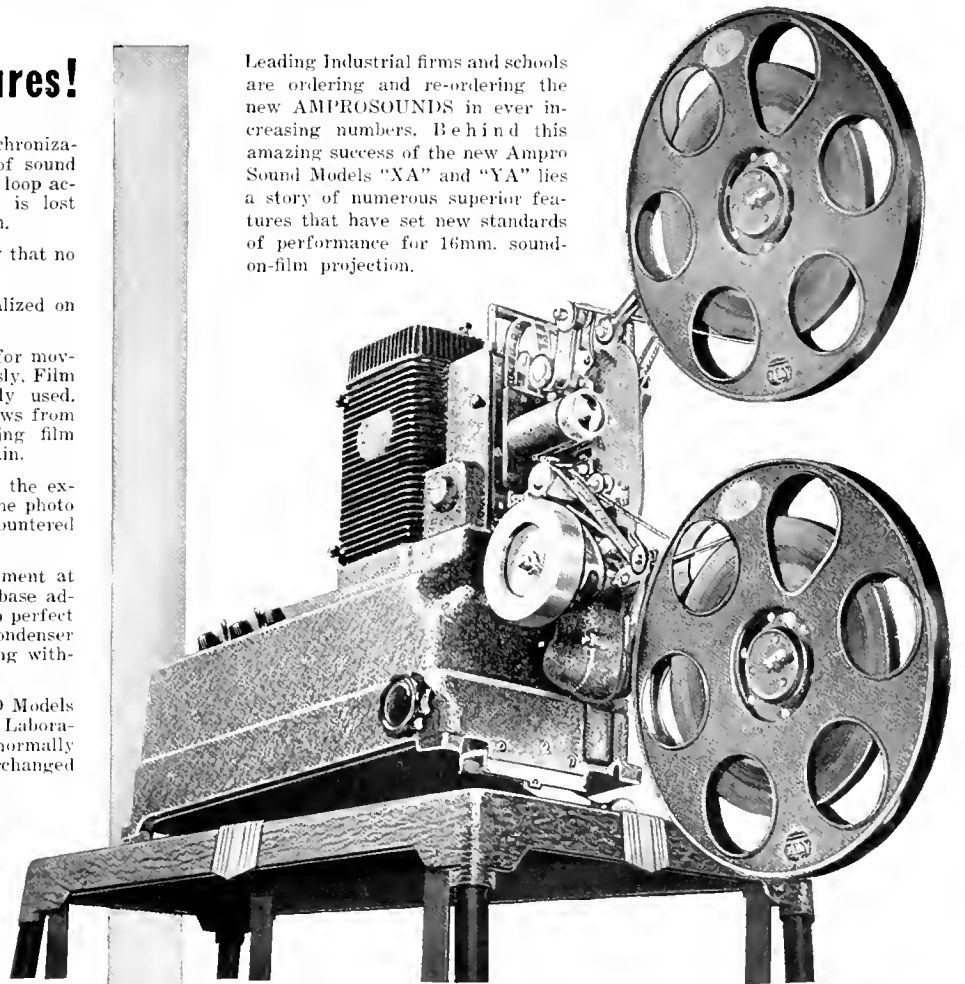


Why this Sound Projector is a Sensational Success

Check these AMPRO features!

- **NEW sound loop synchronizer**—Permits perfect synchronization of picture and sound by the exact forming of sound loop. Guesswork is eliminated. Re-setting of sound loop accomplished without stopping projector when loop is lost through faulty film and without damage to the film.
- **EXTREME quietness of operation**—Runs so silently that no "blimp" or covering case is required.
- **EASE of operation**—All operating controls centralized on one illuminated panel.
- **MAXIMUM film protection**—A triple claw is used for moving film, engaging three sprocket holes simultaneously. Film with two adjacent torn holes can be successfully used. Ampro patented "kick-back" movement lifts the claws from the sprocket holes before withdrawing, eliminating film wear. Take-up compensator prevents starting strain.
- **IMPROVED sound optical system**—The light from the exciter lamp is projected directly and optically onto the photo cell without the losses or distortions normally encountered when mirror, prism, or mechanical slit is used.
- **IMPROVED light optical system**—In perfect alignment at all times, pre-set by the factory. Projection lamp base adjustable so that filament can be moved manually into perfect alignment with optical system. The Reflector and Condenser lenses are mounted on front cover for quick cleaning without the necessity of using tools.
- **1000 WATT Illumination provided**—AMPROSOUND Models "XA" and "YA" are approved by the underwriter's Laboratories for 1000 Watt lamps. A 750 Watt Lamp is normally furnished as standard equipment but can be interchanged with 1000 Watt Lamps.
- **PERMANENTLY attached reel arms**—for Quick-Set-Up—Reel arms are permanently attached; merely swivel into position for instant use. Accompanying belts, always attached, swing directly into position.
- **SMOOTH sound**—Entirely free from waver and distortion due to its finely balanced flywheel, mounted on airplane type grease sealed ball bearings, and Ampro's patented film guides. Curved film guides placed before and after the sound drum and sound spocket prevent the film from flapping.
- **IMPROVED sound drum and filter**—Mounted on precision ball bearings, the rotating type of sound drum avoids sliding action between the drum and film—prolong film life and maintains high quality sound. Curved film guides before and after sound drum eliminates weaving and "Belt action."
- **SIMPLIFIED threading**—Same as threading silent projector, with exception that film also loops around sound drum, eliminating looping film over a third sprocket. Film guides assure correct, easy threading.
- **FAST Automatic rewind**—400 ft. reel rewinds in 35 seconds—1600 ft. reel in 75 seconds without damage to the film. *No transferring of reels or belts.*
- **USES Standard lamps**—Standard prefocused lamps, up to 1000 Watts. "Special" high priced lamps not required.

Leading Industrial firms and schools are ordering and re-ordering the new AMPROSOUNDS in ever increasing numbers. Behind this amazing success of the new Ampro Sound Models "XA" and "YA" lies a story of numerous superior features that have set new standards of performance for 16mm. sound-on-film projection.



Also a Complete Line of Precision Silent Projectors

Ampro Silent Projectors have been long famous for their brilliant illumination and ease of operation. They are today approved equipment in thousands of schools, colleges and homes all over the world. Among people who know 16mm. projectors—Ampro is recognized as the standard of quality. Send coupon today for catalog giving full particulars including the complete Ampro line.

Please send me the new 1940 Ampro Catalog. I am particularly interested in:

- New Amprosound Models "XA" and "YA"
 Ampro 16mm. Silent and Convertible to Sound Projectors.
 Ampro Tri-Purpose Public Address System.

Name _____

Address _____

City _____

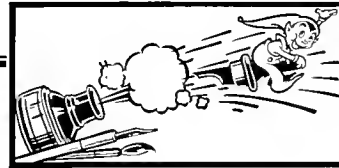
State _____

BS-610

AMPRO

PRECISION CINE EQUIPMENT
 2839 N. WESTERN AVENUE
 CHICAGO, ILLINOIS

The Simple Secret of Success in Cartoon Animation... "IDEAS—WELL EXECUTED"



PROOF

If you want proof that Caravel
Plans get results, check with

American Can Company
American Machine and Metals, Inc.
The Bates Manufacturing Company
Wallace Barnes Company
Black & Decker Manufacturing Company
Cadillac Motors
Calco Chemical Company, Inc.
S. H. Camp & Company
Cluett, Peabody & Company, Inc.
Congoleum-Nairn, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Socony-Vacuum Oil Company, Inc.
Swilt & Company
Talon, Inc.
The Texas Company

OR ANY OTHER CARAVEL CLIENT



IN PRODUCING successful screen advertisements—as indeed in producing successful business films of whatever sort—there is no escaping the time-old formula, "Ideas—Well Executed."

Evidence of Caravel's skill in developing money-making ideas may be witnessed in its new series of Technicolor Minute Movies featuring on behalf of the Pepsi-Cola Company the miraculous deeds of its two policemen, Pepsi and Pete. Cartoon drawings, animation, Technicolor photography, optical effects and musical scoring entirely by Caravel—in Caravel's own studios.

Ability to produce films of high technical excellence is important. But even more important is the skill which goes into the preliminary planning.

As a result of wide experience in creating sales promotion programs of many different types, Caravel is especially equipped to advise with you in the profitable use of business films. For the coaching of a far-flung sales or dealer organization... for the spurring of indifferent middlemen... for the educating of buyers with respect to points of quality or manufacturing techniques... for the creating of improved relations between management and labor... for the stimulation of consumer buying...

A Caravel Plan is more than a motion picture or a slide film; it is a completely rounded program which directly leads to increased sales. Ask our clients.

CARAVEL FILMS

INCORPORATED

New York • 730 Fifth Avenue • Tel. Circle 7-6112



CARTOON FILMS, LTD.

COMMERCIAL ANIMATED CARTOONS RECENTLY COMPLETED IN OUR STUDIOS
FOR THEATRICAL DISTRIBUTION

COMPANY	PRODUCT	TITLE
SHELL OIL COMPANY, INC.	GOLDEN SHELL MOTOR OIL	"Squirt In Time" "Cops and Robbers" "Piston Rodeo" "Time Counts" "Cross Country Run" "Endurance Relay"
W. K. KELLOGG COMPANY	RICE KRISPIES	"The Pantry Purge" "Breakfast Pals" "Breakfast Harmony" "Sinking, Sinking, Sunk"
LEVER BROTHERS	RINSO	"Let's Come Clean" "Grime Does Not Pay" "Foiled Again" "Meet The Champ"
KRAFT CHEESE COMPANY	MALTED MILK	"Week-End Par" "Does The Shoe Fit" "Energy Up-Batter Up" "Milk With Oomph"
MILLER'S MUTUAL FLOUR ASSOCIATION	FLOUR	"He's Champion"
WESTINGHOUSE ELECTRIC & MFG. CO.	WESTINGHOUSE MINUTE MOVIES	(Animated Portions)
FORD MOTOR CO. (Non-Theatrical)	PARTS	"Keep This Under Your Hood"

YOU ARE CORDIALLY INVITED TO VIEW OUR RECENT PRODUCTIONS IN THIS SUCCESSFUL ADVERTISING MEDIUM

NEW YORK - 30 ROCKEFELLER PLAZA

STUDIO - BEVERLY HILLS, CALIFORNIA

THEATRE DISTRIBUTION

Results of recent distribution surveys are available to clients and distribution can be effected through our facilities or those of other existing placement companies.

• THERE IS JUSTIFIABLE PRIDE in the news of recent production activities in this industry. The only original developments within recent years in the art of the motion picture as well as in still projection have come out of this commercial field.

With the tremendous need of Hollywood for new forms of entertainment and audience attractions to support the entertainment industry's two billion dollar investment in theatres, it might be logically felt that inventive genius would be well served in this field. Instead it has remained to commercial producers to present the first all-Technicolor three-dimensional films and to screen for the public such outstanding reels as Audio's *Symphony in F* (Ford) and such fine business documentaries as the Handy-produced *Refreshment Through the Years* (Coca-Cola) and the many new Wilding productions now being screened throughout the country.

A New Medium?

♦ News that continuous motion picture projectors may soon be placed in taverns and other public places either for coin machine or advertising use has come to us from Hollywood, Chicago and New York sponsors. This new equipment is being promoted actively by at least one very prominent national manufacturer with adequate service facilities and by several others.

To all of them we offer this word of advice: put the machines into operation for a reasonable trial period and prove public acceptance before you seek an audience with the advertiser.

Producing "Symphony in F"

♦ One of the really illuminating documents of the industry came to us the other day in this letter from A. J. Wilson of Audio Productions executive staff, telling about the painstaking detail and downright hard work experienced in the production these past months of the new Ford sound movie for New York World's Fair showing this

This Month: Screen advertising passes in review, read about this much discussed medium on pages 15-21



C A M E R A • E Y E

NEWS AND COMMENT OF THE INDUSTRY

year. If you think the producer's lot is an easy one, read on:

"In 1931 Audio produced *Rhapsody in Steel* for the Ford Motor Company. That picture was extremely successful at the Century

of Progress in Chicago in 1931 and we are hoping that *Symphony in F* will be even better. Mr. Edwin E. Ludig who composed the score for *Rhapsody in Steel* also composed the score for *Symphony*

in F. Mr. Ludig's choice of the title, *Symphony in F*, suggests the manner in which he treated his score. The key of F, a particularly joyful and melodic one, is used to create the theme passage upon which the symphony is built. This theme recurs in the score with variations and movements branching off as the picturization moves into many fields. But each time the "Theme in F" is heard, we always find ourselves observing on the screen the Ford idea as the constructive and impelling force towards progress and prosperity.

"On the production side, we used two complete Technicolor crews for a period of two months. Part of this was due to the fact that the picture contains a considerable amount of stop motion photography. As you know, stop motion photography is produced by photographing one frame at a time and moving various parts and objects just enough so that when the picture is projected at the rate of twenty-four frames per second, the

(Please turn to Page 31)

B U S I N E S S S C R E E N

VOLUME TWO • 1940 • NUMBER SIX

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• Business Screen Magazine, issued by Business Screen Magazines, Inc., 20 North Wacker Drive, Chicago, on June 15, 1940. Editor, G. H. Collins, Jr.; Associate, R. C. Danielson; Robert Seymour, Jr. New York office: Chania Buhling, Phone Murray Hill 4-1054. Acceptance under the Act of June 5, 1931, authorized February 26, 1939. Issued 8 times annually plus 4 special numbers (not circulated in the business field). Subscription \$2.00 for 8 numbers. Foreign: \$3.00, 50c the copy. Publishers are not responsible for the return of unsolicited m.s. unless accompanied by stamped, self-addressed envelope. Entire contents Copyright, 1940, by Business Screen Magazines, Inc. Trademark Reg. U. S. Patent Office. Application for entry as second-class matter is pending.

The production story of the new Ford sponsored World's Fair film "Symphony in F" told in this issue on page 31

Coca-Cola's "Refreshment Through the Years" is reviewed on page 13 of this issue; others on page 31

DuPont (Finishes Division) is the sponsor of another recent picture which is discussed on page 31, too



**"FOR THE MOVIES AND SLIDEFILMS WE PRODUCE
WE RECOMMEND**



(Reg. U. S. Pat. Off.)

THE SCREEN OF KNOWN SUPERIORITY"



Scene from the talking slidefilm *After the Sale Is Over* produced recently by Brobuck, Inc., for the Central Service Division of the Chrysler Corporation. It is shown here on the Da-Lite Challenger Screen—the only screen with square tubing in the tripod and extension support to hold the case aligned. 12 sizes from 30x40 in. to 70x94 in. inclusive, from \$12.50 up. Prices slightly higher on Pacific Coast.

George Brosch
PRESIDENT

BROBUCK
INCORPORATED
Specialized Presentations
15 EAST BETHUNE AVENUE • DETROIT • MICHIGAN

"We feel that a sponsor who spends thousands of dollars for a movie or slide-film doesn't want its effectiveness impaired by poor screening. If he gets poor screening, it will invariably be attributed to our photography, or camera work. So we have found it good business to recommend only a screen of known superiority.

The simple, sturdy construction of Da-Lite screens insures freedom from grief because they stand up under constant handling, transporting, and use, particularly by salesmen.

"Our nine salesmen carry Da-Lite screens and use them in their daily work; yet, we never have had to replace or repair one, or even experienced any grief. Also, of the hundreds of Da-Lite screens we have sold to our clients, we have never heard of or received a complaint. Obviously, we will continue to prefer and recommend only Da-Lite screens."

BROBUCK, Inc.
George Brosch, *President*

This statement by Mr. Brosch is typical of many enthusiastic reports from users of Da-Lite Screens. It indicates the superior projection and more dependable service which you also can obtain with Da-Lite equipment. There are surfaces, styles and sizes to meet every requirement. Send the coupon now for the 48-page Da-Lite Screen data book.

**OTHER RECENT BROBUCK PRODUCTIONS
ALSO SHOWN ON DA-LITE SCREENS:**

- *"Building a Bigger Business for Greater Profits"*
—for The Firestone Tire and Rubber Co.
- *"Sales Managing Your Sales Force"*
—for the Oldsmobile Div. of General Motors Sales Corp.
- *"We've Found a Better Way"*
—for the Kelvinator Division of Nash-Kelvinator Corp.
- *"A Loan Well Made Is a Loan Half Collected"*
—for Household Finance Corp.
- *"Happy Heat"*
—for Helen Heater Div. of General Motors Sales Corp.

FREE DATA BOOK

Mail Coupon Today!

DA-LITE SCREEN COMPANY, Inc.
Dept. 6-B 2723 N. Crawford, Chicago, Ill.
Send your 48-page screen data book
without cost or obligation.

Name.....

Firm Name.....

Address.....

DA-LITE SCREENS

*-First Choice of Leading Producers, Distributors
and Users of Business Films*

MANAGEMENT

determines the success of a nation-wide Manufacturer-Dealer Cooperative Movie Program

Here at UNITED for more than seven years we have been successfully managing dealer cooperative movie programs for manufacturers. If you are considering such a program, it will pay you to come where they know how . . . where they have been doing it for years.

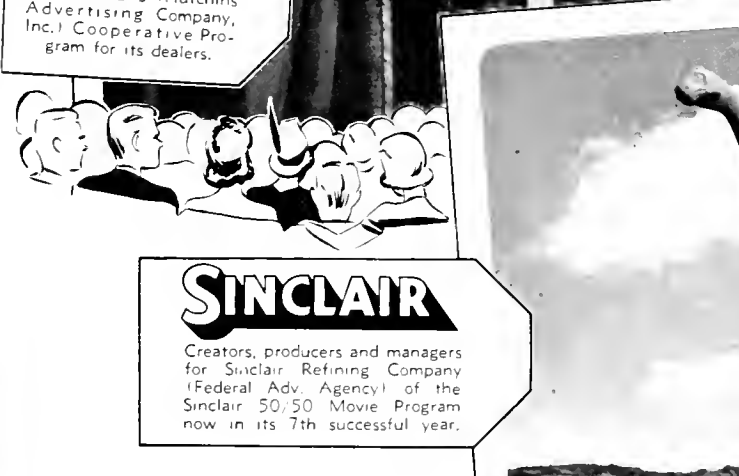
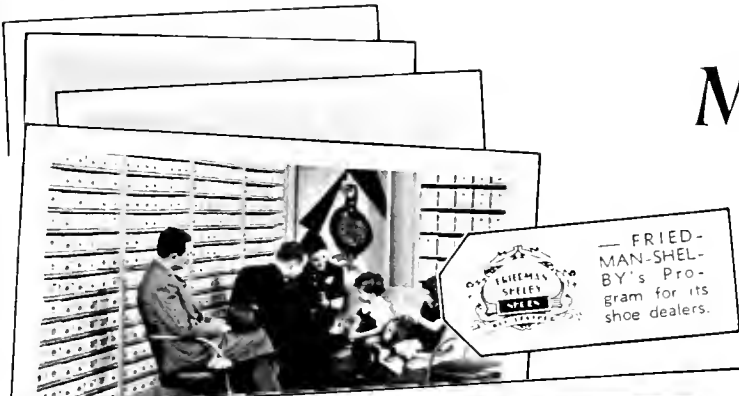
UNITED handles your program from script to screen . . . Merchandises your program to your dealer organization through the services of the Association of Advertising Film Companies . . . Several hundred field salesmen to sell the program to your dealers under your own policies . . . Almost 11,000 theatres in the United States under regular contract and available to your dealers for the screening of your films.

For consultation, suggestions, and full details

**UNITED FILM AD
SERVICE, INC.**
CREATORS-PRODUCERS-MANAGERS
Kansas City, Mo.

*Member of Association
of Advertising
Film Companies.*

*Distributor for Gen-
eral Screen Advertis-
ing, Inc., Chicago, and
Screen Broadcast Cor-
poration, New York.*



May 30, 1940

• LAST SUNDAY, I went out to Flushing Meadows to see what changes had taken place in Mr. Gibson's Fair of 1940. For the past weeks it had appeared that Mr. Lupe Phynius was settling down to the status of a permanent exhibit. In view of this constant inclement weather, however, it would seem that the attendance has not been too bad; to date (17th day), the attendance has been over 1,300,000; last year at this time it was 1,600,000. With brighter weather admissions should pick up considerably in the next month.

The Chrysler Theatre was the first stop on my tour. They have the much heralded new Stereoscopic Technicolor film depicting the building of a Plymouth in stop-motion. Aptly titled, *New Dimensions*, it is a worthy successor to last year's smash hit, in fact, it was one of the very few places in the Fair Grounds on this drizzly day where I saw anyone waiting in line. The new Chrysler picture is pretty much the same as last year's attraction except that it is in color. You still hear the howls of delight when a cam shaft seems to hit you in the eye.

Across the street, the Ford exhibit has a new theatre featuring a ballet, a clever fashion show, and the beautiful new Technicolor movie, *Symphony in F*. The Ford Exhibit seemed to lack an entertainment quality last year, that one quality which prevents Elmer from wandering through an exhibit in five minutes flat. The new theatre should solve the problem; the motion picture seems to tie-up the message of the whole exhibit into a concrete theme. I know that in my case it had that effect: I went back to see some of the other features of the exhibit that I had hurried over before.

There was a rumor several weeks ago that both Westinghouse and DuPont would be represented with films this year. I found none at either place. Two of the guides at the Westinghouse Exhibit told me that there just was not enough room for a film theatre. I should think an ideal place would be the little theatre where the Battle of Housewives takes place. The film might

EDITOR'S NOTE: Since the above was written, word has reached the editorial offices of *Business Screen* that specially prepared animated subjects based on the Westinghouse ultra-violet lamp are ready for showing at the Company's New York Fair exhibit. A review of these will be contained in our forthcoming Fair Survey pages.

WORLD'S FAIR LETTER

This year's edition of the New York World's Fair presents another outstanding illustration of the wide and varied uses for the business film. Here Business Screen's Eastern editor tells about them.

be shown between each demonstration. DuPont guides told me that there had been some talk of using a movie in the hall at the end of the circular chemistry exhibit, but that is just a rumor.

Petroleum is back again with another puppet picture. It seemed but little different from the 1939 film.

Men Make Steel is being shown in a small theatre on the second floor of the U. S. Steel Exhibit. This Technicolor picture is well known

and needs no additional praise. I did think, however, that a newer print might have been used. At the showing I witnessed, the film was badly scratched.

Coca-Cola has taken over an entire building this year and is showing *Refreshment Through the Years*, the new Technicolor film which shows the part Coca-Cola plays in American Industry. I thought it was a fine clean-cut presentation. Continuous showings might be a



Exterior and interior views of the U. S. Steel exhibit and theatre.

Steel's New York Fair Theatre

♦ An air-conditioned moving picture theatre has been added to the United States Steel Subsidiaries Exhibit at the New York World's Fair in order to make possible the presentation of the technicolor movie, *Men Make Steel*.

Men Make Steel was filmed by a Hollywood crew. The equipment, direction and technique are the same as are used in making a Hollywood feature production. The actors, however, are the men who make steel and the scenes are scenes of actual operations photographed at the ore mines and inside the great mills where steel is made and rolled into finished forms. The picture, in addition to telling a story of steel-making, presents scenes of extraordinary beauty as the technicolor camera records the brilliant colors

peculiar to flashing, molten metal. The narrative accompanying *Men Make Steel* is presented by Edwin C. Hill, and the musical score, especially prepared for the picture, was recorded under the direction of Robert Armbruster.

Along with the moving picture theatre on the second floor of the exhibit are a series of dioramas forecasting how steel may serve in the future. These dioramas include a forecast of possible future developments in pre-fabricated steel housing; an imaginative representation of a hydroponic tomato farm, where all activities from irrigation to reaping are controlled by radio; and a working model for the City of the Future, where all traffic runs smoothly when regulated by central grouping.

good idea; there was a long wait between performances Sunday and some people left the theatre rather than wait.

The feature attraction in the Food Building is National Biscuit's *Mickey's Surprise Party*, and *Around the Clock with the Cues*. These are hold-overs from last year, and I am told they will be shown again throughout the season. At the session I attended the house was just as full of happy, shrieking kids as ever.

The Story of Lucky Strike is again on view for American Tobacco. I was told that there were plans afoot to bring in a new film shortly.

The MacFadden Theatre of 1939 has been taken over by Household Finance who again have Edgar Guest.

Coty has a new Kodachrome, *Living Color*, which should be a delightful surprise to doubters of that process. If the projectionist would focus the film and turn down the speaker just a little it would help. The feature of the film is the beautiful optical work, showing the blending of face powder and rouge and the remarkable color accuracy attained.

Johns-Manville, who displayed pictures in large quantities last year, have turned over their theatre to WMCA for broadcasts emanating from the Fair Grounds. Frankly, considering last year's films at this exhibit, I think it was a wise move. Motion pictures at an exposition such as this must keep the holiday spirit to some extent; they must be colorful and dramatic. The ordinary expository film simply will not do.

The value of good colorful and dramatic pictures has been borne out by the major exhibitors who are using them this year to a much greater extent than last year. Whereas two of last year's major exhibitors have dropped the motion picture media (MacFadden and Johns-Manville), three new theatres have been built (Ford, Steel, and Coca-Cola). And where last year only three of the majors used color, this year there are eight. It all seems to bear out the premise we discovered last year: *the job of the motion picture is to attract the largest possible percentage of visitors attending the Fair, and then to hold their attentive interest for the longest possible time.* Using ordinary expository pictures with no particular "sock", Elmer will walk out in a hurry, but with especially designed colorful films his attentive interest can be attracted and held with a surety. — Bob Seymour.

PROBLEMS IN SHOWMANSHIP

*"... of shoes... and ships... and sealing
war... and cabbages... and kings..."*

An oil company wishes to screen a story that will present a new sales promotion plan to service station operators . . . a transcontinental airline wants a picture to portray the pleasure and security of air travel . . . a steamship company needs a film to promote trans-Pacific freight business . . . a builder of agricultural machinery asks for a picture to sell and entertain farmers . . . a motor car manufacturer wishes to sponsor a picture with a patriotic appeal . . . a tire company asks for a film to introduce a new tire for farm tractors . . . a storage battery manufacturer finds need for a picture that will show retail outlets how best to sell the product . . . one of the world's largest canners wishes to have a picture covering the history of food preservation . . . an electrical appliance manufacturer asks for a production to entertain large groups of housewives, and stimulate sales . . . a company specializing in baby foods would build good will among physicians through a picture stressing the need for periodic physical examinations for children.

For each of these, Wilding created a sound motion picture, which accomplished the desired result to the complete satisfaction of the sponsor.

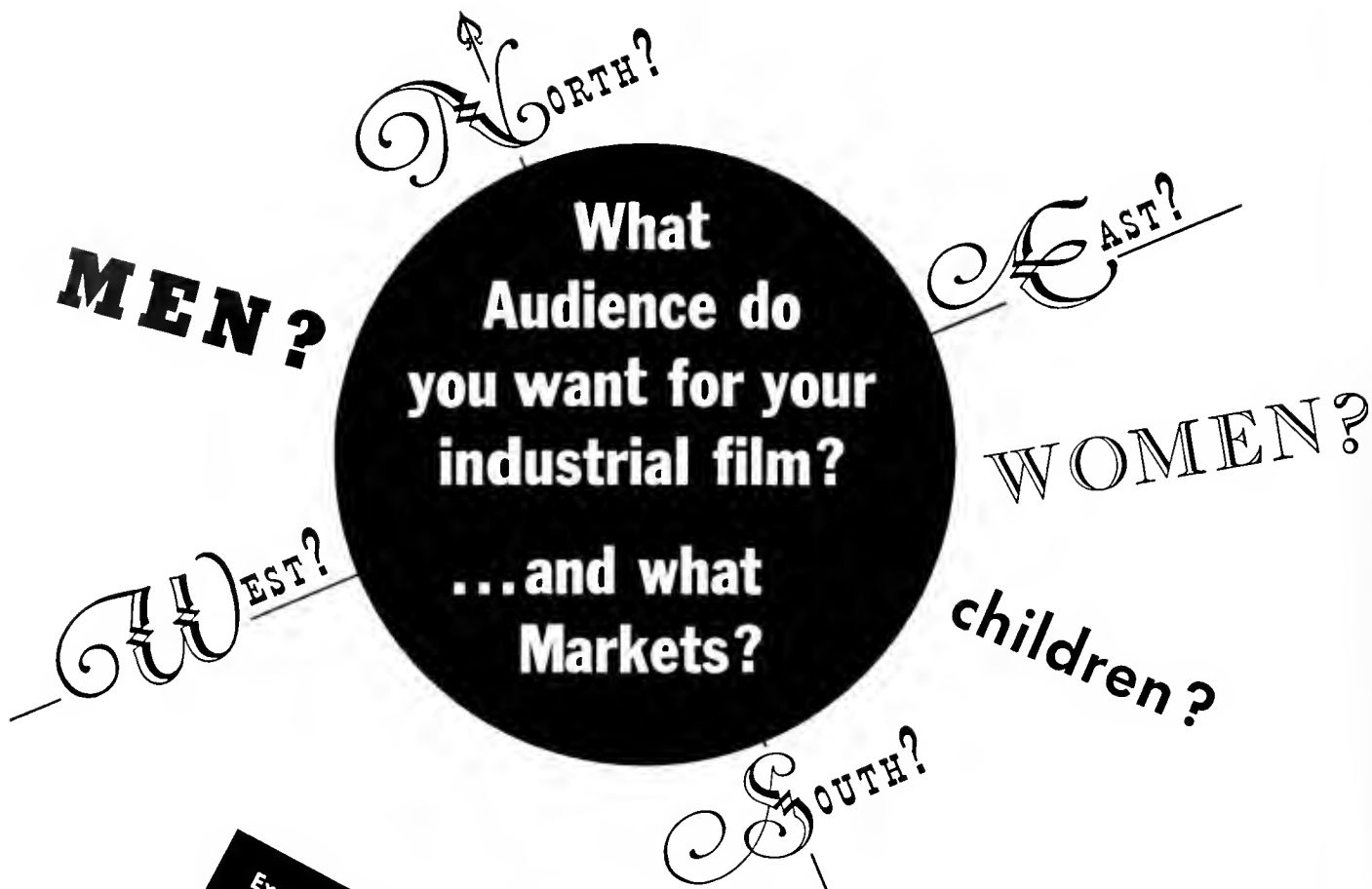
THE TRUE MEASURE OF WHAT WE CAN DO IS FOUND IN WHAT WE HAVE DONE

Wilding Picture Productions, Inc.

Catering to a select clientele who demand distinctive and outstanding Sound Motion Picture Productions for Commercial Application.



NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



Example 1:

Here are some case histories of **MODERN'S** distributive selectivity:

For one client, distribution only has value when shows are staged before adult women's audiences within a close proximity of one of their outlets. **MODERN** obtained a better than specified average attendance and staged 2865 shows in specified quantities per month per territory over a period of three years.

This client just released a new picture — again relying on **MODERN**.

Example 2:

Another client sells mainly to men, and restricted his showing to 67 selected areas from coast to coast.

MODERN controlled activity to specifications and has staged 5522 showings to men's groups only.

This program is still in circulation.

Example 3:

Still another regular client brings out yearly models and felt that sales could be increased by showing his picture to every dealer's salesman in the United States in a series of key city meetings, the entire series to start and finish within a two day period.

MODERN supplied projection service at every point timed with the client's schedule and for the seventh year straight scored a successful performance for the client.

What is your problem? The above are but 3 out of dozens of satisfied clients. Modern Talking Picture Service can help you. Telephone Circle 6-0910 or write to:



MODERN TALKING PICTURE SERVICE, INC.

9 Rockefeller Plaza, New York, N. Y.

FILMS IN NATIONAL DEFENSE

Democracy's Safeguards are Understanding and Unity. The Screen has Unequaled Power to Assure These for Government and Business

★ WE CAN take the text of our recent lesson in international affairs from the easy-going ways of the old saying, "live and learn" which must certainly be revised in the light of events to *learn—and live*. Not only do we need to learn about democratic institutions, we need to work at them.

Faith, blind and unswerving in the wrong as in the right, has apparently won great battles for the forces of totalitarianism. It must be girded to win even greater battles for reaffirmation of our national unity. For indifference and disagreement we must substitute a thorough knowledge of our affairs and a common belief in the essential truths regarding them.

PROPAGANDA FOR THE RIGHT

These are theoretically goals to be achieved by a program of public education. There are important direct objectives, however, which need to be examined and pursued for their immediate benefits. These, together with the agencies available for achieving them are worthy of the attention of both government and business agencies. Of these agencies we are principally concerned with the efficiency and depth of film propaganda.

The word "propaganda" has horrid implications to the "angle-conscious" American mind. But it has as much meaning for the dissemination of truth as it has for the half-truths and distortions with which it is so often associated. We need a new term and very probably it is "public education." Thus we examine films for public education and those intended for specific problems dealing with personnel and defense training as well.

FILM PROGRAMS ABROAD

From Germany comes the authoritative report of one observer who brought to *Business Screen* the facts concerning government films allotted a regular portion of the screen programs in every

theatre in the land for the past several years. In Germany, too, visual education in the schools has reached the greatest perfection and that nation is far ahead of the rest of the world in the use of scientific and educational films.

Government films are under the direct supervision of the Nazis and both photography and sound are of the finest quality. No expense is spared to produce films designed to inculcate national pride, as witness the thousands of feet exposed in the filming of the last Olympic Games and the frequent production of semi-official feature subjects for showing in Germany and abroad. The government's most recent "contribution" was the filming of the invasion of Poland and, later, of Norway. These graphic subjects have been shown in the Balkans and elsewhere and are said to have been effective in paralyzing Norwegian resistance in the early stages of that invasion. A good percentage of newsreel footage given to American concerns was taken by official German staff photographers.

WHAT CAN WE LEARN?

In England, as in Germany, the motion picture has been a most valuable addition to the government's information agencies. England's contributions were sociological and self-critical until the actual period of the war, however, and not until after the declaration were produc-

tions begun for strictly propaganda purposes. Of these, we saw *The Lion Has Wings*, an ambitious feature production based on Royal Air Force activities. *Squadron 992*, a film of the Balloon Barrage, was not shown here. France, meanwhile, had an imposing list of thirty propaganda films, all of which were produced after the beginning of hostilities.

These came too late. England and France afford simple lessons of great importance to all of us. We won't need war propaganda if we sell America to those who enjoy its blessings *now*. We won't have any use for anti-anything if we speak for a pro-America and for all that America means today—*now*. Such films will be shown without government order in every theatre in the land and cheered by those who see them.

They need not be produced by government propaganda agencies and then they will not fall into the classification of political propagandists which was the charge made of the recent United States Film Service after its production of supposedly pro-New Deal pictures. They will take their inspiration from the greatness of industry and of industrial achievement. They will tell the youth of America that we were the first to conquer the air for free men and the strongest to oppose those who would use it solely for unprincipled conquest.

The practical business of developing a strong national defense force and the training of thousands of new recruits will be considerably aided by the use of technical and training films. Every operation of modern mechanized equipment, every maneuver of modern aircraft and naval units can be picturized and drilled into the minds of those who must aid in this program far better than it can ever be accomplished short of the actual experience which comes only as a final stage in the training routine.

We must learn to accept these "tools" and to use them to their utmost. No traditions must stand in the way of the employment of such films industrially. The film has shown its possibilities as a mass-production training instrument. It is capable of driving home intricate mechanical details just as well as political ideology and we are far better equipped with production facilities and distribution facilities to make the job succeed.

These, then, are a few of the practical aspects of the situation. What method of organization can bring these into effect?

WHAT ARE SPECIFIC TASKS?

Business Screen advocates the formation of a non-political citizens group for the organization of a national film program. We do not advocate the dominance of such a group by industrialists but insist on their presence on it: neither do we exclude government officials, educators and representatives of both commercial and entertainment film industries.

There is a real need for the employment of every weapon of public education that we have at our command. We have the greatest knowledge of the film medium in the world and the most sizeable industry. Let us use it now—not for the purpose of selling out our public sympathies for the production of "anti" propaganda but for the task of uniting America.



Coca-Cola Produces Refreshment Film

♦ Man's constant search for refreshment is the theme of the Technicolor motion picture, *Refreshment Through the Years*.

The story, dealing with the romance and growth of the carbonated beverage industry, begins in the early days when natural springs of carbonated water were places that only people of wealth could visit.

It was Joseph Priestly who made carbonated water available to everyone, according to the picture, by discovering how to make it in his laboratory about the year 1767. Later, Townsend Speakman, of Philadelphia, hit upon the idea of flavoring carbonated water to produce what people began to call "soda water."

Some of the most interesting scenes in the picture are those showing how the old-time bottling plants were operated at the beginning of the present century. To make these scenes, an old-time plant, with its foot-power machinery, was set up in a studio on the United Artists lot in Hollywood, where the Jam Handy Organization has its coast production headquarters.

Then the problem developed—how could this forty year old equipment be operated? Property men and technicians were stumped. They found that a man now living in Los Angeles, and identified with the Coca-Cola bottling business, once ran a set of this old-time machinery in his youth in Alabama.

A MOVIE-CONSCIOUS PUBLIC DEMANDS PROFESSIONAL QUALITY

WE HAVE said it often and we repeat it now: *there can be no compromise of theatrical quality production standards for the sponsor who aims to reach any portion of the public with motion pictures.* The 85,000,000 Americans who patronize the 17,000 theatres in this land of ours each week have been educated to standards of production quality and technical excellence far exceeding any period in our past history.

All of the equipment and personnel capable of turning out the masterpieces of cinematic art which we have recently seen in our local theatres can be duplicated in the commercial production field. Recent successes in color and third-dimensional production show that the commercial producer is going even farther in inventive originality than is now possible in the theatrical field. The art of films with a purpose requires both creative skill and sound business knowledge but it must not be cheapened by a reduction of final production quality through price bargaining or semi-amateur production with inferior equipment.

Hollywood has shown us the way with great pictures; it has also shown us the road to box-office failure through the cheapening of its product. No one compares the lavish budgets of superspectacles with the far more modest expenditures available for commercial films but the audiences are often the same. There are millions of them awaiting educational, informative and entertaining reels but they will all insist that such pictures meet the standards to which they have become accustomed. Their numbers and interest are worth this minimum requirement without mentioning the fact that your product's position and superiority are also being judged.

O. H. C.

His assistance was sought and he became a "producer" for a day.

Contrasting with the crudity of the old-fashioned bottling methods, are modern scenes detailing the scrupulous care with which every detail of modern manufacture of syrup and the modern bottling of carbonated beverage is carried out.

Refreshment Through the Years, also provides glimpses of other industries that are closely related, such as the making of bottles, the manufacture of crowns for bottles, the harvesting of sugar, as well as scenes made in steel mills and other plants which supply materials for the carbonated beverage industry. Produced entirely in Technicolor by the Jam Handy Organization, *Refreshment Through the Years* is available from local Coca-Cola bottlers for showings at clubs, schools and other groups.

Camel's Theater Ads

♦ Four minute movies, produced in Technicolor for Camel Cigarettes by West Coast Sound Studios, Inc., of New York City, supervised by William Esty Agency, and distributed through Screen Broadcasts and General Screen Advertising, have been the basis for an advertising campaign running nationally from coast to coast.

The theme of the series is taken from "seeing is believing" advertising appearing in leading publications and features the smoke test by which it is proved Camels give the equivalent of five extra smokes per pack because they smoke longer than any of the other of the fifteen other brands tested.

WHAT IT TAKES TO MAKE A MOVIE: this simple scene from a recent commercial film production appears on the screen for a few fleeting seconds in but a single sequence from a lengthy production but "behind the scenes" lies the equipment and per-

sonnel pictured in the scene (right) which shows the same set from the electrician and property man's point of view, not to mention the long and tedious research which made historical accuracy possible in each detail of the sequence.

Wilding





SCREEN ADVERTISING & THE MOVIE AUDIENCE

◆ MORE THAN ONE-HALF of the nation's 17,000 theatres now accept and regularly show screen advertising to their patrons. The majority of these are very brief messages of approximately one minute in length and not more than five are usually shown on a single program.

This is not a new medium and yet its present sponsors and the producers and distributors of the films have brought it to a stage of perfection and receptivity far beyond that of its early beginnings in the glass slide and curtain advertising days. Today color, cartoon fantasy, swiftly-paced news-reel sequences and sound make these minute-length movies the equal of the feature attractions they accompany.

Two fields of circulation are available to the screen advertiser: in the first, the manufacturer with national distribution may purchase a complete campaign based on a syndicated series of film playlets to be placed in theatres approximating his own retail outlets. These national advertisements may be localized by the addition of dealer signature "trailers". Circulation controls based on theatre attendance assure the advertiser and advertising agencies (who place a great percentage of such business) careful measure of cost and results.

NATIONAL AND DEALER CO-OPERATIVE FIELDS

National campaigns based on local dealer participation form another field of screen advertising. Such films are placed on a basis similar to co-operative newspaper advertising in which the national organization prepares the original advertisements and the dealer meets the cost of local distribution, in this case the local theatrical showings. The national campaigns are placed through national film distribution agencies especially geared for selection, promotion and distribution as well as analysis and checking of returns and results. Local participation programs are sold to the local dealers through field sales staffs maintained by those organizations specializing in this type of screen advertising distribution.

WHAT DO AUDIENCES THINK?

The theatre owner is the judge of the acceptability of screen advertising. Often confused as evidence of the non-acceptance of such programs are the lamentations of producer-controlled theatre managements and of producing organizations who have products which compete for all available screening time. On the other hand the showing of advertising playlets in more

than 7,000 theatres of the country has gone on ever since the birth of the movies. The fundamental fact is that audiences resent only poorly-produced films or those in poor taste and the modern advertising playlet is produced according to standards comparable with those of Hollywood's finest.

Some locally-produced playlets have been offenders of this rule. Poor sound qualities and amateurish photography contribute to the audience's dislike of these local butcher, baker and coal dealer trailers. Such antipathy is not felt in the case of the national playlet and, in fact, recent color cartoons have been created with applause.

Although this field represents but one of the many ways in which films are used today by business, it is, nevertheless, a potent factor because of its ability to deliver mass audiences at a flat price per person subject to careful auditing of results. The potency of the film medium is by no means diminished by the observation of the rules of good taste. In one typical screen campaign, a questionnaire was sent to 161 theatres; 49 replied and of these 43 reported either excellent or good as their answer to the following questions:

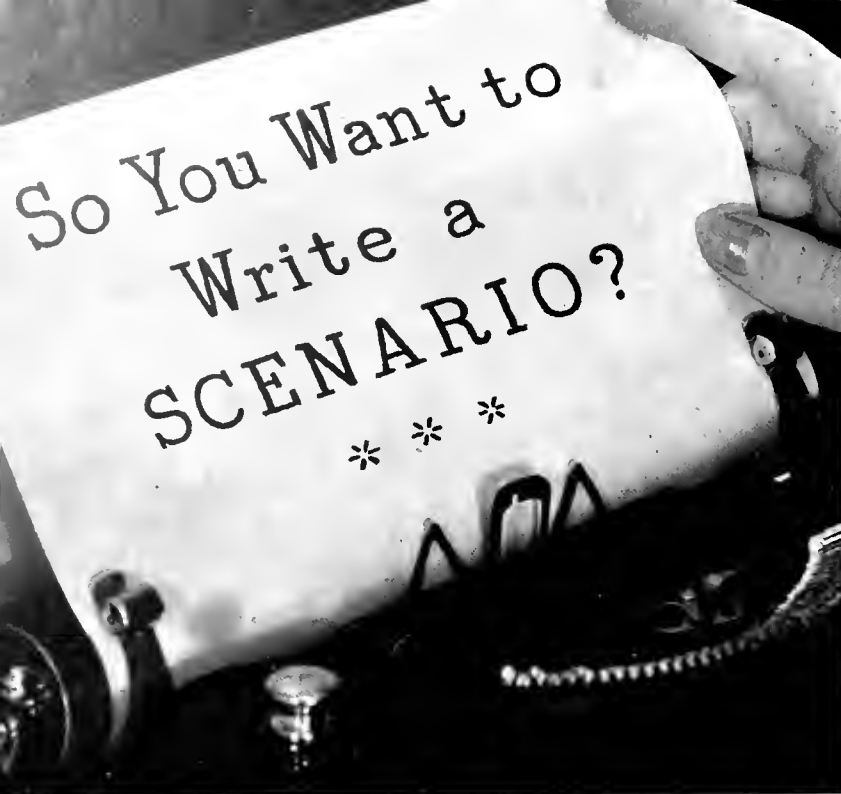
1. How did your patrons react to the advertising playlets?

2. As a measure of subject treatment how did you like the manner in which the subject was handled in these films?

MAINTAIN RESEARCH DEPARTMENTS

Theatre relations departments offer indexed information concerning the seating capacity, average weekly attendance, location, type of patronage and days per week of showings of every theatre in the country. Attendance figures are computed on the same basis as that used by theatre managements to gauge their own incomes and quoted lower. One formula set up as a rate base is "attendance equals six times seating capacity."

In further pages other factors are discussed. In summary of these it may be said that theatre screen advertising is a medium with a proven "present" and a great future. Its present lies in the actual statistical facts which such distributors are able to lay before the advertiser which show the large numbers of excellent neighborhood theatres in large cities and small which are available for this potent method of advertising. *Its future lies in the good taste and in the strict adherence to the rules of audience acceptance to which sponsors and producers alike must adhere so that this medium may one day take its place with radio, magazines and newspapers.*



. . . Fine, but remember your product's SCREEN TEST has only a minute—both to make friends and to make the sales for which it was intended

• BEFORE YOU TAKE OUT your stop watch, pencils and scenario paper and begin to work with the fussy little details of how many feet of film to the minute, you may save yourself endless confusion and disappointment if you are fully aware of the peculiarities of this new, streamlined medium. Actually, the preparation of one minute commercial talking motion pictures follows the same broad principles employed in the creation of all forms of successful advertising—but with three important differences. It is the observance of these three extra factors that should keep you out of the rough, on the fairway, hole-high.

GROUP SELLING

FIRST: You are advertising to a set group of people, not to individuals. Your magazine advertising or your radio commercials are really individual advertisements, reaching and directed to individual people. Your prospect may or may not choose to read your printed ad. If he reads it and does not approve of it, you have lost nothing except one prospect. His opinion does not influence the balance of your audience. Similarly, your prospect may willingly listen to your radio commercial or he may tune it out. In either case, you have simply won or lost one prospect.

Not so with motion picture advertising in theatres. Here your advertising takes a bow before a large, ready-made audience. Should even just one or two people in that audience be displeased with the tone or content of your message, their restlessness and disbelief will be instantly communicated to everyone else in the theatre.

If you have ever heard one person in a theatre audience start to cough and sneeze, you know that a virtual epidemic of coughing and sneezing makes the rounds of the entire audience. If one person in the theatre starts to applaud, other expressions of goodwill follow at once. Such is the mass psychology which your ad in the theatre must face.

Therefore, the first thing to remember in preparing commercial motion picture playlets for release in theatres, is to bear in mind that nothing should be injected into the playlets to which any person of any type could conceivably dislike or object. It is even more than a question of infecting your audience—it is a question of having your advertising run or not. Unlike publishing or radio enterprises, the motion picture theatre is not in business primarily for advertising revenue. It keeps its doors open because it makes money from the en-

tertainment it sells. The theatre manager has only two assets—his wise judgment in selecting pictures and promoting them and the goodwill of the people in his neighborhood. He will run nothing on his screen to which any appreciable number of people object.

The situation actually isn't as dark as it seems, because the very fact that scores of screen advertising campaigns have been run and are now being run successfully does prove that consumer motion picture advertising in theatres can be made and is now being made acceptable to theatre audiences.

ONE MINUTE — ONE OBJECTIVE

SECOND: Your advertisement is on the screen for exactly one minute (variations in length are allowed up to a minute and a third). In other words, your theatre audience has only one minute to make up its mind about your product. Because motion pictures move so fast and because the combination of Sight, Movement and Sound is so powerful, many advertisers are ordinarily apt to crowd as many different details and product uses into a playlet as possible. A study of many successful film campaigns shows rather clearly, however, that a preponderance of the successful playlets employ only one product use or appeal. This simplification of the advertising story permits either successful balancing between entertainment and commercial, or equally allows enough time to be spent in building up one paramount sales feature. Since you would not think, ordinarily, of calling one newspaper ad a campaign or one commercial announcement a complete radio program, you should not regard one "minute movie" as a well rounded commercial motion picture effort. Therefore, the use of only one appeal in each playlet does not cramp your advertising story, as other equally important details may be featured, one at a time, in a series of playlets.

WIDE FIELD OF EXPRESSION

THIRD: In the preparation of copy for the older forms of advertising media, the experienced ad writer knows what technique he is going to employ—balloon copy, big pictures, etc. Over the years there have been, literally, hundreds of outstanding examples of good advertising, which serve as guide posts in the preparation of campaigns. Minute movies are a new medium and there are not so many

examples of different techniques to study.

Production is still regarded as something mysterious and therefore many advertisers ask what sort of playlets certain outstanding successes in this field are now using. It is helpful to have all this knowledge, but it is a mistake to believe that because Advertiser "A" uses a certain type of production, that Advertiser "B" should use it also.

For most purposes, it may be sufficiently clear to divide production technique into three groups; newsreel type, plot type and entertainment. Under this last heading comes the strictly entertaining playlet and cartoon animation.

It seems to me that the choice of technique should not be dictated by successes enjoyed by other advertisers, but rather by an understanding of the product to be advertised.

NEWSREEL TYPE OF PLAYLETS

For example, if demonstration sells your product and if the demonstration can be made interesting and instructive, then this technique should be used, because motion pictures afford you the first opportunity you have had for mass demonstration. This type of playlet falls under the heading known as newsreel type. Such playlets are fast-moving demonstrations, built around any product feature or use which can be made exciting, unusual and therefore news-worthy.

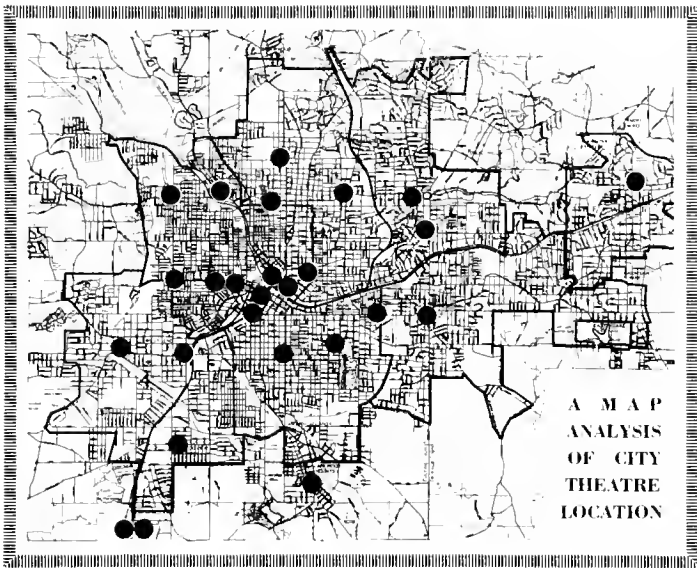
One manufacturer desired to use "minute movies" for a washing powder. Interesting or cute, entertainment playlets could have easily been prepared. However, there were certain features about this product and its action which were comparatively little known and which offered dramatic motion picture possibilities. Hence, a series of newsreel demonstration type pictures were produced so that, through the use of short screen ads, the advertiser was able to show and describe his unique demonstration in a way never before possible.

THE PLOT TYPE OF PLAYLET

This type, which at least up to the present, has been used less than either the newsreel or entertainment types, consists generally speaking of a plot situation whose solution or denouement brings in a hard hitting commercial at the close of the playlet. Probably not too many types of products and sales stories lend themselves to this

(Please turn to page 32)

SOME OF THE PROBLEMS OF 60-SECOND FILM SALESMANSHIP — DISCUSSED BY LAWRENCE ROSENTHAL



Page 1 THEATRE COVERAGE ANALYSIS

CITY OF	District or Ward	THEATRE	TYPE OF INCOME AREA				AUDIENCE RATING %			Boxes or Seats on Week	A W A
			Red	Yellow	Green	Blue	Weekly	Middle	Lower		
1		Theatre "A" (A)		1	1		75%	25%	1	6,000	
		Theatre "B" (NA)		1	1		40%	60%	2		
		Theatre "C" (A)		1	1		10%	90%	3	3,000	
2		Theatre "D" (A)		1	1		20%	80%	2	4,500	
		Theatre "E" (NA)	X				55%	35%	1		
3		Theatre "F" (NA)	1	1			15%	85%	3		
		Theatre "G" (A)	X				35%	65%	5	4,800	
		Theatre "H" (A)			1		30%	70%	4	3,600	
		Theatre "I" (A)	X				20%	80%	2	5,600	
4		Theatre "J" (NA)		1	1				1		
		Theatre "K" (A)				X			2	3,900	

In the map (left) location of theatres in relation to city sales districts covered is given; the chart above surveys the metropolitan market to show types of audiences reached by each theatre—whether or not available to the screen advertiser.

MAJOR MARKETS UNDER THE MICROSCOPE

What advertisers want to know about the theatres they "buy"

• IN SELECTING representative theatres to do a film coverage job for an advertising campaign, the advertiser is not concerned with the theatre recommendations in smaller cities. The film companies, who are the distributing agents for screen advertising are, in most cases, able to supply the leading one or two downtown theatres and such houses draw from all sections of the smaller cities.

MAJOR MARKETS

The theatre situation changes radically, generally speaking, in towns of 200,000 and up. Here circulation is offered on the basis of a network of neighborhood theatres—generally not the downtown theatres. Deluxe theatre operations are not always available in the larger cities and furthermore as one advertiser puts it, "We are more interested in neighborhood houses, because they tie-in closely with our neighborhood retail outlets. Also large, deluxe houses having stage shows do not command the same interest on their screens, as their audiences generally pay a high admission price to see the stage show."

In evaluating proper recommendations for theatres in the large cities, certain factors must be taken into consideration. If the manufacturer has a product which is saleable to all classes of people, regardless of income, care must be exercised in utilizing a sufficient num-

ber of theatres so that their total penetration power covers every section of the city, within a reasonable proportion to the population of that city.

In the case of a manufacturer desiring average or above average income tie-ups only, sufficient information must be at hand to disclose the types of audiences attending each available theatre. One of the companies has been putting exhaustive research on this subject, handling each metropolitan market as follows:

A complete survey is made of every theatre in the city, regardless of whether or not it is available for advertising. This is important in order to show the relationship of one theatre to another in the city. The city is divided into districts, and the theatres in each district are compared to each other from a standpoint not only of the picture product played but primarily on the basis of what type audiences attend.

On this page appears a hypothetical chart, which is an example of the manner in which the survey is conducted in the metropolitan markets. This summary sheet covers every theatre in the city, rated for advertising desirability with the other theaters in its respective neighborhood. Its neighborhood is defined less by geography and more by the radius of the theatre's pulling power.

THEATRE CHECKING

Once theatre recommendations have been given an advertiser, based on comprehensive surveys, and once the campaign is actually started in the theatres, the campaign is carefully checked by means of a field policing force consisting of more than three hundred men. These traveling representatives are sent copies of every national schedule and they are expected to route themselves wherever possible to check as many actual showings in the theatres as possible. Their checking reports not only show the time the advertising was run, and the number of times it is scheduled

to run throughout the week, but these men are encouraged to see the actual screening and to report on the condition of the screening and the exhibitor and audience reaction. This is particularly important and helpful in judging any new production release for the first time to theatres.

As an additional check, many of the theatres themselves are required to furnish a proof of screening card before receiving payment for the campaign. This proof of screening card shows the number of times the ad was screened per week, and this is double checked wherever possible, against the field man's record.

PROOF OF EXECUTION: Cards mailed by theatre managers after completion of screening week to show execution of advertising screening contracts; one of many checks in operation for this medium.

Check No. <u>A 29181</u>		Duplicate Advertiser	
Advise Number of Times Film Shown Each Day		Mail immediately above numbered check in payment of screening above film which was shown for one week starting <u>1/30/39</u>	
Sun... <u>3</u>	Mon... <u>2</u>	At left mark number of time film displayed daily.	
Tue... <u>2</u>	Wed... <u>2</u>	Manager <u>F. W. Graham</u>	
Thu... <u>2</u>	Fri... <u>2</u>	Theatre <u>Graham</u>	
Sat... <u>2</u>		City-State <u>Washington-Wash.</u>	
Form 219			

LOCAL DEALERS SAY "YES"

To national theatre ad campaigns

• ONE INTERESTING PLUS VALUE to motion picture campaigns released through theatres is the enthusiastic acceptance of such advertising by the manufacturer's dealer outlets. The records are replete with case histories showing how quickly and thoroughly the local outlets merchandise the movie campaign from the standpoint of increasing their stock inventory and putting on special window and counter displays.

There is a reason for this far beyond the fact that the manufacturer is coming into the town with a new tie-up advertising campaign.

Tracing back the history of advertising on the theatre screen, its roots lie deep in the local dealer's own advertising set-up. About twenty years ago, some of the first efforts to put advertising on theatre screens were made in behalf of the local dealers—grocery stores, beauty parlors, drug stores, clothing stores, etc.

These dealers received either syndicate services or syndicated services with special localized dealer inserts, and the sales results directly obtained by the dealers themselves made them realize that "here was a good thing."

In fact, it has been the consistent year to year support of this medium by local dealers in buying local theatre advertising that has built the coast to coast network of theatres now available for national advertisers.

"Seeing's Believing"—and since these dealers have experienced big, increased profits through film advertising of their own merchandise, they know in advance that a properly conducted national screen campaign, with finer, more expensive production, will set their cash registers jingling.

There are many examples of dealer enthusiasm and dealer tie-ins, and many clients have found

the use of national motion picture advertising automatically supplies on the part of the dealer the point of sale "push" that is so necessary in tying together a national advertising effort with the ultimate customers.

One of the largest manufacturers of electric refrigerators and other electrical appliances has, since 1935, tied in with their dealer outlets by means of national screen ad campaigns.

Careful consistent surveys on the part of this company indicated that dealers have traced many direct sales of these high-priced products to this advertising. Further, the company surveying all outlets using this advertising on a cooperative basis with the client, discovered that 71% of the dealers who replied reported actual traffic inquiries from the playlets, 37% of the dealers stated that the results were favorable, . . . 31% expressed a desire for the continuance of this advertising. Remember, the dealers who want this advertising continued, have a selfish stake in this screen program, because 50% of the screening cost of this campaign is borne by the dealers themselves and it is axiomatic that they would not ask for continued programs of this type, wherein they bear part of the expense, unless they had definite evidence that this advertising afforded them a fine tie-up with their prospects.

Representative comments from such dealers—"We consider screen ads next to personal contact." "Best medium have ever used." ". . . very valuable." "Technicolor films entertain while putting over story."

One of the largest motor car manufacturers in the United States has been using "minute movie" tie-ins in cooperation with their local outlets for the past several years. In this case the manufacturer pre-

pares the production of national ad films and the dealer is allowed ten-foot signature identification for his store at the close of the playlet.

In checking on the use of national ad films, through dealer outlets, no story would be complete without mention of one of the country's largest manufacturers of high priced shoes. This company produces a Spring and Fall campaign each year and has since 1933. The films are produced in Color, allowing for a ten-foot dealer identification signature. This campaign is particularly remarkable because it is a case where the dealers pay the *entire* screening cost. In spite of the fact that it is the dealer's own money which has been paying for this advertising, the same dealers repeat and repeat and repeat—proof that they are finding a worthwhile sales-maker to tie-in with their other activities.

FIVE AND TEN CENT ITEMS AND UP

Naturally, manufacturers of large unit sale items can use screen service on a cooperative basis with local outlets, wherein the local outlet is identified by a special trailer. However, there is a worthwhile cooperation of a different type secured from outlets in connection with campaigns on low cost merchandise—articles from five cents and up.

The manufacturer of a well known 10c product found through his missionary sales force that the mention of a screen ad campaign elicited the same amount of enthusiasm from grocery stores that other manufacturers have experienced where they have used dealer signature tie-ins. In other words, while no grocer would be willing to spend his own money on a tie-in for a 10c grocery store product, the dealers were aware of the pulling power of movies to the point where they were willing to increase mer-

chandise inventories and to get behind the campaign with special displays and promotion.

Even more striking was the experience of the manufacturer of a 5c candy bar. National advertising on this type of merchandise has been found effective, only when dealers could be pre-sold to the point of prominently spotting the candy bar on display. This type of merchandise is "impulse" merchandise and most manufacturers agree that the successful promotion of a candy bar in any market depends on the willingness of the candy outlets to feature their product within reach of the casual customer. It was found that a high percentage of dealers were anxious to cash in on the "minute movie" campaigns to the point of giving display space most advantageous, not only to the dealer, but to the advertiser himself.

DEALER HELP TIE-UPS

Alert manufacturers can double the interest in their movie campaigns by inexpensive timely tie-ups with their advertising films. One or two cute cartoon animation characters (if their production is that type); a feature scene from one of the "minute movies"; material of this type can be reproduced inexpensively on window streamers or special counter cards, to be distributed to the outlets in the neighborhood covered by the theatre campaign. Dealers have found such tie-ups are psychologically important in reminding their traffic that this advertising was seen at the neighborhood movie.

ADDITIONAL TIE-UPS

One big soap company had a tie-up idea with their current movie campaign which could well be adapted to the campaign of many advertisers. During the first week of their campaign in the theatres, they dressed up girls to tie-in with the copy theme of their ad films and these girls passed out samples of the product to people leaving the theatre. Care was taken that the samples were not passed out under the marquee so that there would be no traffic confusion or tie-up. The actual sampling of the product itself, plus the attire of the girls which was a strong reminder of the advertising film, produced an interesting tie-up, in which the neighborhood dealers around the theatre could participate. Variations of this type of sampling can be worked out to fit individual campaign needs, but the nature of the product and individual merchandising problems should dictate the methods to be used.

Chevrolet "stars" in a recent all-Technicolor playlet series



An informal backstage group in one of Feenamin's film shorts.



The Hurlinger Company presented Quick Elastic Starch in films





Feminine pulchritude "sells" predominantly male film audiences in the Latin-American countries. Marketing opportunities offer untold possibilities to users of screen advertising.

Ad Films on Foreign Screens

• IN AN ARTICLE appearing in the London "Tatler," over two hundred years ago, it was stated that the purpose of advertising was "to inform the world where they may be furnished with almost everything that is necessary for life . . ."

After more than two centuries, the basic purpose of advertising is still to inform the world where desired or desirable objects may be secured, but the world-wide marketing of industrial products under our modern economic system, organized on a highly competitive basis, requires something far more than just informing the public where it may obtain them. Advertising today must instill into the mind of the public a compelling urge to acquire the advertised product.

In selling American products to foreign countries, it has been impressively demonstrated that no advertising medium can even begin to approach the effectiveness of the motion picture in creating the all-important desire to possess a specific article or product. This fact can be quite readily appreciated when we stop to analyze the basic psychology of the motion picture audience. Whether it be a gathering of movie fans in Japan, South Africa, Cuba or Sweden, they have gathered together in one place to relax and be entertained. They are automatically in a buying mood. Their sales resistance is at a low point. They want to be sold enter-

tainment. The short length foreign merchandising film has been cunningly built to fit into this atmosphere of relaxation. It becomes an integral part of the program of entertainment films which that foreign audience is witnessing on the screen.

For this merchandising film is, in a real sense, entertainment. With the space of one minute to one minute and a half, the advertising message is presented entertainingly through specially trained actors, typifying the average consumer, acting out a sales message written around the product in question. The visual action of the players is, of course, brought home impressively to the audience by dialogue or news-reel-style commentary.

These little film skits are humanized, based on knowledge common to the every-day experience of the average individual in a particular country or group of countries for which the film was designed. The treatment of a subject might be humorous, sentimental, factual, but always human and, invariably, down-to-earth, so that its appeal is as nearly universal as it is possible to make it. The presentation of an American product to a foreign audience in such a manner that they will accept it instantly as something that is not alien to their habits of thought and their customs, naturally presupposes a very comprehensive knowledge and understanding of their mannerisms, habits and idiosyncracies.

It is obvious, in this connection, that the proper delivery of the spoken commentary and sales message is an all-important factor. The language employed by the commentator must reach the ears of the audience as they themselves would speak it. Any strange accent or idiom, not commonly used by the audience, would interfere with the automatic understanding of the message and this split second between immediate and deferred comprehension might destroy the effectiveness of an otherwise perfect merchandising film. Furthermore, the fact that the speaker's voice reaches not just one individual, but an entire audience with its resultant mass appeal, makes proper language presentation vitally essential.

The great care that must be given to the preparation of copy, and the thorough knowledge of languages, required for this purpose, is best illustrated in a problem which presented itself recently: A series of advertising films had been produced for one of the largest American manufacturers of automobile tires, for use in connection with a dealer campaign in the United States. The foreign advertising division of this manufacturer decided to use the films for motion picture advertising campaigns in South America. The films, of course, had to be revoiced in Spanish in such a manner as to become perfectly effective

(Please turn to Page 31)



Here are typical ad films for well known U. S. users. On Netherlands screens appear Kodak's ads (below).



As far away as Egypt, the products of General Motors are merchandised with these short advertising dealer films.



In fabulous Bagdad, screen advertising promotes a local dealer's tradename on a "trailer" produced by Alexander.



NEW SALES OPPORTUNITIES ARE POINTED OUT BY CHARLES LIGHT

ANIMATED CARTOONS

PROVE THAT THE SMILE IS MIGHTIER THAN THE SALESTALK

Here is a "primer" which introduces the fantasy and humor of the animated cartoon to business. On theatre screens everywhere, art and selling are meeting in a happy, joyous combination that audiences approve most

enthusiastically. Thus screen advertising again proves audience receptivity to its message; shows that the way to the public's heart may often be through a smile or carefree laughter where argument well might fail to succeed.



HOW THEY BRING HIM TO LIFE

◆ Animation techniques bring selling entertainment to the screen; they put characters like this happy little fellow (from *A Coach for Cinderella*) before movie audiences from coast to coast. Typical steps followed in this fascinating art are illustrated in the scenes below:



1. The Animator at work. Original pencil sketches of each sequence are made; sometimes re-enacted by members of the animating staff who act as models. Note exposure sheet to one side as each scene is allotted its approximate final screen time. Stop-watch accuracy is necessary.



2. When pencil drawings are completed, they are photographed for production of a primary print for editing and possible improvement of the action, preparation of the dialogue and musical background according to the pre-arranged schedule noted on the exposure sheet shown above.

• LET US PRESUME you are the advertising manager of the Amalgamated Skinners, Inc., and an animated cartoon producer has successfully approached you with the idea of telling your story to the consumer through a cartoon film. He has shown you the efficacy, economy, and selectivity of the approach, and you are convinced: what happens next?

First, and entirely foremost, you must select your means of distribution. All other considerations are subordinate to this. But, assuming you have investigated your market, and have planned your distribution through a reliable distributor to coincide with the distribution problems of your own product or service, then what happens? How is an animated cartoon put together?

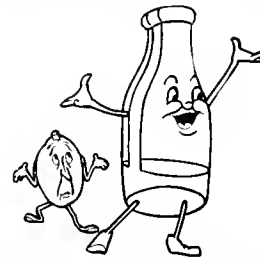
Your producer will put his story and animation departments to work on a script for your picture. In many cases the bare outline of this story has been incorporated in his original presentation to you. Conferences between the producers' creative staff and your department will decide what length of film is best suited to your problem and type of consumer; then the framework of the plot is constructed and the characters are "cast." This framework, in most cases, will consist of thirty or forty key scenes which are the base upon which the picture will be scored and animated.

At this point, the producer will have your okay on the characters, color schemes, general music theme, and the plot; he can now go ahead with the production of the picture

without fear of later basic corrections (the hopes).

Before any action drawings are made, the entire production must be planned—foot for foot—simultaneously for sight and sound, and the results entered on a master chart which, when complete, embodies action, musical tempo, dialogue, and sound effects.

The scenes must be laid out with special emphasis on continuity. The overall or general action of these scenes is roughly timed with a stop-watch as a member of the animation staff "acts out" the part. The musi-



cal director then writes music for each of these scenes while considering the picture as a whole. Screen time for each scene is then known by the tempo of the music and the number of measures or beats allotted to that scene and, as twenty-four frames of picture pass through the projector in one second, and since it is usually desirable to synchronize each individual movement of the characters to the musical beats, an exact timing may now be given to the action.

The music, dialogue, and sound effects are now recorded, usually on separate tracks. Dialogue tracks are "broken down," syllable by syllable, and the frames counted

so that lip action may be synchronized on the corresponding drawings.

When all these preliminary but highly important phases of the production are complete, the actual animation may be started. The scenes are given to animators along with "exposure sheets" which ultimately will act as guides for photography at a later stage, but upon which are already recorded tempo, required action, dialogue, etc., corresponding to that of the master short. The animators draw the "extremes" or key positions of movement throughout the scene—usually each fourth, sixth, eighth, or twelfth frame, depending upon the complexity of the action or the tempo of the music. The assistants further break down the action by adding all intermediate steps except single drawings which are made by the "in-betweeners."

The original drawings are in pencil, usually about eight by ten inches and are held in registry by pegs over a light box which permits the artist to gauge and space each drawing to correspond to the desired movement. All drawings are numbered and the animator records the desired number or combination of numbers for each frame of the scene on the exposure sheet.

The pencil drawings are then photographed frame by frame and the film projected as a preliminary test which serves as a guide for the animator and director to even out any irregularities or to make any necessary corrections.

The drawings are then traced by "Tracers" or "Inkers" on transparent sheets of celluloid in black

3. The animation staff reviews the filmed pencil tests on the Moviola, a projection equipment which permits convenient editing. The skill of these film editors spells the difference between a laugh and a "dud"; between unabated interest and the unfortunate lack of it.

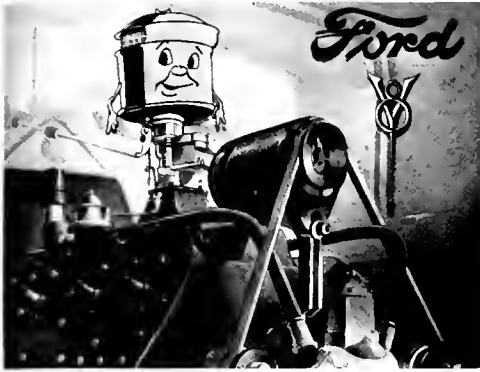


4. Cell tracing begins over the original pencil drawings. Here the art staff begins the arduous work of tracing the step-by-step action cells which, when projected in sequence, bring the characters to "life" on the motion picture screen. The pegs hold the cell in exact register.



PICTURES ON THESE PAGES

combine typical scenes from the studios of outstanding professional animation producers. *A Coach for Cinderella* was produced by the Jam Handy Organization, the typical step-by-step scenes are from *Caramel Film, Inc.* (N. Y.), and production stills are from *Cartoons Films, Ltd.* and other producers.



Prosaic parts of the automobile engine come to life and speak their lines with convincing realism in this typical non-theatrical cartoon for the Ford Motor Company



Pepsi and Pete, the familiar Pepsi-Cola cops are now appearing on theatre screens. Their laugh-provoking antics and the sponsor's theme tune turn merriment into sales

and colored inks and then passed on to "opaquers" who fill in areas with the proper colors on the reverse side of the celluloid. In general, each character, if acting independently of other characters, is traced on a separate "cell" and the final result may consist of three, four, or more "cells" superimposed on the background, which is rendered in water colors.

Now the background drawings and "cells" are taken into the camera room for the final stage. Here each set of drawings is photographed in order, to correspond with the numbers which were entered on the exposure sheets by the animator. All sorts of effects may be obtained as in regular photography—fades, dissolves, zooms, and "pan" shots are all part of the animation camera technique.

After the photography is complete, the scenes are all pieced together; music, dialogue, and sound effects are "cut in." A combined track is made by a re-recording and finally a combined picture and sound positive print is ready for the preview. We think you'll be pleased! (Turn to page 36)

PEPSI-COLA CARTOON SERIES

♦ Illustrative of the use of animation in screen advertising is the initial series of Pepsi and Pete cartoons which have been recently completed and which are being experimentally televised as well as

being widely distributed and exceptionally well received by audiences in theaters throughout the country.

Produced in Technicolor in the animation studios of Caravel Films, Inc., for The Pepsi-Cola Company and with the cooperation of sponsor, agency and producer, these subjects, while high in entertainment value, are direct selling pictures of the 90-foot minute type.

Editor's Note: In the second installment of this current series on "Screen Advertising—1940" we will present the promotion of screen ads through dealer outlets; further animation details will also be included. Of especial interest is a thorough survey of recent dealer co-operative screen ad programs.

TELEVISED AD FILMS

♦ What may well be a prophetic step in the field of television and screen advertising may be seen in the first televising of the Pepsi-Cola cartoons through the facilities of the National Broadcasting Company's New York television station W2ZBS.

These minute-long screen advertisements were first shown during June. The Pepsi-Cola cans are featured in comic adventures together with a popular theme tune originated for the sponsor.



Kraft's Malted Milk adopts fantasy and humor to tell the story of the product's energy-producing qualities in the familiar technique of the animated cartoon film



Above—a typical scene from Ipana's "Boy Meets Dog" an all-color cartoon (Below) Planter's Peanuts are produced in another noteworthy all-color cartoon.



RECENT CARTOON CAMPAIGNS USED IN SCREEN ADS

A COACH FOR CINDERELLA: Presented by the Chevrolet Motor Division of the General Motors Sales Corporation; an animated cartoon comedy in Technicolor for theatrical release.

ONE BAD KNIGHT: Another of the theatrical all-Technicolor cartoon comedies typified by the Chevrolet film described.

BOY MEETS DOG: Sponsored by Bristol-Myers Company, makers of Ipana Toothpaste, for theatrical release. Another all-color cartoon with noteworthy entertainment qualities.

ONCE UPON A TIME: The outstanding safety cartoon sponsored by the Metropolitan Life Insurance Company for theatrical release. Black and white only. Shown to audiences nationally.

(The above cartoons are typical of short subject releases of approximately ten-minute screening time; others described below are one-minute screen advertisements prepared for national and local release.)

SHELL OIL PLAYLETS: A series of six Technicolor playlets was prepared for Shell Oil through the motion picture department of J. Walter Thompson.

PLANTER'S PEANUT PLAYLETS: Also shown in theatres is this series telling the story of Mr. Peanut and the sponsor's product from plant to consumer. (Color.)

W. K. KELLOGG PLAYLETS: A series for Rice Krispies continues to be shown on a regional campaign basis during 1940.

PEPSI-COLA PLAYLETS: Starring the Pepsi-Cola cops, Pepsi and Pete in a light comic series introduced by the sponsor's catchy theme tune now also being heard via radio. (Filmed in Technicolor).

PRODUCER CREDITS

A Coach for Cinderella and One Bad Knight were produced by the Animation Department of the Jam Handy Organization.

Boy Meets Dog was produced by Caravel Films, Inc.

Once Upon a Time was produced by Audio Productions, Inc.

The Shell, Kellogg, Lever and Kraft playlets were produced by Cartoon Films, Ltd., of Beverly Hills and New York City. Also producers of the non-theatrical cartoon for Ford (above, left). The Motion Picture Department of J. Walter Thompson Company was the agency in charge of Shell, Kellogg and Kraft production.

Planter's Peanut Playlets were produced by Ted Eshbaugh Animation Studios, New York City.

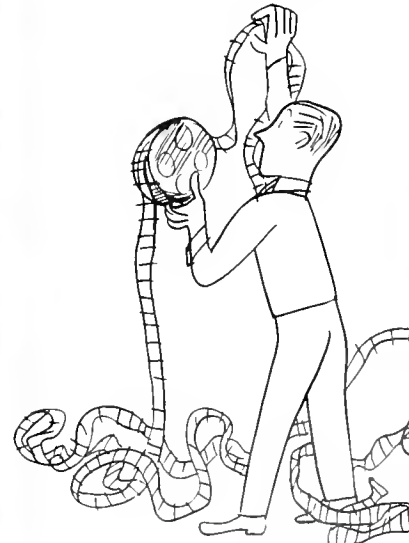
Pepsi-Cola Playlets were produced by Caravel Films, Inc.

National Distribution by Screen Broadcasts, Inc. and General Screen Advertising, Inc.

Routine production continues as the "opaquers" fill in between the action lines with color and detail to complete each individual cell and each sequence of the completed action. Just visible on the wall is a key of the characters to prevent irregularities.



6. Finally each "keyed" cell goes to the Technicolor camera for final "shooting" into the completed negatives from which the final prints will emerge for combining with sound negatives before going on their way to entertain film audiences on theatre screens everywhere.



From "THE DUNCIAD"

By permission of The British Film Institute and our very worthy English contemporary, *Sight and Sound Magazine*, where these verses first appeared in the Spring issue of 1940. To *Sight and Sound*, the editors of *Business Screen* send sincere regards

LET US confider next THE MARCH OF TIME:
Why is it every ifsue feems the fime?*

Whether the *Navy* plafters the *Graf Spee*,
Or *Anzac* troops embark at *Sydney Bay*,
Or dirty U-boat fows magnetic Mine,
Or gallant trawler fweps it up againe,
Or *Indian* cotton workers and the like,
Rally around the Flag, or go on ftrike.
In vain they frike, fwep, fow, embark and plaft—
The next edition is juft like the laft.

Each month there's a new miracle to do,
Each month the miracle's performed anew:
They write new words, and change the pictures
o'er,
Yet leave the Film exactly as before.

What magic here, from March to February
Ensures that variations never vary?
Some fay the *Mufic* does the trick, and some
Accufe the *Bully* folidiers with the drum.
But fure, the wifef critics blame the noice
Of that dama'd Commentator's hectoring voice.
"The March of Time!" begins each ftern afsault,
Implying, fomehow, that 'tis all your fault,
Norway and *Sweden*, *Belgium* and *Holland*,
The State of *Auftria*, the fate of *Poland*,
'Tis all the fame from *China* to *Peru*—
Each crisis an excufe to bully you,
Till, deafened by this awful voice of doom,
You can't remember who did what to whom.



See from beneath yon corrugated fheds,
Barrage *Balloons* tofs up their lovely heads,
See how they twift and turn, as if bewitched,
And get the ropes effectually bitched.
See Aircraftsmen look up as if in prayer,
And fee their lips move as they curfe and fwear. . .
Plane chafes plane, with pilot pilot vies,
Streaking like God knows what acrofs the skies. . .

A.B. For fuch rhymes Pope frequently had his becaufe
endorsed, while the long s fometimes lauded him
in good. R.F.

Laft, the *Balloons*, with elephantine grace,
Slowly arife, and take the appointed place;
An airy rampart, filent, deadly, new,
Watched by the men of Squadron 992.

And now let us afsume the ftyle fublime,
And turn this film into a MARCH OF TIME.



Firft, cut the film up into little bits,
Say, ten foot each (or more, if time permits)
Cut all the quick bits in among the flow,
Juft to make fure the finifhed film will "go".
Add liberally the beat of marching feet,
Without which MARCH OF TIME is not complete.
Bring in fome famous lawyer or phyfician,
Or in this cafe, perhaps, a politician.
Or better ftill, go down the *Cotton Belt*,
Record a fpeech by Prefident Roofevelt,
Saying *Democracy* muft be refpected,
And that the *Forth Bridge* ought to be protected.

And now, although the fillim's back is broke,
The commentary's to be writ and fpoke:
Avoid the eafy ftyle of normal fpeech—
The commentary fhould appear to preach,
Fiddling the bow, inftead of bowing the fiddle.
Begin each fentence fomewhere in the middle.
Laftly, record the whole in menacing tones,
Uttered by old Raw-Head-and-Bloody-Bones.

Now with bewild'ring fpeed feene follows feene,
Chafing each other off the filver fcreen—
Battlefhips, gangways, troops, trains, guns and
tanks,
Plenty of fentry-go and marching ranks,
With mufic, fhouting, roars of guns, applaufe,
Sans point, fans punctuation and fans pause.
And as the en-title vanifhes away,
The audience ftaggars out into the day,
All fense confused, one fact alone left plain—
That they have feen THE MARCH OF TIME again.

Thus is achieved, in perfect repetition,
An accurate copy of laft month's edition;
Wherein the engaging paradox we find—
Time, marching on, leaves MARCH OF TIME behind.

J. POPE
R. FERGUSON

WORDS BY *Alexander Pope*. TUNE BY *Russell Ferguson*. SQUADRON 992
G. P. O. Film Unit. MARCH OF TIME, *Several Issues*

METALS

PART II • THE STORY OF NICKEL TOLD IN FILMS

• MANY INDUSTRIAL concerns are engaged in wide scale motion picture activities. The International Nickel Company probably is among the first of these in the extent of its program, one which has been built step by step, very carefully planned and consummated.

The company's production operations are widely scattered. They are located in the United States, Canada and the British Isles with potential markets covering the world. The company is essentially a producer of raw materials and reaches the consumer with only a few products in which the use of nickel and nickel alloys can be easily recognized, such as Monel, rolled nickel, Inconel, "Z" Nickel, other high nickel alloys and, in addition, those in the precious metals group, platinum, iridium and palladium.

The problem, therefore, is essentially one of education. Thus, its basic approach differs from that of other large producers of metals and of manufacturers of consumer equipment.

The first nickel motion picture was made largely for record. It had its inception more than 16 years ago when the new rolling mill at Huntington, West Virginia, was placed in operation. However, it was this picture which led in 1926 to an organized and planned picture program.

The first picture in this program was released to coordinate with and supplement an advertising campaign in consumer publications.

Up to this time markets for nickel and Monel generally were confined to industrial fields. Advertising, while extensive, had been chiefly limited to trade and technical publications and then it was decided that the consumer market held real opportunities for white metal prod-

ucts. Accordingly the advertising campaign was widened.

The first problem that faced the advertising department was familiarizing the general public with Monel. Although this was an accepted metal of industry, it was little more than a name to the man in the street and an untried product to the woman in the home.

Not only the consuming public had to be educated, but also the dealers serving that public. To meet this situation, which seemed to require another vehicle in addition to the white space used nationally, a two-reel silent film was produced.

This picture was titled, *The Story of Monel Metal*. It was presented chiefly to the manufacturer of and dealer in consumer products. It told what Monel is, how it is produced and what its typical industrial uses are. First showings were at dealer meetings, and gatherings of manufacturers' associations and customers' salesmen. In other words its audiences were obtained largely "through the trade."

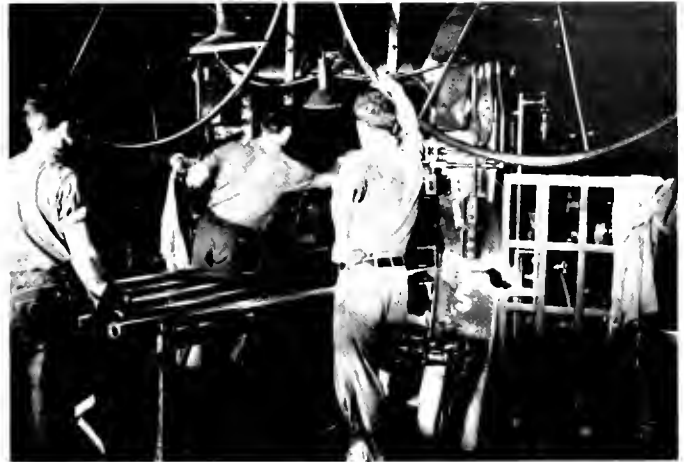
This type of picture circulation was followed for two years. The response to these showings was found to be such that the possibilities for widening the distribution were fully considered and approved. The picture was revised, re-edited, a sound track added and released for theatrical showing so that it would reach a larger consumer audience.

The sound and silent versions of this film were also offered to schools, technical societies, industries, churches and other non-theatrical outlets.

In 1931 because of the reaction to and the success of the first film for national distribution, another one-reel sound picture, essentially designed for theatrical distribution was produced. This picture tied up



The industrial motion pictures produced for The International Nickel Company are invariably straightforward and thorough technical presentations of the production and use of the metal products.



Scenes like these typical stills from a recent International Nickel motion picture help to tell the story of Nickel to the thousands of technical groups and to prospective users of the product before whom showings are held throughout the world.



A total circulation of more than sixty million persons has been achieved by twenty-four films shown through the facilities of national distribution in theatres and before group audiences and employees throughout the world.



BY H. S. ARNOLD, TECHNICAL ASSISTANT TO THE VICE-PRESIDENT, THE INTERNATIONAL NICKEL CO., Inc.

the modern Monel kitchens and Monel household equipment with the movement being pushed for better housing.

This subject, titled, *There's Only One*, carefully prepared and with a special musical score, presented a very interesting travelogue of The National Capitol—Washington, D. C.—into which the kitchen story was entertainingly worked.

During the season of 1933-34 a one-reel sound picture, *Nickel Tales* was released by The International Nickel Company of Canada, Ltd., to theatres throughout the Dominion of Canada. This picture presented the methods of mining, smelting and refining of ore and the importance to the "Dominion" of the "Nickel" industry. This film was presented to audiences in 90 percent of the theatres throughout Canada.

Following the acceptance of this subject, the advantage of using motion pictures to do a public relations job became apparent and two additional pictures, *The Story of Nickel* and *This Changing World*, were produced and distributed in order that Canadians might become better acquainted with the importance of one of their major industries and the locations of Nickel's World markets.

Each of these subjects received the same favorable audience reactions as did the first pictures. They were also used as an aid to employee relationship in special showings to approximately 9,000 company employees in Canada.

The value of the two educational films released in the United States had been established and a third was produced in cooperation with the United States Bureau of Mines,

DURING a period of over 16 years, *The International Nickel Company, Inc.*, has produced 21 separate films for theatrical and non-theatrical distribution. As a result of this extensive program the company has been able to determine definitely, that motion pictures have:

1. Been educational from an inter-organization standpoint.
2. Aided public relations efforts in the United States and Canada.
3. Improved the general public's understanding of the company and its products.
4. Added to company prestige.
5. Helped sales promotion by taking the story of company products to its customers
6. Presented the story of nickel and nickel-alloys to its own employees, to groups of engineers, technical societies, schools and college faculties.
7. Educated the general public, men, women and children that "Nickel" is after all, much more than just a five-cent piece.

a two-reel silent picture, titled, *The Story of Nickel*.

The definite favorable reaction to the educational and entertainment value of the company's pictures, (each one strictly free of overt advertising material), had reached a point of recognition by theatre managers and theatre audiences so that an increased demand became apparent for more such subjects. Because of this theatrical acceptance and opportunity, additional pictures were authorized.

The picture, *Heritage*, was produced and released first to the theatres and later for non-theatrical showings. This was followed by an American version of *This Changing World*, a picture which took months to produce, and had a special music score rendered by a 23-piece symphony orchestra with Lowell Thomas as the narrator.

During these years the company's master negative film library had grown to be rather extensive. How-

ever, there still were many important activities and process methods which were, as yet not recorded. Therefore, in 1937, authorization was issued to produce a picture record of all company operations in the British Isles.

It took many months of planned work to complete this additional negative from which six individual picture subjects were prepared and, until the war, used extensively throughout Great Britain for inter-organization and group showings.

Though the company maintains no plants in France it does cooperate with a French Bureau of Information on "Nickel" and late in 1937 a two-reel silent picture with the titles in French was prepared for showing at the Paris Exposition and later used by the Bureau's representatives for presentation to selected groups.

One important economical feature of the company's entire picture plan has been its unusual picture-

negative library to which reference has been made. This negative library not only is a definite record of company activities, processes and properties, but it makes possible the preparation of many special films without it being necessary to take the time or go to the expense of photographing special scenes for each such picture. The library has been kept up to date and where extensive changes in properties or processes have been made, additional pictures have been taken.

All told, 24 separate films have been produced. Of these 24 subjects seven were especially produced for theatre circulation and each, when the theatre distribution had been completed, was made available for the non-theatrical field.

Recently the high-lights of the "Nickel" industry and organization, here and abroad, were presented in a special picture subject, titled *Nickel High-Lights*. This picture was prepared primarily for inter-organization showings. However, the requests for this subject have been so great, that it has been made available for showings before colleges, high schools, engineering, industrial and technical groups.

Accurate records of showings of all pictures, whether to a theatrical or non-theatrical audience have been kept. This record is compiled by means of a rigid audit system and, therefore, the company is at all times fully informed as to the audiences it reaches and their reaction. From this carefully controlled system of audits and reports it has been shown definitely that the company's motion pictures have been seen by a total audience equivalent to more than one-half of the total population in the United States.

Nickel films show the many applications of the Company's products; here a giant United Airlines transport plane is equipped with corrosion-resistant Inconel



In the home, Monel Metal lends protection and lasting beauty to the cabinet sink, range top and hood and for the table top shown in the foreground of this scene.



I: FILMS IN PUBLIC HEALTH

By ALICE V. KELIHER

Commission on Human Relations
Progressive Education Association

● THERE IS A RICH and fallow field for film production in public health. Each day new information is being brought out by medical and health researchers. Information already at hand is not widely distributed among the people. For those who would use their advertising media to serve the public welfare, here is an area in which genuine service can be rendered.

Public health nursing is one field in which good films are needed.—films that will portray not so much the skills and techniques of nursing as the social contribution of the public health nurse who is at times mother and father to the whole community. We need to show that the public health nurse is at the call of all of the population and that her services are as valuable to the fortunates who have incomes as to the unfortunates who have none. A photogenic subject, if ever there was one, and a profession already aware of its need for films of popular interest, await public minded persons who wish to finance such productions.

Nutrition is another field in which many films could be produced. Modern vitamin experimentation and the possibilities in vitamin therapy would be fascinating subjects and would, no doubt, find a large theatrical audience. Problems of buying in relation to income, the use of a food dollar, are also of great interest to consumers who worry daily about the content of the family diet in relation to the contents of this weekly pay check. The Huxley supervised *Enough to Eat* might be an interesting model for an American film to follow. There is yet to be produced the nutrition film that will deal with the psychology of over and under eating. And, in connection with the same topic, the development of food tastes and habits in children would be of intense interest to parents.

Sanitation and control of epidemic diseases also have much content not yet exploited in film. Flu and streptococcus infections are being passed around by a well meaning and innocent public that does not act in its own best interests. The toll of the common cold is now of a magnitude that commands worried attention of public health officers. Malaria control is at our fingertips but ignorance of the fact that one man's mosquito may be another man's malaria has reduced the effectiveness of thrilling work being done by public health officers in the malaria belt of our South Central states. Pellagra has now yielded to nicotinic acid but pellagra prevention, so easily within

our reach, awaits public enlightenment. Pollution still troubles many communities needlessly.

Accident control is now one of the major concerns of many health agencies (and the insurance companies, too!) Home safety, simple safeguards for the home to prevent slipping in the bathtub, electrocutions, severe burns, falls on dark

stairs and the like, are known to some but not to enough.

We could go on with the rich contents of the field in which all of us are naturally concerned. The important thing is not so much what is to be done, as how and by whom. Films cost money, and good films cost more than bad films. With an increasing public discrimination

about films and an increasing consumer sensitivity, nothing less than good films will be accepted. Films that are glaringly direct advertising are now not only suspect, but banned in many educational film libraries. Films that are badly made, that are not much more than illustrated commentaries are also spending inactive hours on storage shelves. But good films are constantly in demand by schools, clubs, youth organizations and all kinds of groups. Investment in films designed to serve the public welfare and presented in the best possible production techniques is a wise means of inviting public good will.

The example of the Associated Gas Industries in Britain during the hey day of its Documentary movement is a good one to cite here. A large pool of money was put up to produce a program of films. One of these films, *Smoke Menace*, obviously was designed to increase the use of gas in preference of raw coal as a means of eliminating harmful smoke and smog. The others, however, had nothing to do with the consumption of gas. One was on Housing. Another was *Enough to Eat*. In other words the Gas Industries made a gift to the public in the form of education through Documentary Films. These films enjoyed quite wide distribution in theatres and educational centers as compared with the distribution of films in this country.

The American public is increasingly aware, and properly so, of false advertising and violation of consumer interests. They are also apt at smelling out offensive propaganda. The wise sponsor will not attempt to conceal advertising of his wares, nor will he continue a level of direct advertising aimed to appeal to the assumed but undoubtedly underestimated "child mind" of the American public. He will see his own interests served best as he serves the public. If he will sponsor financially and help create a vigorous Documentary Film movement in the interests of preserving and promoting our Democracy, he will open the channels of public good will.

But, to do this, he must place his film program in the hands of professional groups who have messages of value to the public and producers to whom the development of our Democracy is of first importance.

Films in public health are "naturals" and are much needed in all forms of health education today. Those interested in securing public good will through this channel will find means to promote the film as an important social document.

A TYPICAL SAFETY FILM



"Saving Seconds" sponsored by the Aetna Life Affiliated Companies shows how accidents happen and how they can be avoided.



ATTENDANCE REPORT: AETNA'S SAFETY EDUCATIONAL FILMS

The following are the showing and attendance figures on Aetna Casualty & Surety Company's safety and educational films from their release dates to January 1, 1940:

	No. Showings	Attendance
"SAVING SECONDS" Sept., 1931, to Jan. 1, 1940	12,782	16,128,558
"THE BAD MASTER" May, 1935, to Jan. 1, 1940	15,579	1,567,220
"THE TRUCK AND THE DRIVER" Jan., 1937, to Jan. 1, 1940	3,140	933,364
"SOUNDING THE ALARM" Feb., 1937, to Jan. 1, 1940	3,066	3,511,203
"SENTINELS OF SAFETY" June, 1937, to Jan. 1, 1940	3,227	3,165,858
"EMERGENCY TREATMENT FOR FRACTURES" Oct., 1937, to Jan. 1, 1940	290	19,320
"LEARN TO LIVE" May, 1938, to Jan. 1, 1940	2,046	1,057,513
"WORD MAGIC" July 1, 1938, to May 1, 1940	417	47,538
TOTALS:	30,517	29,430,571



"Man Against Microbe" shows the ceaseless battle of science against disease

2: Health & Safety Films of the Metropolitan Life Insurance Company

• THE WELFARE DIVISION of the Metropolitan Life Insurance Company produces and distributes, free of charge, motion picture films primarily for use in the health and safety programs of State and local health departments, schools, social and welfare organizations, service clubs, police departments, safety councils and similar adult groups. All charges incurred in transporting films to and from exhibitors are borne by the Company.

Since 1922 when *One Scar or Many* — a film on smallpox — was released, nearly 95,000,000 individuals have seen Metropolitan Life Insurance Company films, which are an integral part of the Company's whole program of health and safety education. The primary purpose of this program is to give information to the Company's policyholders on the prevention of accidents and of the diseases responsible for a high mortality rate — especially those for which specific preventive measures are now available. In the case of motion pictures, however, subjects already adequately covered by national organizations, such as tuberculosis and cancer, are eliminated to avoid duplication of effort.

The other materials used by the Company in its extensive educational program include popular pamphlets on various phases of health and safety, which are distributed principally by the Company's repre-



sentatives. The pamphlets are also made available to schools and to official and voluntary health and welfare agencies. Special health publications and exhibits for lay and professional groups are prepared from time to time.

The films produced by the Company, besides *One Scar or Many*, included *Working for Dear Life*, on the periodic health examination; *New Ways for Old*, on diphtheria, later revised under the title *Conquest of Diphtheria*; *Too Many Pounds*, on overweight; *Man Against Microbe*, episodes in the story of man's fight against communicable disease; *Once Upon a Time*, a cartoon on street and highway safety; and *A New Day*, on pneumonia.

At this writing three films, *A New Day*, *Man Against Microbe*, and *Once Upon a Time*, are available

BY DONALD B. ARMSTRONG, M. D.

Third Assistant Vice-President, Metropolitan Life Insurance Company

in 16-mm. and 35-mm. sound versions for non-theatrical showings. Theatre prints may be had of the pneumonia film, for use in connection with State and local health department pneumonia control programs; and of the safety film in technicolor, for educational drives sponsored by police departments, safety organizations, and other groups interested in the subject. Although there is still a considerable demand for silent films, requests for sound pictures are increasing steadily. The silent films are gradually being withdrawn from circulation as they become out of date.

Metropolitan films are used principally in schools and theatres. During the past few years, an annual average of 25,000 showings to over 3,000,000 school children has been maintained; in theatres, about 20,000 showings have been given to 7,000,000 individuals each year.

In order to make reasonably certain that the films are used in

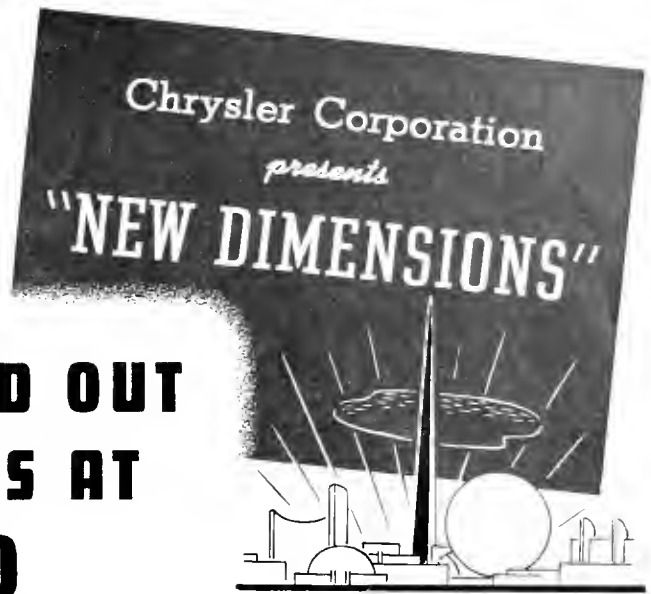
connection with approved health and safety education programs and that they are a part of the Metropolitan's program, they are distributed mainly through the Film Bureau of the Company. An exception in this policy is made in the case of the National Board of the Young Men's Christian Association, and with schools, universities, museums, health departments, public health associations, and safety councils, that maintain film libraries with actively supervised loan services. Metropolitan films are loaned for a limited period with the provision that each print will be shown on an average of twice a week.

Because of the increasing interest in visual education and the consequent increase in the number of motion picture projectors in use, many new opportunities are opening for film showings. But the value of film showings themselves is greatly enhanced if they are integrated with other educational media in a well planned program.

♦ Two prize-winning safety films typify the spirit of unselfish service which this type of production represents in American industry. *We Drivers*, the widely-shown one-reel subject for General Motors by the Jam Handy organization won the National Award for the outstanding contribution to safety in 1936. Third in a series of semi-altruistic object lessons in motoring safety produced for the Plymouth Division of the Chrysler Corporation by Wilding is the popular film *The Chance to Lose*.

"A New Day" is a ten-minute short on pneumonia control and prevention





THE STAND OUT PICTURES AT TWO WORLD FAIRS!

AT SAN FRANCISCO . . .

★ Early this year the executives of the Pennsylvania Railroad were looking for an additional attraction for their exhibit at the Golden Gate International Exposition that would draw crowds, entertain and at the same time sell railroad transportation.

"Thrills for You" is exactly what the title implies. Its three-dimensional realism surpasses anything hitherto seen on the screen. You see a giant locomotive swung in mid-air by a 250-ton crane in the huge Altoona Works; you ride with the engineer in his cab over the great four-track main line, passing speeding freight and passenger trains.

Three-dimensional interiors of the ultra-modern cars of such trains as the Broadway Limited and Trail Blazer on their regular runs impress the audience with the luxury and comfort of rail travel.

This picture completely does the job the Pennsylvania expected it to do.

AGAIN, as in 1939, Loucks and Norling productions are audience favorites at America's biggest advertising shows.

The Chrysler and Pennsylvania films both played to capacity audiences on opening days and, steadily ever since, have hung up attendance records that establish a new concept of what advertising films really can do.

Loucks and Norling films are not only first in photographic achievement, they reflect showmanship and creative ability. "Calor Song," playing at Maisan Coty at the World's Fair, is the first sound Kodachrome film in which optical and special photographic effects have been used to enhance the beauty of color.

Loucks and Norling films entertain and sell whether the sponsor's product be motor cars, railroad transportation or perfume.

Your product and problem may be different. A letter or a telephone call will start us thinking and planning for you.

AT THE NEW YORK FAIR . . .

★ Throughout the 1940 season the greatest film attraction of the Fair will be "New Dimensions," Chrysler Motors' sensational new all-Technicolor three-dimensional sound motion picture.

Entirely original in treatment and in production elements, "New Dimensions" achieves the ultimate in entertainment and thrills. The beauty of Technicolor, the charm of the musical score, the thrill and excitement of three-dimensional realism, combine to make this film one that is acclaimed by critics and public alike.

The number of people to see "New Dimensions" will be limited only by the size of Chrysler's beautiful theatre. Here is real entertainment, and with it the audience gets an effective automobile sales story.

This picture completely does the job Chrysler expected it to do.

PRODUCTION SKILL BACKED BY 16 YEARS' EXPERIENCE MAKING OUTSTANDING INDUSTRIAL FILMS

LOUCKS & NORLING STUDIOS

245 West 55th Street

Telephone: CO 5-6994

New York City

HERE'S HOW— MR. INDUSTRIAL ADVERTISER!

*Yes: Films Can Help
Your Business Too*

★

For Example:

DEMONSTRATE YOUR PRODUCT—

A colored sound movie we produced recently, for a manufacturer of road machinery, has done an outstanding job. This company is now having us produce a film on another line of machinery.

GET NEW DEALERS—A steel company is getting new dealers for their line of roofing, fencing and general hardware supplies, with a Burton Holmes-produced sound slidefilm.

TRAIN WORKERS—A manufacturer of structural glass had us produce a sound motion picture to train installation workers. They say:

"It is doing a splendid job for us."

INTRODUCE NEW MODELS—During the past six years we've made several sound slidefilms annually for one of the largest manufacturers of farm machinery. Of the two slidefilms produced so far this year, one has served vitally in introducing a new model. The other is overcoming claims of competitors.

INCREASE DIRECT SALES—A large coal company had us produce a sound motion picture showing the advantages of their washed coal. They say: "There is no other way in which we can bring to our customers such an accurate and interesting account of our plant and processes."

★

MOTION PICTURES — SLIDEFILMS
COLOR • BLACK & WHITE

BURTON HOLMES FILMS, INC.

PRODUCERS • DISTRIBUTORS
LABORATORY SERVICE

7510 North Ashland Ave. • Chicago
Telephone: ROgers Park 5056

HE INSPIRED A CAMPAIGN FOR EYE SAFETY

Eye Protection Slidefilm Based on H. Guilbert's Work

● HITHERTO AN UNSUNG HERO save to those for whom his unabating efforts have protected the precious heritage of their sight, Harry Guilbert, director of the Bureau of Safety and Compensation of the Pullman Company, has now had his work extended into farflung fields through the recent production of a sound slidefilm, *The Eyes Have It*.

Mr. Guilbert has been a noted campaigner for eye protection through his sponsorship of the now-famous Pullman Company rule requiring all Company employees to wear goggles at all times while on duty. This mandatory order, placed at the entrance of all repair shops and signed by the President, makes no exception for executives and visitors. As a consequence, the Pullman Company has spent \$25,000 in two years to save a possible \$116,000 in compensation, not to mention the untold grief and suffering of the injured employees. In eleven years, only one employee of the Pullman Company has suffered a disabling eye injury.

It is this message of successful protection as well as the contrasting story of carelessness and accidents which *The Eyes Have It* portrays so graphically. Sponsored by the National Society for the Prevention of Blindness, 50 West 50th Street, New York City, prints and records are made available to all classes of business. As Mr. Guilbert says, his reward will be amply paid if one showing were to save the sight of a single individual.

The story of this film is one of tragedy. When it pauses for a single instant to permit the audience to close its eyes to the screen image, the recorded voice asks how it would feel to lose that precious vision permanently. Numer-

Provide Pacific Coast Audiences

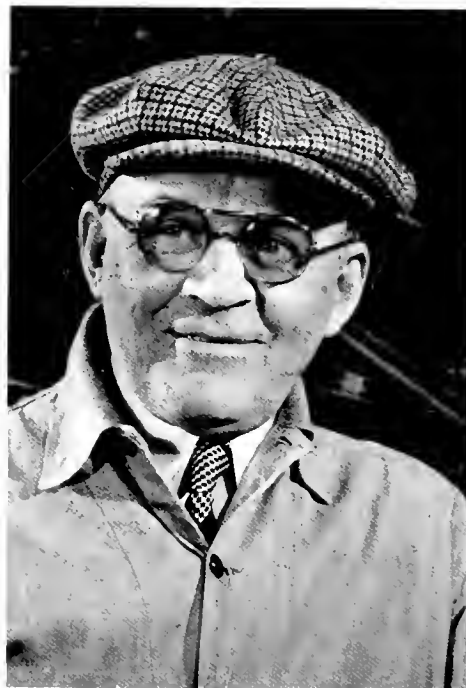
◆ Through the facilities of its numerous Pacific Coast representatives and regional offices in Los Angeles, San Francisco, Portland and Seattle, Allied Film Exhibitors, Inc., announce the classification of more than 10,000 consumer audiences in 150 West Coast communities. These are located in the states of Arizona, Utah, Nevada, Idaho, California, Oregon and Washington, effectually blanketing the far west.

ous instances of avoidable and seemingly impossible eye accidents are pictured and described with vivid effect. The efforts of safety director Guilbert then take on real meaning.

Showings of *The Eyes Have It* have been made before employee groups of many transportation and industrial concerns. After one of them, attended by Worker No. 441 of the Sunnyside Yard, Penn Terminal, New York City, Mr. Guilbert received the following:

"I had the privilege of seeing your safety film regarding the care and protection of the eyes. At the end of the twenty minutes, I had a feeling far greater than that I had ever had after viewing a full length movie . . ."

Production of *The Eyes Have It* was under the direction of Harry Lange of the Photo & Sound Division of Sarra, Inc. (Chicago) with the especially fine photography an outstanding feature of this effective slidefilm.



Mr. Harry Guilbert, Director of the Bureau of Safety and Compensation, The Pullman Company

DeVry Expands Personnel

◆ The DeVry Corporation, Chicago projector manufacturer, expanded its visual education activities this month by adding the following men to their already large list of visual education specialists, located in key districts from border to border and coast to coast: J. R. Cagle, Decatur, Georgia; James F. Doyle, Lisbon, North Dakota; J. Maxwell Gordon, New York City; Wm. S. Hieber, Atlanta, Georgia; Kenneth Page, Chicago, Illinois.

A. Peterson, Nashville, Tennessee; Everett R. Scherich, Inland, Nebraska; John T. Molloy, Chicago, Illinois; Geo. Rovick, Baltimore, Maryland; Ralph Trunkhaus, Milwaukee, Wisconsin; A. A. Vogel, Manitowoc, Wisconsin; Wm. W. Montgomery, Chicago, Illinois; J. E. Walkmeyer, Oklahoma City, Oklahoma; U. T. Young, Marianna, Florida.

Just Off the Press!

◆ The DeVry Corporation, 1111 Armitage Avenue, Chicago, announces the publication of a new completely revised, up-to-date FREE FILMS booklet. A bound book, 56 pages in length, containing over 1200 free films available to schools, clubs, churches, CCC Camps and other non-theatrical film users. Price with order 50c. An invaluable booklet to free film users.



DOUGLAS D. ROTHACKER



SPECIALIST IN THE PRODUCTION AND DISTRIBUTION
OF SOUND MOTION PICTURES FOR INDUSTRY

Inviting inquiry

from those organizations interested in

THE HIGHEST QUALITY MOTION PICTURE PRODUCTIONS

and

AN AUDITED GUARANTEED DISTRIBUTION SERVICE

AN OUTSTANDING ROTHACKER
CLIENT IS

**The International
Nickel Company, Inc.**

"Nickel" picture subjects produced by us,
and with distribution through our audited
guaranteed circulation service, have been
presented to over . . .

70,000,000 PEOPLE

WE INAUGURATE A NEW SERVICE IN YOUR INTERESTS . . .

Without any obligation on your part, we will now screen your
present picture and submit our service proposal.

We offer you a guaranteed national or zone circulation for your
motion picture message throughout the theatrical or non-
theatrical field or both, *on an audited basis.*

This service is available to you not only in the United States, it is
available throughout the Dominion of Canada as well.

Through this service, your picture message can be exhibited to
some 10,000,000 men, women and children consumers, in the
course of six months' time.

A vast audience is also available through our non-theatrical service
in the United States and the Dominion of Canada.

Rothacker pictures are planned, produced and circulated with
the same skill and thoroughness as the best national publications
used by careful buying advertisers.

*United States Distribution in 8,000 theatres,
—through our permanent exchanges*

★ ★ ★

*Guaranteed theatre distribution throughout
the Dominion of Canada*

★ ★ ★

Because there are thirty years of practical
and technical experience in the production
and distribution of high grade motion pictures
back of Rothacker, you are well assured of
satisfactory results when you use our service.

★ ★ ★

**HOLLYWOOD
PRODUCTION AVAILABLE**



ROTHACKER

729 SEVENTH AVENUE . . . Cable Address "DUGROTH" . . . NEW YORK, N. Y.



The luxurious lounge of the Electric Club at Twenty North Wacker Drive has become a traditionally favorite rendezvous of resident executives



Private Dining Rooms on the Club Floors offer convenient conference, luncheon or dinner facilities just a few steps from your own private office

ALL THE SOCIAL REQUIREMENTS OF BUSINESS

PLUS THE CONVENIENCE AND EFFICIENCY YOU DEMAND OF YOUR OFFICE HEADQUARTERS AT 20 NORTH WACKER

• First and foremost a center of business activity where the leaders of many of America's foremost business organizations make their office headquarters in Chicago, Twenty North Wacker Drive also affords the unequalled advantage of exclusive private club floors, comfortable club dining rooms and private meeting rooms, spacious lounges and studio theatres. Just a few steps from his private office, the busy executive can hold an important conference or enjoy the quiet luxury of a perfectly served luncheon. For all group meetings and other business gatherings, these facilities are available during the day or in the evening. Service from modern completely-equipped club kitchens provides a large selection of delicious dishes.

Other Convenient Service Facilities:

For executives and their employees, a modern public restaurant with counter or table service is also available for breakfast, luncheon or dinner service. The Opera Buffet on the street level is a favorite after-hours rendezvous. Other service facilities include the completely-equipped building barber shop, tailor and valet and the Safe Deposit Vaults just off the main lobby.



Cooled by lake breezes, the lounges on the Club Floors afford a spacious and comfortable retreat for a relaxing moment away from the tension and cares of the business day



The beamed ceiling and walls of the Club Main Dining Room gives it an air of comfortable relaxation while guests enjoy a most delicious and well-served luncheon

ADDRESS ALL INQUIRIES TO THE OFFICE OF THE PRESIDENT, MR. JAMES C. THOMPSON

IN THIS SPACE NEXT MONTH:
 ♦ Tower Offices at Twenty North Wacker Drive Afford a Maximum of Cooling Comfort Plus All the Conveniences Obtainable Only Through the Facilities of the Civic Opera Building.



AT THE CENTER OF CHICAGO BUSINESS • THE CIVIC OPERA BUILDING
20 NORTH WACKER DRIVE

PREVIEW: REVIEWING THE NEW FILMS

◆ Presented by The American Academy of Pediatrics, and sponsored by Mead, Johnson & Company, widely known manufacturers of baby foods, is a recent Wilding production entitled *When Bobby Goes to School*.

The film shows, step by step, precisely what a physician does when he undertakes the complete physical examination of a child, and explains in language that can be comprehended by any intelligent mother just what each test is intended to disclose.

Du Pont Promotes Fair

◆ One of the unusual production assignments recently announced was Castle Films' production of a titleless, two-reel talking motion picture for the Finishes Division of E. I. du Pont de Nemours & Company. Scripted around du Pont's campaign for visualizing and emphasizing the importance of the "paint styling" movement to painters, to paint dealers and to house owners, this two-reeler is untitled because it is an integral part of a longer movie which pictures the du Pont exhibits at the World's Fairs, for nationwide showings by du Pont representatives.

Automobile refinishers and auto manufacturers are seeing a second sound film, also produced by Castle Films for the du Pont Division, called *Color Accuracy*.

This Division of the du Pont Company is making still further use of business films with a Kodachrome three-reeler, called *Spray Waves*, and with the *Cavalcade of*

Chemistry, a picturization of the du Pont exhibits at the World's Fairs. Castle Films participated in the production of both of these subjects.

Northwestern Yeast Film

◆ By the time the 1910 World's Fair closes this fall there should be thousands of new breadmakers in American homes. The reason for this renewed interest in home-baking will be Northwestern Yeast Company's recently completed sound picture *Loaf with Maca*, which will be shown continuously during the Fair by Northwestern at their exhibit.

While stressing the importance of the new Maca yeast for modern streamlined baking, the picture itself is an intensely interesting and instructive course in breadmaking. Besides offering valuable hints for successful baking, *Loaf with Maca*, abolishes the old-fashioned impression that breadmaking at home is a tedious painstaking task. According to Northwestern Yeast Company officials, the picture is part of a national educational campaign to restore breadmaking to its former eminence in the American home.

The film, exactly as it will appear at the World's Fair, is available in 16mm. form for showing before cooking schools, home economics classes, women's clubs, and similar organizations. Recognized groups may book this picture without cost, other than payment of express charges, by request to Northwestern Yeast Company, 1750 N. Ashland Avenue, Chicago, Illinois.



Producing scale models for the Ford film "Symphony in F" (Audio).

Producing "Symphony in F"

(Continued from Page 7)

visual effect is that the inanimate parts move and act in life-like fashion. The lighting requirements for such shooting, plus the business of carefully and accurately moving dozens and sometimes hundreds of small car parts or models, meant that on certain days when we were extremely successful the one Technicolor crew handling the stop motion work was able to produce as much as twelve feet of film, which is just eight seconds' running time on the screen when the picture is finished.

Each of these crews consisted of six men, not counting the numerous electricians required for Technicolor's high intensity arc lighting equipment, plus carpenters, grips and property men. In addition, we had fourteen model builders working continuously for six weeks.

"Incidentally, there are twenty-four Technicolor cameras in existence. Four of these are in England and twenty in this country. We used the one camera which is regularly assigned to the East and had a second camera and crew brought on from Hollywood.

"During the production of this picture we exposed approximately twenty thousand feet of film and when you realize that Technicolor film is actually three negatives, the total really amounts to sixty thousand feet running negative. All this material was edited and cut to give us a print for showing which is about fifteen hundred feet

in length, affording a performance of about sixteen minutes. I think we can truly say that this type of novelty picture technique, combining stop motion and regular color photography, has never been attempted before.

"It is intended that *Symphony in F* will give every audience a happy and constructive picture of what is back of the symbolic characters at work on the Cycle of production at the Ford Exhibit at the New York World's Fair. It shows in Technicolor the many implications of these symbols of workers, the vast purchases of the Ford Organization, the spreading of employment throughout the country, and the creation of quality products with new beauty and advance styling. It shows, also, how the purchases of the Ford Motor Company spread employment—how much all of us everywhere have to do with the making of motor cars—and how that, in turn, enables us directly and indirectly to buy these and other products.

"The photography is a combination of three-color Technicolor with stop motion photography, also in Technicolor. This latter technique enabled us to use models (similar to the figures, animals, plants and materials on the Cycle of Production) and cause them to move about in life-like fashion. In this way we presented the march of raw materials, the flow of purchase orders throughout the land, and the creation of the twenty-eight millionth Ford car."

Scenes from "Loaf with Maca" produced by Chicago Film Laboratory



How to Use Automatic Slidefilm Projection:

◆ With several excellent automatic slidefilm projectors now on the market, advertising display directors and other merchandising executives can add remarkable interest and considerable added selling punch to window displays, outdoor signs and many new exhibit possibilities are opened up. The SVE Automatic unit, the new DeHaven Iconovisor, and the Junior Selectroslide are three varying types available. Here are some uses:

1. **WINDOW DISPLAY:** show colored or black and white merchandise films in evening hours.
2. **COUNTER SALES:** stimulate "special" items with "rear-screen" showing of pictures.
3. **OUTDOOR EXHIBIT:** project films on screen on service station lot, etc., after dark.
4. **MOVING SIGN:** Use in adapted billboard with rear-



The New DeHaven Iconovisor Automatic Slidefilm Projector

screen unit showing merchandise.

5. **PLATFORM LECTURES:** lecturer can talk without additional assistance for slides.
6. **EXHIBIT BOOTH:** shows complete line of merchandise, cutting size of exhibit needed.
7. **ANNOUNCEMENTS:** can be used in railroad station, other public places, for short ads.
8. **SALES PORTFOLIOS:** replaces presentation books, charts, for traveling sales promotion uses and product displays, etc.

So You Want to Write a Scenario

(Continued from Page Sixteen)

particular technique, but where they do, this method can be extremely powerful, provided that the plot solutions are not foolish nor ridiculous and further provided that the dialogue either handles the advertising in a very natural, quiet way or turns over the actual commercial to an off-stage voice for the last few feet of the film following the close of the plot solution.

One advertiser who has spent more than a million dollars in "minute movies," has used this type of playlet almost exclusively and a few other advertisers are following suit.

ENTERTAINMENT: A large number of advertisers who are greatly concerned with group audiences and exhibitor reaction, turn to the entertainment type of playlet, feeling certain that their advertising will certainly be entirely acceptable. The experience of these advertisers proves that they are right, in that, either straight motion picture entertainment or cartoon animation entertainment is, of course, liked by both the theatres and their audiences.

ENTERTAINMENT PLAYLETS

Example: One large food advertiser, feeling that their product had no unusual news or demonstration feature, utilized a series of Technicolor cartoon animation films so well done that the audiences appear to rate them on an entertainment par with Hollywood's own animation entertainment production. The advertising in these playlets was held to pretty much of a minimum, brought in at the close of the playlet. Yet, the sales increase for this product in the "minute movie" markets showed that the combination of acceptable entertainment and advertising was sufficiently effective to make the entire operation extremely profitable.

At the present time, there are a number of advertisers using this technique and in those cases where the cartoon animation is strictly professional, and the entertainment is handled in a clever way, the advertising has produced in a thoroughly satisfactory manner. It is to be hoped, however, that the fine success enjoyed by advertisers using this type of playlet will not influence all advertisers similarly, because, where a product has honest news value or where a product can be sold best by visual and oral demonstration, an advertiser will not get the full benefit of the eye,

plus ear appeal of motion pictures, unless he permits this appeal to go to work for his product through some variation of the newsreel treatment outlined in group one.

If the foregoing factors can be held clearly in mind, the preparation, at least in rough outline, for a screen campaign no longer becomes a mystery. At least the basic copy theme, with its adaptations to "minute movie" technique can now be conceived and the cooperation of producers or other people experienced in writing scenarios can then be sought for the purpose of refining and polishing the rough scripts.

HOW MANY SCENES USED?

There are 90 feet of 35mm film to a one-minute picture. Playlets have been produced with as few as one or two scenes and as many as ten or eleven scenes inside that footage. For fast-moving, newsreel technique the greater number of scenes is generally employed. This is more dangerous because it tends to make the playlet jumpy, but when it is handled in a thoroughly professional manner, it is more effective as it permits the use of a wide variety of dramatic shots and it steps up the tempo of the playlet to such a point that the audience is keyed-up and hence the impression value has been found to be greater.

No mention has been made in this article of the use of such themes as testimonials or the value of Color vs. Black & White. These and other such details are actually minor to the preliminary planning that finally settles on the use of either group one, group two or group three. The possibilities for variation, once this is done, will make themselves known to every script writer and certainly no rules can be set down as hard and fast with respect to their employment.

COLOR AIDS SALES APPEAL

Since the screening rate is no greater for Color than for Black & White, the use of Color is automatically suggested for many products. These would include any product whose variety of colors is important in making a sale and it would also include food products for whom appetite appeal is a powerful weapon. On the other hand, there are many products which do not need the stimulus of color and while color would be just as acceptable, it would not be recommended because of the increased production costs of color, both for negatives as well as prints.

The ideal headquarters for busy executives, Hollywood Plaza Hotel is within easy access to radio and motion picture studios, leading theatres and distributing agencies, famed night spots and sport centers.

★

PLAN TO MEET YOUR FRIENDS
IN THE PLAZA COFFEE SHOP

♫ Make your sales story SING



Brilliant New RCA 16mm. Sound Film Projector is Better 16 Ways! → → →

This simplified sales-making unit has many exclusive features which put it **YEARS AHEAD!** Is built by world's most experienced sound company—makers of the RCA Phonograph equipment used by Hollywood studios and in thousands of theatres!

Give your sales messages life, pep, color! Make them "sing"—and you'll make more sales! . . . With the new RCA 16 mm. Sound Film Projector you can do it! For this new unit lends fresh sparkle to every picture with its better, more brilliant projection. 10% to 20% greater screen illumination is provided by a specially designed optical system and

large, objective lens. Yes—and the sound takes on new zest, too! For this projector has Film Take-up Equalizer—plus excellent electro-dynamic speaker.

In addition to giving your sales story that vital "sing" the RCA 16 mm. Sound Film Projector is easy to operate, easy to clean and adjust, and easy to carry. Threading line caston projection block greatly simplifies threading. This projector also offers simple and swift motor rewind of all size reels. May be used with microphone or Victrola Attachment. In all, it's better 16 ways—and is priced with the lowest. For full details mail coupon.

BETTER 16 WAYS!

1. BETTER SOUND REPRODUCTION
2. BETTER, MORE BRILLIANT PROJECTION
3. BETTER, SIMPLER THREADING
4. BETTER AND MORE EFFICIENT COOLING
5. BETTER REEL TAKE-UP AND RE-WIND
6. BETTER EQUALIZATION
7. BETTER OPERATING EASE
8. BETTER INPUT PERFORMANCE
9. BETTER REPRODUCTION,
10. BETTER FRAMING
11. BETTER TONE
12. BETTER ACCESSIBILITY
13. BETTER VERSATILITY
14. BETTER LUBRICATION
15. BETTER LAMP SERVICE
16. BETTER PORTABILITY

Trademark "Victrola" Reg. U. S. Pat. Off.
by RCA Mfg. Co., Inc.

For finer sound system performance—Use RCA Tubes

Educational Dept. (BS-6)
RCA Manufacturing Co., Inc.,
Camden, New Jersey

Please send me complete information concerning the new RCA 16 mm. Sound Film Projector.

Name

Company

Address

City State



RCA Victor

Audio Visual Service • Educational Dept., RCA Manufacturing Co., Inc., Camden, N. J.
A Service of the Radio Corporation of America

TO
Vitalize YOUR MESSAGE
 Visualize WITH SLIDEFILMS



SHOWN
 BY



PROJECTORS



S. V. E. Projector Model G
 This 300 watt projector for single frame slidefilms is ideal for presentations in halls, class rooms and large auditoriums. It has the patented S. V. E. Rewind Take-Up which rewinds the film in proper sequence as it is being shown.

• By illustrating important facts with slidefilms, your salesman puts drama into the interview. He concentrates the prospect's attention on his work. He eliminates distractions and focuses his entire efforts on presenting the story. The slidefilm aids in telling it in the most logical and effective sequence.

When slidefilms are projected with S. V. E. Projectors, no compromise is necessary on brilliance of pictures, film protection or convenience of operation. All S. V. E. Projectors, from the 50 watt unit for contact salesmen to the 300 watt models for showings to the largest audiences, excel in these qualities. The S. V. E. line includes in addition to models for showing slidefilms only, the versatile Tri-Purpose Projector which shows single or double frame slidefilms and 2" x 2" slides. Send now for interesting folder "How to Show It" containing complete facts on S. V. E. Projectors. Address Dept. 6-B.



SOCIETY FOR VISUAL EDUCATION, INC.
 100 EAST OHIO STREET CHICAGO · ILLINOIS

NEW FILMS

♦ DISTRIBUTION records have been toppled by the Ethyl Gasoline Corporation's sound slidefilm *What is Good Gasoline?*, according to reports. The film was produced by Associated Sales Company, Inc., Detroit.

A basic film, designed primarily to answer questions about fuel which automobile company representatives were constantly asking Ethyl field men, it has enjoyed automatic distribution by practically all the major automobile companies, according to Julian Frey, technical manager of Ethyl, Chevrolet, Pontiac, Oldsmobile, Cadillac, Plymouth, Dodge, DeSoto, Chrysler, Amplex, Packard, and Studebaker have used the film, said Mr. Frey.

In addition, the film has been circulated widely by the Illinois Farm Supply Company, and by four Canadian Oil Companies. The Sinclair Oil Company had associated remake the film especially for their own use. And hundreds of copies have been sold directly to interested oil company stations and independent stations.

The film has also been shown widely in foreign countries through the efforts of such organizations as Ford of Canada, Chrysler and General Motors. Countries in which it has been shown to date include Denmark, Sweden, Norway, France, England, Portugal, Kenya Colony, Peru, Brazil, The Philippines, Salvador, Canal Zone, India, Rhodesia, Egypt, Uruguay, China, Japan, and Java. Special electrotypes were distributed in Australia and New Zealand by the Ford Motor Company of Canada.

The wide circulation of *What is Good Gasoline?* has led the Ethyl Corporation to produce two other films—one, *What is Good Tune-Up?*, for the automotive field, and a special farm film, *John Ross Gets the Facts*, for distribution through the farm equipment companies. Circulation figures on these two films

Pathoscope (N. Y.) has just produced a slidefilm on odd-lot brokerage procedure for Carlisle, Mellick & Company



Scene from Film Arts Corp. (Milwaukee) movie, "Foundry Progress," showing ladle pouring molten metal at Studebaker Corp. South Bend plant.

will be available in the near future, it is reported.

♦ Emerson Yorke Studio, in collaboration with E. J. Barnes Associates, has completed production on a three reel informative film, 250 *Metropolitan Years*, for Metropolitan Life Insurance Co.

Picture, which was filmed at Metropolitan headquarters in New York and at Ideal Sound Studios in New Jersey, and which features an unusual cast of five Metropolitan service veterans, was directed by Emerson Yorke from an original script by Max Schulman. Edward Hyland handled the camera, Solita Palmer the musical backgrounds, Alois Havrilla supplied commentary.

Foreign Ad Films

(Continued from Page 19)

with the audience of a number of South American countries. The word "tire," being an Anglicism—or perhaps we may say an Americanism—has been translated in the various nations in different ways with the result that we could not use any one word denoting "tire", because it would not be understood readily in all the countries where the films were to be shown. Thus we had a case where a Spanish merchandising film, advertising "tires," did not mention the word "tire" once, and yet was a very successful presentation. Such language problems confront us every day in the preparation of a spoken and printed copy and the scenarios.

However, the comprehensive scope and universal knowledge of such language problems possessed by our highly specialized staff, has enabled us to introduce our advertising films abroad so successfully, that for the past three years they are daily being exhibited in all corners of the world, and that our repeat orders average better than 90%. Today, the arrival of an order calling for a film with spoken commentary in Afrikaans, Siamese, Arabic or Gujarati (dialect used in Bombay, India), is merely given the usual order number and put in work.

♦ A sound slidefilm, *From One to Ninety-nine*, has been produced by the Pathescope Co. of America, Inc., to instruct the personnel of brokerage firms throughout the country in the workings of an odd-lot house.

It traces the order from its inception in some out-of-town office, through the Carlisle, Mellick & Co's, New York office, the Stock Exchange, and finally back to its original source.

♦ A color sound slidefilm, for B. Altman & Co., has also been produced by Pathescope, and is designed to instruct new employees as well as to give some atmosphere of the store. It is also planned to have all present employees see the film. In addition many colleges have already reserved copies for showings in the fall.

Castle Subjects for Business

♦ With the advent of numerous 16mm movies that record phases of the wars in Europe, there has been an extended demand for them for use by sales and promotion managers as a part of their district and trade conventions and meetings. Many such meetings are making use of films of their own for presenting their messages. The war films are shown as an added feature, not only as a means of lending variety for the sales and retail audiences but also as a service on the part of the sponsoring companies. Demand for sub-sized films for such uses is not wholly confined to war films, however. Among those that have been in most demand in the last few months are the following, produced by Castle Films: *Bombs Over Europe*, *Finland Fights*, *Battleship Graf Spee Scuttled*, *Swimming and Diving Aces*, and *Coney Island*.

PROJECTION SERVICE—EAST

A COMPLETE MOTION PICTURE DISTRIBUTION SERVICE

In all phases for Theatrical and non-theatrical pictures. The non-theatrical service includes supplying projectors, screens, operators, etc., and transportation.

King Cole's Sound Service, Inc.

203 East 26th St., N.Y. C. Lexington 2-9850

Local operating points in upper N. Y.—N. J. and Conn.

COVER YOUR RURAL MARKET WITH OUR 16 M.M. PROJECTOR SERVICE

Write Us For Quotations.

★ WATSON ★

TALKING PICTURE SERVICE
249 Erie Boulevard West Syracuse, N. Y.

PROJECTION SERVICE—WEST

ALLIED FILM EXHIBITORS, Inc.

672 South Lafayette Park Place · Los Angeles, Cal.

EXHIBITORS OF 16MM. INDUSTRIAL AND PUBLIC RELATIONS FILMS.

56 exchanges serving 250 communities in the Western Trading Area.

Regional offices

SAN FRANCISCO • PORTLAND • SEATTLE

HERE'S
WHY
THEY
CHOSE
DEVRY

MINNEAPOLIS-MOLINE POWER IMPLEMENT COMPANY MINNEAPOLIS, MINNESOTA



May 8, 1940

Mr. B. D. Grossing

Mr. W. C. DeVry
DeVry Corporation
1111 Armitage Avenue
Chicago, Illinois

Dear Mr. DeVry

The DeVry projectors we used this year have given excellent satisfaction according to our Division Managers and salesmen who used them. Sound qualities on our Kodachrome film were excellent as was the color projection. We have had many excellent testimonials regarding the simplicity and dependability of your machines.

Very truly yours,

MINNEAPOLIS-MOLINE POWER IMPLEMENT COMPANY

B. D. Grossing
Advertising and Sales Promotion
Manager

BUD JK

Quote: "Sound Qualities on Our Kodachrome Film Were Excellent as Was the Color Projection . . ."

SURE . . . DeVry 16mm. sound motion picture projectors are famous the world over for their ability to safely project ALL FILM, sound or silent, black and white or KODACHROME with par excellence quality equalled only by the theatre performance of DeVry 35mm. equipment.

HERE'S WHY MINNEAPOLIS-MOLINE AND THOUSANDS OF OTHER DEVRY USERS OBTAIN MARVELOUS RESULTS AND WHY YOU WILL, TOO.

- ★ Abundance of sound amplification to penetrate the dense Kodachrome sound track.
- ★ Extremely sensitive sound mechanism for proper handling of color film sound track.
- ★ Advanced correctly designed optical system affording the superior screen

- brilliance required for color film.
- ★ Amplifier designed for the rendition of sound from 16mm. Kodachrome as well as black and white sound tracks.
- ★ Film threading mechanism designed to carefully handle the more costly denser color prints.

Quote: "We have had many excellent testimonials regarding the simplicity and dependability of your machines."

SIMPLICITY . . . No other 16mm. sound projector can match the utter simplicity of DeVry 16mm. projectors. Easiest to thread, easiest to operate because of a minimum number of working parts and high speed gears.

DEPENDABILITY . . . The disposition of customers, like Ford, International Harvester, Allis-Chalmers, Standard Oil, Goodyear, Firestone, Caterpillar Tractor, etc., to favor us with repeat business is ample proof of the dependability of DeVry projectors.



DEVRY "INTERPRETER" 16-MM SOUND PROJECTOR

• DeVry manufactures the most complete line of 16 and 35 mm silent and sound projectors and cameras for professional and institutional use.



DEVRY CORPORATION
Factory & Main Office
1111 ARMITAGE AVENUE
CHICAGO, ILLINOIS
NEW YORK HOLLYWOOD

DO YOU CONTEMPLATE

the purchase of a screen on which you may project the story of your product or your service? If you do, may we suggest that you investigate the merits of Raven Screens whose superiority is an established fact among professional, industrial, recreational and amateur movie makers.

Literature on Request

RAVEN SCREEN CORPORATION
314 East 35th Street New York



SLIDEFILM PRODUCERS

QUALITY PRODUCTIONS

BLACK & WHITE & IN COLOR

Division of *Photo Sound*
SARRA, Inc.
Whitehall 7696 + 16 East Ontario Street + Chicago

For "DRAMATIZED SELLING"

in sound slidefilms or in live talent plays, written and produced to fit your needs . . . wire, phone or write.

PAUL HARRIS PRODUCTIONS

440 So. Dearborn Street Chicago, Illinois Harrison 3983

Eastern Producers:



**"FIND OUT ABOUT
CARTOONS
FOR OUR NEXT
SLIDEFILM!"**

Write
F. O. ALEXANDER
1089 Drexel Bldg.
Philadelphia, Pa.

Midwestern Producers:

- Motion Pictures
- Slide Films
- Recording
- Programming

★ SPECIALISTS IN COLOR ★

Obtain Our Estimate for YOUR Production

FILM ARTS CORPORATION

MILWAUKEE, WISCONSIN

717 W. Wells St. Phone Doly 5670

ANIMATED CARTOONS

(Continued from Page 21)



Scene from the Metropolitan Life Insurance cartoon subject "Once U'pon a Time" a notable film example

A short excerpt from an advertising brochure recently published contains an interesting viewpoint on the animating angle:

"Cartoon and technical animation often serve to lift a production from the commonplace. And to demonstrate a complicated idea or mechanism, animation is frequently the only means by which the objective can be accomplished. A trade-mark comes to life and directs a scene. Mother Goose tours the country in her new runabout, demonstrating safety in driving. A sectional view of a Diesel engine slowly changes shape as a piston moves up and down. Anything can happen!"

In his article for Nancy Naumburg's "We Make the Movies," Walt Disney says of the animated cartoon technique:

"There has been a great improvement in the mechanical end of production. In the old days before sound came into existence most of the cartoon equipment used was makeshift and crude. Gradually we have improved our cartoon technique by improved equipment, so that today the cartoon is steady and flickerless and the animators produce better and smoother action. But the main improvements have been in our understanding of the medium, better artists, drawing and story technique."

Business can well afford to study the many applications of this technique to short sales and advertising films. What has been done most successfully in the world of make-believe (as witness "Snow-White") can be done as well in the realm of actuality. The cost need not be excessive—in fact it can be well controlled.

SITUATIONS WANTED

PRODUCERS! For past three years I led staff selling commercial, educational motion pictures. Covered wide territory. All sales at good prices. No cancellations. Opened new accounts. American. Married. Good health. Excellent references. Free to go anywhere, prefer East. Let me tell how I can do a selling job for YOU. Box 6, Business Screen, 20 N. Wacker, Chicago.

A REPRESENTATIVE with several years' experience as Producer, Account Executive and film equipment salesman seeks additional products to sell on a commission basis. Now contacting all film users in Chicago and Midwest market. Box 12, Business Screen, 20 North Wacker Drive, Chicago.

CARTOON ANIMATORS

for your next

SCREEN ADVERTISING CAMPAIGN

Skilled Specialists in Physical Production of Theatrical Quality Screen Ad Playlets — in Color or Black and White

COMPETENT ART PERSONNEL
FINEST MODERN EQUIPMENT

Ask for Our Quotation
on Your Next Production

SPINN & ASSOCIATES INCORPORATED

3957 North Ashland Avenue • Chicago
Telephone: BUCKingham 8059

★TECHNICAL ANIMATION for ALL PURPOSES
★SLIDEFILMS in COLOR or BLACK & WHITE

SAFE SUMMER STORAGE FOR YOUR FILMS

IN YOUR OFFICE
OR ON THE ROAD

VAPORATE your films NOW—for protection against summer's sticky humidity.

Better photo finishes offer you VAPORATE Permanent Protection against climate, wear, scratches, oil, dirt, water and finger marks on your still films.



VAPORATE CO., INC. 130 W. 46th St. New York
BELL & HOWELL CO. 1801 Larchmont Chicago 716 No. La Brea Hollywood

Specialists in PRODUCTION of MOTION PICTURES

for Industries and Communities. Black and White or Color, Silent or Sound. Cameras, Projectors, etc., for Sale or Rental.

COMPLETE GENERAL SERVICE . . . FILM LIBRARY
PATHESCOPE CO. of the North East, Inc.
438 STUART ST. BOSTON, MASS.



An ultra-modern
hostelry in the
heart of Chicago



Bismarck
HOTEL *chicago.*

VISUAL DISPLAYS

NEW EQUIPMENT FOR MODERN VISUAL DISPLAYS: RETAIL MERCHANDISING IDEAS

Inquiries regarding equipment and processes described on these pages should be addressed to the Visual Displays Editor, c/o BUSINESS SCREEN MAGAZINE, 20 North Wacker Drive, Chicago. This new department will be extended as regular feature in succeeding issues.

• IN THE STUDIOS of Burton Holmes Films (Chicago) a new third-dimensional slidefilm production program and method of showing was unveiled last month. The new method, details of which will be fully released in the next issue of BUSINESS SCREEN, was the simplest that has yet come to our attention, requiring only the use of a simple attachment for standard SVE slid-film projectors in order to achieve the dimensional effects.

The attachment, in principle similar to the Polaroid development and requiring the use of viewers by members of the audience, achieves remarkable realism. Its low cost and the corresponding low cost of production should make it a most popular and efficient method of portraying the products of industry with more compelling realism and novelty.

REAL LIFE PROJECTOR MAKES CHICAGO DEBUT

♦ For the first time in the history of the manufacture of visual aids for selling and teaching, an automatic projector for showing glass slides in three dimensions is now being made. It is the Real Life Projector of the Three Dimension Corporation, New Holstein, Wisconsin.

A "pre-view" of pictures projected by this equipment was attended May 15 in Chicago by Chicago Business Screen editors. Here, for the first time, life-size pictures in full color were projected in three dimensions. The showing was a

Side view of the new Real Life Projector showing lens



practical demonstration of the dramatic realism which is possible in illustrating many types of subjects. Each picture has not only height and width, but the true depth of perspective that one sees in viewing the actual scene. Observers forget the presence of the screen and have the feeling of looking through a window into the scene which is being projected.

The applications of this new medium of visualization are legion. Business executives interested in showing the true contour of products, the true colors of finishes or the true texture of fabrics and surfaces, recognize in this Three Dimension Projection the most efficient method of obtaining their objective. Educators can use this new three dimension projection to bring into the class room the glorious beauty of nature, the majesty of Yosemite's glorious falls and the life-like realism of scientific studies of physiology, surgery and other subjects.

The projector which makes possible this visualization is electrically operated. The slides set in trays, may be shown automatically and changed at set intervals or may be shown individually by pressing a control switch placed anywhere desired. The advantages of automatic projection make the equipment especially suitable for conventions and exhibits in stores and other places. The electrical control of individual pictures is appreciated by lecturers who wish to discuss each

(Please turn to next page)

Front view of projector with slide tray in position for use



PROJECTORS FOR LARGE OR SMALL SELLING JOBS

JUST ONE CARRYING CASE FOR

HOME

OFFICE

THIS ONE SOUND PROJECTOR

JUST TWO CARRYING CASES FOR

SALES MEETINGS

OUTDOORS

One case contains the complete sound projector. The other has two speakers — EXCLUSIVE WITH VICTOR.

Solves all PROJECTION PROBLEMS

Imagine! With a Victor projector you can put your sales story across to 3 or 3000 prospects in the living room of a home, in a conference room, at conventions, fairs, exhibit—anywhere. No other equipment offers such a wide range of uses—is so easy to carry, set up and operate. That's why Victor is gaining such wide-spread acceptance for sales and industrial work. Because of Victor's exclusive features it provides clarity of picture and sound which must be seen and heard to be appreciated. Projects either sound or silent films in color or black and white. Can be equipped with Microphone, Record Player and other Add-A-Unit equipment. Basic Sound Projector is as low as \$275.00!

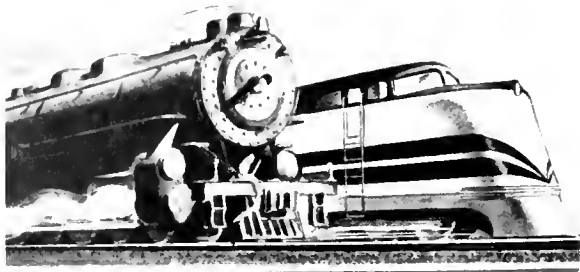
WRITE TODAY for the new VICTOR Catalog and latest tested business applications.

DEPT. E-1

VICTOR ANIMATOGRAPH CORPORATION

DAVENPORT, IOWA, U.S.A.

Distributors Throughout the World!



FASTEST, SUREST BY RAILWAY EXPRESS

Top-speed service, day and night, to any point anywhere for spot releases, features and equipment. Low rates, and no extra charge for pick-up and delivery in all cities and principal towns. For fastest service obtainable—AIR EXPRESS—3 miles a minute. Complete. Direct. Economical. A phone call brings us to your door.

RAILWAY EXPRESS
AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

America's Greatest PLAYGROUND

HOT SPRINGS

NATIONAL PARK, ARKANSAS

Add healthful years to your life by exercising and toning up the system. Enjoy the mountain climate and all forms of recreation. Bathe in the famous medicinal waters of 47 U. S. Government-supervised Hot Springs. Stop at the Majestic Hotel for fine accommodations, single rooms with or without bath, and smart 2, 3, or 4 room suites. Government-supervised bath house in connection. . . Moderate rates from \$1.50. Two restaurants serving the finest of food. Beautiful Lodge on Lake Hamilton.

HOTEL MAJESTIC
APARTMENTS AND BATHS

Write For Pictorial Booklets
Frank W. Byrnes, Mgr.

HOT SPRINGS
EASILY REACHED FROM EVERYWHERE
OVERNIGHT FROM MOST CITIES

Lake Hamilton
Lake Catherine
MAJESTIC LODGE

Direction—Southwest Hotels Inc. Mrs. H. Grady Manning, Chairman—R. E. McEachin, Gen'l. Mgr.

VISUAL DISPLAYS — II

(Continued from previous page)
picture at some length before proceeding to the next scene.

The Real Life Projector assures error-proof insertion of the slides. They can never be put in upside down. Because they are not changed by hand they remain free from thumb prints and finger markings. Each tray holds any number of three dimensional slides up to 35. If it is decided to show more than 35 slides during one lecture, the tray can be instantly replaced with another tray. The slides do not have to be handled. There is no danger of breakage or becoming finger marked. The Real Life Three Dimensional Projector will show, in addition to the Three dimension slides, the conventional slides. When these are used the trays will accommodate twice as many slides as can be used with three dimensional projection.

With three dimensional slides, there is a slide for each eye. The slide for the right eye shows the scene exactly as the right eye would view it. The slide for the left eye taken from a slightly different perspective, shows the scene exactly as this eye would observe it. When the projected picture is viewed through Polaroid glasses, each eye sees only the view that it would naturally have in observing the actual scene. The objects in the scene appear at the true distances from the observer. The projection of three dimension pictures is the only way to truthfully reproduce the colors of nature. As Professor Kennedy, well-known authority on three dimension projection says in his book "The Development and Use of Stereo Photographs: for Educational Purposes," "even when we succeed in obtaining films that will truthfully reproduce the colors of nature, they

will not seem true until we add binocular vision."

The Real Life Projector was invented by Mr. R. V. Brost, now Vice President of the Three Dimension Corporation. The discovery was the result of many years of research which had its start when Mr. Brost was official photographer of the Garden Club of America. In that capacity he was called upon to make three dimensional photographs of private gardens in many places throughout the United States. For such well known families as the Rockefellers, the DuPonts, the Dorrances and the Vanderbilts, he made three dimensional photographs in color. Because there was no projector on the market at that time for showing these pictures to an entire group they had to be enjoyed by the old-fashioned stereoscope. Only one person could look at these views at a time.

With the advent of Polaroid glass, Mr. Brost saw an opportunity to develop a projector that would show the pictures in three dimensions. This year, for the first time, the projector is being built commercially for the use of business firms, educators, lecturers and others interested in showing life size pictures in three dimensions.

The Jantzen Knitting Mills, Portland, Oregon, is introducing its 1940 bathing suits with a travel show of three dimension color slides. These are now being shown in department stores throughout the country. Crane & Co., United Air Lines, Elgin Watch Co., and the Hiekok Manufacturing Co. are also said to have contracted for the service.

Scores of other prominent companies which have heard about the projector are now considering it for possible use in 1940 sales promotion plans.

story conference

. . . by John Groth



Pioneering in a *New Audience* of *85 Million*

A name in lights . . . a crowded lobby . . . a packed house. Into moviedom's world of realistic make-believe stream 85,000,000 Americans a week—two-thirds of the walking population of a nation. Overnight a fad is born . . . a style adopted . . . a song hit made . . . an opinion molded.

Yes—to see is to believe. But, to see and to hear at the same time is to believe and to remember in detail—for days to come.

REAIZING the vast influence of this commercially unexplored medium, the J. Walter Thompson Company, some years ago, undertook a pioneering job to turn movie audiences into net paid circulation . . . to develop new techniques in advertising and public relations for the screen.

RESULTS: During the last 16 months we have produced 15 pictures . . . have opened up approximately 5,000,000 theatrical circulation heretofore unavailable for commercial pictures . . . have developed theatre classifications now standard for the medium . . . have produced the first fan mail in the history of commercial movies.

New frontiers exist in business today, just as they did in the 1870's, when James Walter Thompson first convinced magazine owners that they would not lose readers by agreeing to sell space to advertisers . . .

Today, 70% of all movie theatres accept commercial movies (circulation: 15 million) . . . And today, among all advertising agencies, we are rendering the most complete motion-picture service—starting with the script and ending with the distribution of the film.

★ ★ ★

We would appreciate an opportunity to discuss with you this new and effective addition to our services. For your convenience we suggest that you communicate with our nearest office, listed at right.



Each Tuesday night at seven . . . 90 members of our creative staff "go to the movies" in our New York Office auditorium . . . study a new advertising medium.

J. Walter Thompson Company

NEW YORK	CHICAGO	ST. LOUIS	SAN FRANCISCO	HOLLYWOOD	SEATTLE
MONTREAL	TORONTO	LONDON	PARIS	ANTWERP	SÃO PAULO
BUENOS AIRES	RIO DE JANEIRO	CAPE TOWN	JOHANNESBURG	BOMBAY	CALCUTTA
SYDNEY	MELBOURNE	LATIN-AMERICAN AND FAR EASTERN DIVISION			

United Drug Co. presents



WITH MORE THAN 10,000 Rexall drug stores, of all sizes and kinds, each of which handles from 10,000 to 15,000 items, the United Drug Company has a tough educational job on its hands.

Uniform high standards maintained by Rexall drug stores all over the country give ample evidence of the dexterity with which this problem is being handled.

Among the sales educational instruments which United Drug finds most effective is the talking picture. The current showing of the picture, "In Your Town," is assisting greatly—

... to step up attendance at 1940 Rexall State Club Conventions:

... to present clearly and dramatically the modern operation of a successful Rexall drug store.

7-1-33

The JAM HANDY Organization

Sales Meetings • Slidefilms • Talking Pictures • Convention Playlets

★ New York

19 West 44th Street
Cinderhill 5-5290

★ Hollywood

7048 Hollywood Boulevard
HEmpstead 5879

★ Chicago

233 N. Michigan Boulevard
STate 5759

★ Detroit

2906 East Grand Boulevard
MAdison 2450

★ Dayton

702 Mutual Home Building
ADams 6269

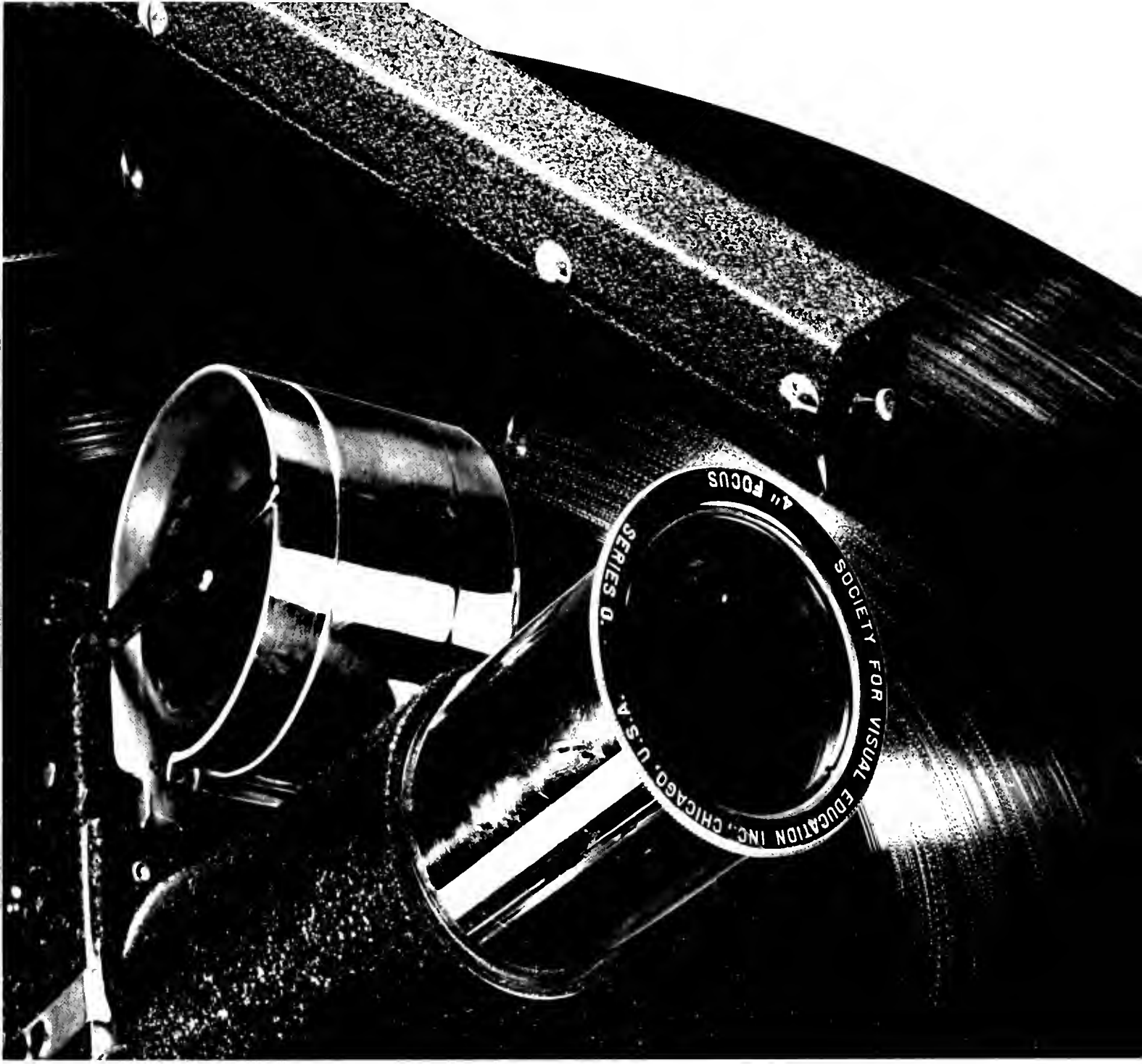
★ Boston

253 Park Square Building
DEVonshire 7174

★ Wilmington

522 Shipley Street
Wilmington 4-2431

Business Screen



NO 7

IN THIS ISSUE: SCREEN ADVERTISING II; NEW FILMS;
A MODERN MANUAL OF 1940 SLIDEFILM PRODUCTION



Commercial Pictures?

We've been making 'em for 28 years!

Analyze any Paramount picture and you'll find that behind the entertainment there's plenty of "selling." You'll discover that every opus we've turned out since Paramount was a pup has had those elements all commercials *should* have. Each one has been custom-built to sell something to the Great American Public . . . to sell thrills, or romance, or adventure . . . to establish a style, or a trend . . . to put over difficult abstract ideas . . . or to create quickly a mass market for something concrete, as we've done time and again when, through skillful presentation, we've transformed some unknown into a national celebrity overnight!

Paramount knows how to produce pictures that sell—whether they're for ourselves, or for you. We've taken some of our experts in audience appeal, called 'em "The Industrial Film Division," and they're now exclusively at *your* service. They'll take your special problem, build it into a selling script, wrap it in professional entertainment, and give you a finished picture you'll be proud of.

It'll be a commercial, all right—but at the same time it will be living, vital stuff! Which is exactly the kind of picture American audiences have been getting from Paramount since 1912.

Why not call or write today and discover what Paramount can do for you? No obligation, of course.

P. S. Our first Industrial Film Division production, "The Miracle of Milk," produced for the State of New York, and distributed independently, has broken all records for theatrical playdates by any picture of its type . . . and have you seen "While the City Sleeps," the picture everyone's talking about? We made it for Ford Motor Company. We'll be happy to arrange screenings for you, at your convenience.

a Paramount Picture



your seal of success



To Sell Better... TELL Better

with *Filmosound*

16 mm. PROJECTORS

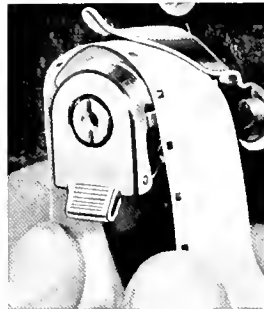
NO matter how carefully you prepare the business film that tells your sales story . . . no matter how much time and talent go into its planning and making . . . no matter how much money you invest in it—the final step on which success depends is the *projector with which you show it*. If projection falls short of theater-quality reproduction of sound and picture, the whole show will be mediocre, or ruined.

It isn't good business to take that chance . . . because it is a chance you need not take. Filmosound Projectors, precision-built by the makers of Hollywood's professional equipment, absolutely assure the clear, steady, brilliant reproduction of both sound and picture that well-made films deserve. The use of Filmosounds by practically every great film user in American industry is conclusive evidence of that.

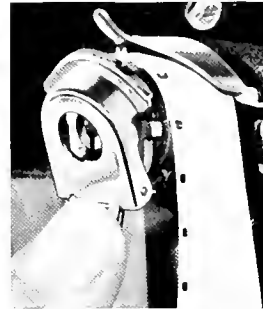
Furthermore—Filmosound Projectors positively eliminate all possibility of film damage resulting from incorrect threading. They cost less per year of service and are so easy to operate that audience attention is focused ON THE PICTURE—not distracted by the machine.

There is a Filmosound or Filmo Silent 16 mm. Projector for your individual needs. For information, use the coupon. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*

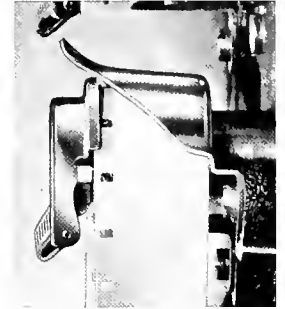
How Incorrect Threading of Film Is Prevented in FILMOSOUND PROJECTORS



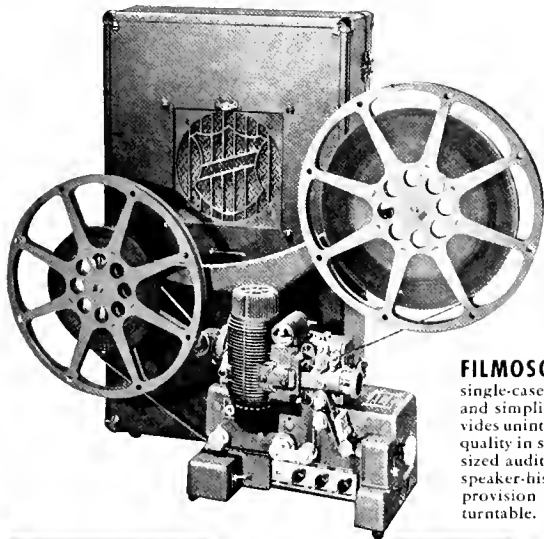
Put film approximately in place on the new Safe-lock Sprocket



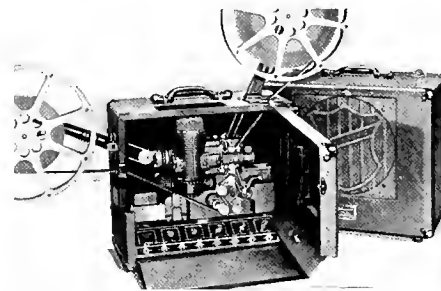
Press the guard. Film drops into place, is engaged by sprocket teeth



Release guard. Film now cannot jump off to tear itself on sprocket teeth



FILMOSOUND "COMMERCIAL" is a compact, single-case projector offering the utmost in convenience and simplicity of operation for the busy salesman. It provides uninterrupted three-quarter-hour showings of theater quality in salesroom, showroom, hotel room, or moderate-sized auditorium. Has 750-watt lamp, powerful amplifier, speaker-hiss eliminator, "floating film" protection, and provision for using microphone or phonograph turntable. Price, only . . . **\$276**



FILMOSOUND "MASTER"—a powerful 16 mm. sound film projector for serving larger audiences. Offers a wide range of services and great audience-handling capacity. . . **\$410**

May We Send You This Book with Our Compliments?

MAIL COUPON FOR "SHOWMANSHIP"

BELL & HOWELL COMPANY
1808 Larchmont Avenue, Chicago, Ill.

Send 36-page, illustrated booklet: *Showmanship, Today's Formula for Selling.*

Send details on Filmosound "Commercial" "Master"

Name _____ Title _____

Company _____

Address _____

City _____ State _____ BS NO 5-40



PRECISION-MADE BY

BELL & HOWELL



Business Screen

THE MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS

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(Left) *Director's Chair* by Irving Browning

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VOLUME TWO • 1940 • NUMBER SEVEN

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CAMERA EYE

NEWS AND COMMENT OF THE INDUSTRY

• THE GROWING LIST of "syndicated" sound slidefilm subjects on such subjects as salesmanship, safety, buymanship and similar general topics, including program entertainment, has prompted *Business Screen* to build a library of these materials from which frequent lists can be issued. There are several benefits to be derived: first, it's a good way to get prospective users acquainted with the medium and, secondly, it will make for better distribution of these sponsored subjects since there is no existing distribution agency in the field at present. Full details will be mailed on your written request.

In a Budget of News:

♦ Washington's scrapping of the United States Film Service makes it essential that the considerable progress made in organization and collating of the various film agencies be maintained. In an extensive

survey of the situation, *Business Screen* will undertake to present a comprehensive report to both education and industry on this subject. Particularly at this crucial period in our national defense program, the potent force of the screen must not be overlooked.

Theatre Screen Telecasting

♦ Television activity in the New York City area is in a change-over period with both telecasting equipment and receivers requiring alterations because of the new F-M broadcast channel assignments. News in the field will come from another quarter, we predict, and part of this will be glimpsed in the interesting announcement from Chicago Balaban & Katz offices, now holders of a telecasting license. The firm's license stipulates that at least 100 receiving sets must be provided at its own expense. English prewar successes with large-screen

television in theatres may shed further light.

New York Preview Note

♦ The Chanin Building auditorium in New York City played host to the guests and executives of the Interchemical Corporation at the preview of the Corporation's new motion picture *More Than Meets the Eye*. The picture describes the processes and research back of the manufacture of chemical coatings—inks, industrial finishes, enamels, textile colors, etc.

♦ What a natural film subject is the life of William H. Mason, research engineer and namesake of Masonite. Similarly the names and careers of engineers and scientists who contributed to the American Way should be recognized as material which the public wants to learn about and which only the film medium can tell so well.

♦ One branch of the International

Harvester Company (at Spokane, Wash., showed the Company's films to a total attendance of 18,750 persons who came to 150 meetings in 1939. These were regular dealer-showroom invitational performances. There were, in addition, 42 miscellaneous showings, with a total attendance of 5,995 persons.

♦ *News Week* claims that the commercial film industry is due for a large-scale boom in production right about now because of (1) "great recent improvement in quality as a result of the employment of abler directors, etc." and (2) "the new technique of making the film's advertising extremely subtle." Of course, a minor note in all this increase could possibly be that commercial films are delivering the goods, i. e., selling men and merchandise.

♦ Watch these pages for a comprehensive report on films in Canada.

—O. H. C.

WHERE YOUR SALES HANG BY A THREAD!



Illustration from Brobuck Production—"Keep 'Em Keyed To Kelvinator"

—WHEN PROSPECT MEETS SALESMAN

After the big build-up of your advertising campaign—what happens? Actually, each sale hangs by a thread—in the hands of a salesman! How to help him clinch the sale is a daily problem.

That's where Brobuck can help you! It has been proven again and again that a business film—a dramatic, hard-hitting "picturized presentation"—is the surest, quickest way to get your selling story across to the trade.

Brobuck's top flight writers have a combined merchandising experience covering 66 different industries. These men have been on the sales firing-line. There's nothing theoretical in their ideas.

Brobuck tackles tough sales training and educational jobs with an intelligence and a practical technique that get results quickly—at reasonable cost. Interesting case histories provide powerful proof! A Brobuck representative will be glad to tell you about them. Call him in now. No obligation.

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BROBUCK
INCORPORATED
Picturized Presentations
15 EAST BETHUNE AVENUE · DETROIT · MICHIGAN

32 Vital Points

Write for the Brobuck "Check Sheet" covering 32 Vital Points that must be considered in a business film program—a helpful analysis form.

MOTION AND SLIDE FILMS—SALES TRAINING—SALES LITERATURE—MERCHANDISING PLANS

**PARTIAL LIST OF USERS
OF DA-LITE SCREENS**

ADDRESSOGRAPH-MULTIGRAPH CORP.
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CHICAGO FILM LABORATORY, INC.
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RAILROAD
CHRYSLER CORP.
COMMONWEALTH EDISON CO.
COOPERS, INC.



For auditoriums, Da-Lite makes a complete line of screens, with White, Silver or Glass-Beaded surfaces. The electrically operated *Da-Lite Electrol* screen offers maximum convenience at moderate cost.



The *Da-Lite Model B* hanging screen is a popular model for personnel-training classes. The scene shown on it here is from "Bullet Proof"—a production made recently by the Jam Handy Organization for Frigidaire Division, General Motors Sales Corporation.

**WHEN THEIR PICTURES MEAN BUSINESS
OR THEIR BUSINESS IS PICTURES
THEY USE **DA-LITE** SCREENS**



Reg. U. S. Pat. Office

DEERE & CO.
E. I. DU PONT de NEMOURS & CO.
REUBEN H. DONNELLEY CORP.
THE FIRESTONE TIRE & RUBBER CO.
FISK TIRES
Division of U. S. Tire Dealers Corp.
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THE GREYHOUND MANAGEMENT
COMPANY
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LUMBERMEN'S MUTUAL CASUALTY CO.
MODERN TALKING PICTURE
SERVICE, INC.
MODINE MFG. CO.
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PROCTER & GAMBLE CO.
THE PURE OIL CO.
SAFETY GLASS ASSOCIATION
SCHULZE BAKING CO.
STEWART-WARNER CORP.
THE STUDEBAKER CORP.
TALKING SALES PICTURES
THE TEXAS CO.
WEYERHAUSER SALES CO.
WILDING PICTURE PRODUCTIONS
WILLARD STORAGE BATTERY CO.



Modern Talking Picture Service, Inc., finds the *Da-Lite Challenger* very convenient for showing its syndicated sales-training films such as "How to Make Your Sales Story Sell" a scene from which is illustrated above.

Companies, which invest thousands of dollars in motion pictures or slidefilms for sales work or personnel training, use *Da-Lite Screens* to insure perfect projection.

Producers, who make industrial films and want to be sure that their productions are shown at their best, use and recommend *Da-Lite Screens*. Theatres, museums, schools and universities which use motion pictures or slides for entertainment or instruction choose *Da-Lite Screens* to be sure of thoroughly satisfactory showings.

When you choose screens for your motion pictures, filmstrips, or projected color slides, you also will want the greater brilliance, convenience and durability of *Da-Lite Screens*. Specify **DA-LITE** and look for the familiar *Da-Lite* trade-mark when you buy.

Da-Lite Screens are available in many styles, including the famous *Challenger* (tripod model) which is easy to carry and can be set up anywhere in 15 seconds—the only screen with square tubing to keep the case aligned. Ask your producer-dealer for a demonstration! Write today for literature! Dept. 7B.

THE DA-LITE SCREEN COMPANY, INC.

2723 NORTH CRAWFORD AVENUE • CHICAGO, ILLINOIS

Does your Sales Training bring results like these?

PROOF

If you want proof that Caravel
Plans get results, check with

American Can Company
American Machine and Metals, Inc.
The Bates Manufacturing Company
Wallace Barnes Company
Elack & Decker Manufacturing Company
Cadillac Motors
Calco Chemical Company, Inc.
S. H. Camp & Company
Cluett, Peabody & Company, Inc.
Congoleum-Nairn, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Socony-Vacuum Oil Company, Inc.
Swift & Company
Talon, Inc.
The Texas Company

OR ANY OTHER CARAVEL CLIENT

(DISTRICT REPORTS OF A CARAVEL CLIENT)

"Closed eight out of ten franchise prospects.
Every man in the district volunteered to select one prospect and to go after him along the lines suggested at the meeting. Of these 'guinea-pig' accounts, eight out of ten were closed in thirty days."

"Struck most responsive chord of anything in years. The meetings were so stimulating that many of the men dug up previous training material which now holds new meaning for them."

"Putting up prize money among themselves.
The new approach to these old problems has almost made a game of study. Of their own volition the men are putting up a dime apiece among themselves for prize money."

"Meetings have to be shut off. The men would continue on indefinitely if permitted. In many instances they have remained after meetings and asked to go over the same material a second time."

To what can these results be attributed?

To the medium employed? To sight and sound? In a measure, yes. But more important is Caravel's new method of interpreting basic selling principles in terms of your own business—your own products—your own selling problems.

CARAVEL FILMS

INCORPORATED

New York • 730 Fifth Avenue • Tel. Circle 7-6112



July 25, 1940

• LAST MONTH I visited most of the major commercial exhibits featured at the Fair, but there were a few that I missed, so the other day I went out to recheck on these and to see some of the minor displays.

Just the day after my previous visit a new film was exhibited at the Westinghouse Pavilion called *The Bugaboo of Bugville*. It is used in the Sterilamp display in which ultra-violet light kills off a slide of "bugs." This exciting business is projected on a screen, and the motion picture serves as an allegorical introduction to the "live talent" performance. Highly inanimate figures portray the "bugs" of the slide: streptococcus, scarlet fever, etc., are represented, and best of all, the common cold, an anemic looking little bug with a perpetual sneeze. These "bug" figures are very cleverly contrived; I imagine if the picture were to have any wide-spread circulation they might have commercial application, such as Disney's Duck and Pinocchio. *Bugville* is the Kodachrome seat of the King of the "Bugs": at the end of the film the killing blue light of the Sterilamp annihilates them all. The stop-motion action seems a little uneven, but that fault is well counter-balanced by the ingenuity of the idea.

In the Aviation Building I found twenty or thirty teen age boys gathered in front of a continuous machine and "wowing" at the contortions of Navy airplanes in a film about life at Pensacola. The zooming noise on the sound track seemed to attract onlookers from all over the exhibit. There were other continuous projectors in the hall but none were operating at the time I was there.

In the space occupied by Aetna last year in the Business Systems Building Greyhound has built a little theatre to show *They Discovered America*. In it, Hollywood Stars Robert Kent and Elinor Stewart play the parts of newlyweds taking the Greyhound Great Circle Tour for their honeymoon. I have a weakness for travel pictures and this is no exception; the picture is well made and interesting, but the projection is not good. The screen appeared to be about 75 or 100 feet from the projector, a standard 16 mm. sound machine with about a 750 watt lamp, and that is stretching things about as far as possible. I would think that an arc lamp machine would be the solution. Barring that, a lighter print might be the ticket.

It would be impossible to pass

WORLD'S FAIR LETTER

over the highspots of the Fair without giving a long salute to Eastman's *Cavalcade of Color*. It's just about the same as last year, but it's beauty seems to increase with each seeing. A lot of harsh words have oscillated up film alley about Kodachrome and its impracticability for commercial use, but this demonstration—of slides, to be sure—certainly proves that for beautiful color rendition and accuracy, Kodachrome bows to no other process. Many of the laboratories are becoming more interested in, and better able to print Kodachrome; many have installed new printers which make good control a much easier matter than heretofore.

Coty's *Color Song* is a good example of what can be done with Kodachrome.

In the Food Building, besides National Biscuit, which rolls merrily along with Mickey Mouse and Walter O'Keefe, there is Northwestern Yeast, a newcomer this year, who are operating a continuous projector with a film on bread-making, *Loaf With Maca*. This is a nice film and the projection is pretty good, but there isn't much outside inducement to see the picture. It's located on a circular wall, and most of the people I noticed while I stood there seemed to walk right by with just a glance. It's too bad, a little more careful

placement and build-up might have turned this movie into a much better attraction.

Planter's Peanuts are also in this building showing a short Kodachrome Cartoon to demonstrate the interesting line of the peanut plant.

There is also a new theatre in the Hall of Fashion. This building was recently opened and features foibles and fashions for the ladies. For the main part, the theatre will be leased to exhibitors in the building and will house audience participation performances. Occasionally, however, it will have motion pictures, such as *The Doctor's Daughter*, which was shown on Baker's Day at the Fair.—R. S.

An Audience Preference Survey being made at the New York World's Fair (preliminary report)

Persons Interviewed—92
Women—51; Men—41.

I.

The question: "What motion pictures do you remember having seen at the Fair this year?"

Results:

Exhibitor	No.	%
Chrysler	36	39.2
Natl. Biscuit	27	29.4
Ford Motor Co.	25	27.3
Coca-Cola	20	21.8
Petroleum Industry	19	20.7
U. S. Steel	16	17.4
Westinghouse	15	16.4
Navy Aviation	6	6.5
Coty, Inc.	5	5.5
General Motors	5	5.5
Household Finance	5	5.5
Greyhound	4	4.4
British Empire	3	3.3
France	3	3.3
Little Theatre	3	3.3
Lucky Strike	3	3.3
United States	3	3.3
Others	8	8.7
Saw None	42	45.8

II.

The question: "What motion picture was the most interesting to you at the New York Fair?"

Results:

Exhibitor	No.	%
Chrysler	12	13.1
Ford	7	7.6
National Biscuit	5	5.6
U. S. Steel	5	5.6
Coca-Cola	4	4.4
Little Theatre	2	2.2
Petroleum Ind.	2	2.2
Westinghouse	2	2.2
Navy Aviation	1	1.1
British Empire	1	1.1
Coty, Inc.	1	1.1
United States	1	1.1
Didn't Know	7	7.6
Saw None	42	45.8



It Takes EQUIPMENT & PERSONNEL To Make INDUSTRIAL FILMS!



MITCHELL CAMERAS



RCA ULTRA-VIOLET RECORDING



ANIMATION & SPECIAL OPTICAL EFFECTS

• Expert in the pictorial interpretation of industrial sales stories through many years of producing result-getting industrial films, the technical and creative staff of Burton Holmes Films, Inc. is backed by complete sound, camera and lighting equipment for any type of studio and location production — plus the most modern, most completely equipped motion picture laboratory between New York and Hollywood.

BURTON HOLMES FILMS, INC.

7510 N. Ashland Ave., Chicago, Telephone ROGers Park 5056



PRODUCERS OF MOTION PICTURES & SLIDEFILMS FOR INDUSTRY

After 2 years hard usage...

Film Librarian Praises Performance of Amprosound Projectors

● Many projectors appear attractive when brand new. The real test of their built-in quality and excellence of design lies in what users say about them "years later." The simple straight-forward letter reproduced to the right, should speak more persuasively than all the sales talk in the world. It covers the quality of service rendered by *more than 50* Ampro sound-on-film projectors in the Sparta CCC district during the past three years.

HEADQUARTERS SPARTA CCC DISTRICT
Office of the Chaplain
Sparta, Wisconsin

The Ampro Corporation, May 29, 1943
2839-51 North Western Ave.,
Chicago, Illinois.

My dear Mr. Monson:

It has been two years since we placed our order for Ampro projectors for use in the camps of the Sparta CCC District. The projectors have proved to be all we had hoped they would be, in the matters of service and dependability. After two years, repairs are still limited to minor adjustments.

The projectors have proven themselves to be extremely simple in operation, presenting little if any difficulty to the enrollee operator. They do not damage film beyond ordinary wear. The sound reproduction is excellent and consistent.

We have never regretted placing our order with you.

Yours very truly,

Ralph M. Dean

RMD/vah

RALPH M. DEAN,
CCC Chaplain,
Films Librarian.

MODEL "UA" 16mm. AMPRO-SOUND PROJECTOR. Complete mixing of sound from film, microphone and phonograph permanently attached tool arms ample volume for audiences ranging from a classroom to a large auditorium - and many other outstanding features.

Price
\$345
Complete

MODEL "YA" 16mm. AMPRO-SOUND PROJECTOR. A compact, easy-to-operate unit offering: Extreme quietness of operation, ease of operation, 1000 watt illumination, quick set-up, new sound loop synchronizer, simplified threading, and many other unusual features.

Model "XA" **\$275** Complete
(For sound speed only)
Model "YA" **\$295** Complete
(For sound and silent)

Send for LATEST CATALOG

showing complete illustrated story
of Ampro's Fundamental Features
and Accessories.

Ampro Corporation
2839 N. Western Ave., Chicago, Ill.

Gentlemen: Please send me your latest catalog giving full information on the Ampro 16mm. silent, sound and convertible to sound projectors—and the 8mm. silent projectors.

Name

Address

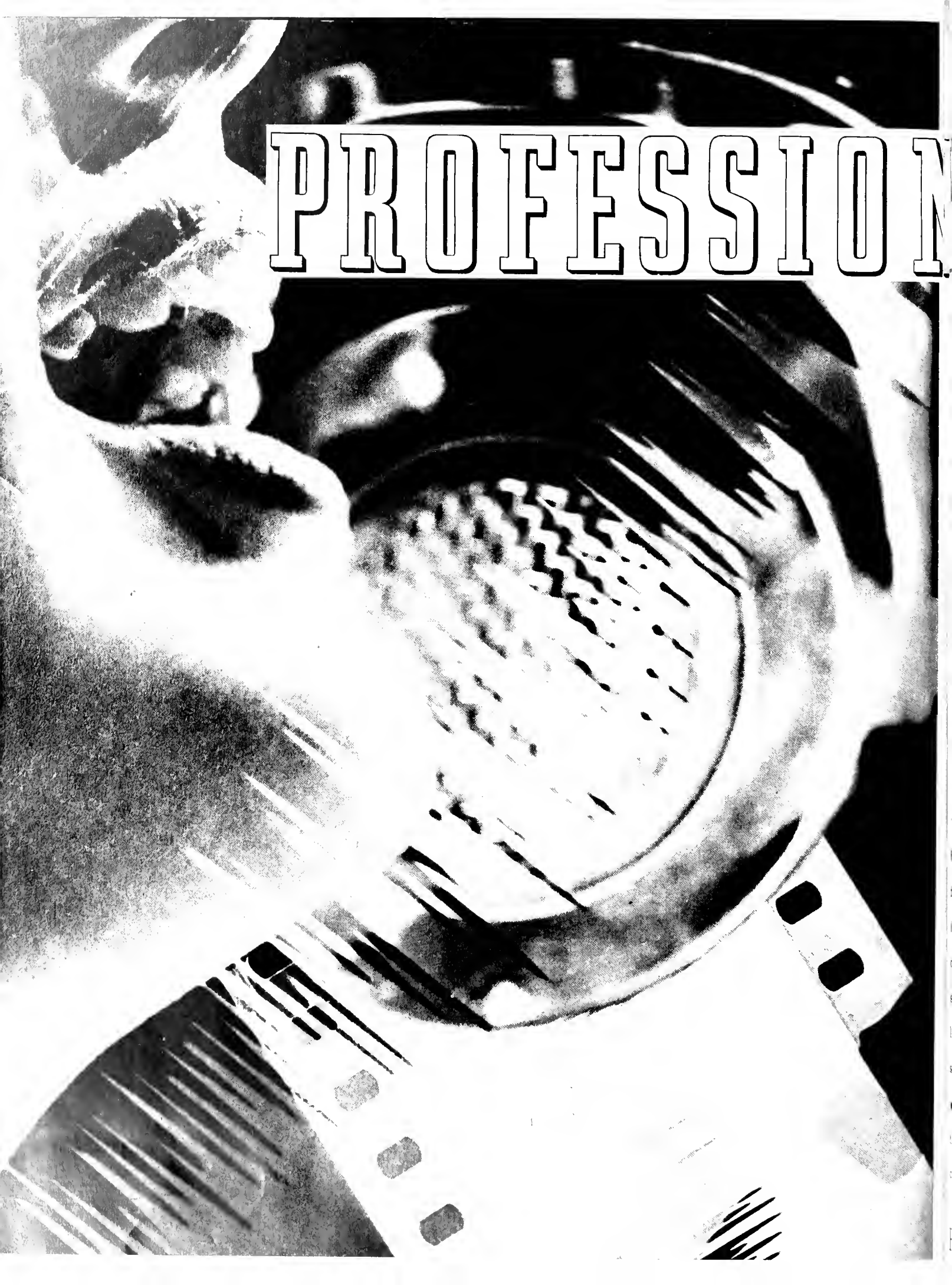
City

State

AMPRO

2839 N. WESTERN AVENUE, CHICAGO

PROFESSION



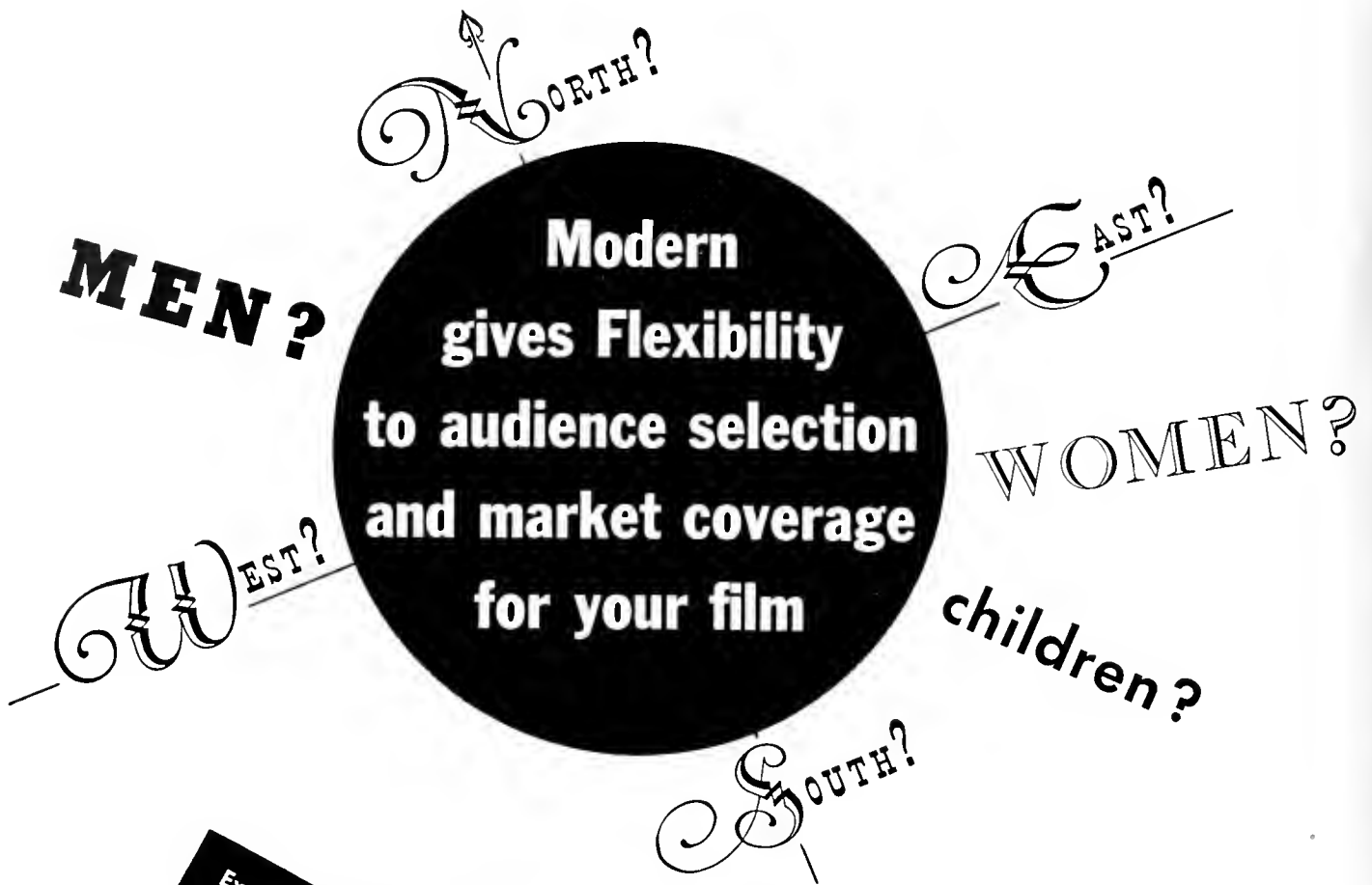
FILMS AND DEMOCRACY HAVE A LOT IN COMMON

FILMS and the cause of democracy have a lot in common. Neither one will work with halfway measures and half-baked understanding; the battles of France proved some of that when they were lost in a confusion of ideologies far afield from the true democratic ideals as we know them. So is the full realization of the film's singular powers for reaching men's minds too often lost in competitive price bidding, amateurish production and half-finished thinking that manages to get the sponsor's first print into a can and keep it there safely away from the prospective audiences. ● It is not a far cry from our own business and national problems to the understanding that democracy has not yet lost a battle in Europe because it has not even entered the fight. If it had lived no power on earth could have defeated the united will for freedom among the people of France and the power of Britain would have been sufficient to awe the invader. But true democracy does live in America and it will be kept alive by the understanding of all the people and our common sacrifice. ● These things will be easier accomplished if we use the film's power to sell and tell the nation of them more completely than any other medium of communication.

Such a task will be guided by the memory of the economies of effort which brought defeat in Europe; the responsibility of fullout professional production of instructional and inspirational films will be placed in the hands of those qualified to assure their success. ● Behind the commercial film medium today there stands, ably qualified by experience and personnel, a production and distribution industry unaccustomed to the lavish spectacles of film entertainment but completely competent in the production of films that bring facts into the minds of those who see them with a minimum loss of understanding and an economical cost result.

● This industry recognizes professional standards of quality and maintains these standards in each new assignment. It will not tolerate the gyp and the fly-by-night exile from Poverty Row. It insists that the true cost of a film is not in the size of the film negative in the camera but what is put before it in the way of professional talent, adequate sets and other factors essential to the interpretation of the story. ● Films and democracy have a lot in common. Both of them prove that the longest road is, after all, the shortest one home.

FILMS AND DEMOCRACY HAVE A LOT IN COMMON



**Modern
gives Flexibility
to audience selection
and market coverage
for your film**

Example 4:

Here are some typical cases of MODERN'S performance:

A basic American industry wanted to point out to the general public the measures it takes to provide safe working conditions for employees; it also wanted to show another, longer version of this film to business leaders and young people located only in areas where there are factories engaged in this industry. MODERN staged the shorter film in theatres to an audience of 1,623,633. The business leaders were covered in 310 selected club showings. And 361,149 high school and college students have seen the film to date.

Example 5:

A large producer of a basic raw material made two versions of a film. A one-reel film for public relations and a four-reel picture for the same purpose plus product selling. They asked for general public circulation for the first and selected adults and juveniles for the second.

Example 6:

MODERN staged the one-reel film in 3,000 theatres before more than five and a half million people; 1013 club shows delivered 197,682 adults; 1059 high school and college bookings were held before 452,793 young people.

A trade association wanted to place their story before the general public in the mass. They have used a series of pictures.

MODERN presented, over a four year period, four of their pictures in 14,831 theatres to a total of 25,355,389.

This client now has a fifth picture in circulation—again relying on MODERN.

What is your problem? The above are but three more of our dozens of satisfied clients. Modern Talking Picture Service can help you. Telephone Circle 6-0910 or write to:



MODERN TALKING PICTURE SERVICE, INC.

9 Rockefeller Plaza, New York, N. Y.



Mac tells Speed his plans for their future



Production in full swing for "Goin' Places"



This trio is featured in the Texaco film.

A DEALER PROGRAM *that* SELLS AN INDUSTRY

A 1940 Texas Company Motion Picture Makes a Real Contribution to the Petroleum Industry Without Relinquishing Direct Value in Selling the Company's Own Service Program

• WE CAN, in effect, say we "heard between the lines" of the sound track of The Texas Company's 1940 dealer motion picture which is aptly titled *Goin' Places*. What we saw on the screen was a fresh and well played version of the familiar "success after adopting modern merchandising" story; but what we heard and saw between the lines was something new and vastly more important to all industry—and particularly to the petroleum business itself.

For The Texas Company has made a motion picture that bridges the too-wide gulf which lies between the dealer and the manufacturer and in so doing has given new meaning and significance to its own film story. In addition to a lesson on merchandising, *Goin' Places* sells the dealer audience strongly on the petroleum industry itself—the jobs and security it provides for millions of people. The man in the service-station business is depicted—and rightly so—as an integral part of this great industry, which provides him an opportunity to make a good income, win lasting security for himself, and become a worthwhile citizen of his community.

Because the motion picture presentations are believable and interesting, The Texas Company is able to report that audiences of dealers and prospective dealers have steadily increased from 30,000 to 63,097 this year.

PRECEDED BY EARLIER DEALER PICTURE

The Texas Company first presented the results of its long study and testing of its Dealer Profit Plan as a whole at 1939 Spring dealer meetings held throughout the country and attended by Texaco dealers and their employees.

The all-inclusive idea that Texaco products and modern methods of marketing them are the basic ingredient for a successful business career was presented at that time in the spearhead motion picture of Texaco's complete promotion program. This picture was titled *The Surprise Party*. The picture (which, incidentally, won mention by *Business Screen* for its straightforward, effective presentation of a selling, educational theme) brought home the opportunities which await the service-station operator in his

own backyard. In the film a thoroughly disillusioned dealer finds out that life holds both happiness and a financial reward for those who are wide-awake to grasp them.

The overall plan was thus presented in the initial film, which was carefully dovetailed with all other promotion and sales activities of the Company. This year, following out its planned program, the 1940 meetings present to dealers the first steps of the plan in greater detail: namely, that there is no mystery about operating a service-station business successfully, and that any intelligent man, with a reasonably good location and sufficient and proper equipment, can secure a good income by marketing Texaco products and benefiting by Texaco's activity for bringing in customers for those products and the Texaco Dealer's services.

As in the case of the first film, the producer again succeeded in producing a thoroughly be-

lievable, down-to-earth story for presentation to these hard-thinking, thoroughly realistic audiences of businessmen. Sometimes the difficulty of that task is under-estimated and, until a film fails to impress such an audience, the accomplishment goes unrecognized. For the men who study the facts presented with the sugar-coating of entertainment have a keen sense of balance and taste.

HOW TO REALLY START "GOIN' PLACES"

From the reports following recent showings of the 1940 dealer program, *Goin' Places* appears to be doing just that—going places. Its central theme, which deals with the first steps of the Plan—securing new customers for the service station—is conveyed by means of the story of two young men, a happy-go-lucky, adventurous but roaming race driver and his slow-but-sure partner and mechanic, "Speed," the show-off race driver, smashes up in a small town and while he is recovering, Mac, the mechanic, takes the opportunity to bring both of them a sane, sensible existence with a future to replace their wanderings, and invest their "sock" in a service station, instead of using it to rehabilitate the racing car. They're in business now, but Speed doesn't like it.

How Mac wins him over with the help of Kay, a pretty girl engaged in running a nearby inn, is half the story. The other half lies in the problems with which they are faced—the problem of all service-station operators—how to get customers to come in and buy?

Mac finds out about the Texaco Plan, to be sure, but he also finds out something about the Company and the industry behind the Plan. That is what gives this picture its overtone of cooperative relationship. Mac's common-sense and the courteous way in which he faces the new adventure, practically single-handed until Speed turns over the proverbial leaf, are not the typical situations of a typical commercial film.

Because the character Mac represents all little business-men and because he makes the little business man an important part of the whole

(Please turn to Page 32)

The Texas Company representative gets an eye-ful as Mac shows him some progress in "Goin' Places."





FILMS *at the* 1940 NEW YORK WORLD'S FAIR

These modern theatres and display setups are typical of the 1940 trends at the New York World's Fair. The Coca-Cola and Greyhound theatres present feature films within especially designed film auditoriums; Northwestern Yeast presents its sound motion picture "Loaf With Maca" via a continuous sound motion picture projector installed in the exhibit wall.



• In 1939, the editors of *Business Screen* presented a comprehensive survey of the motion pictures and other outstanding visual media at the New York and San Francisco World Fairs. On these pages and elsewhere in this issue (page eight) we review the 1940 edition of the New York show.

Once again, major sponsors of feature-length and short commercial reels have taken their films to the Fair. New arrivals at this year's show include U. S. Steel, Ford, Greyhound and Westinghouse. Returning headliners with theatre setups were Chrysler, General Motors, American Tobacco, Coca-Cola, Household Finance, National Biscuit, Eastman Kodak, Metropolitan Life, Coty, Inc., and the Petroleum Industry. Missing at the latest roll-call are Johns-Manville, MacFadden Publications, Aetna Life, Lee Hats and several other smaller exhibitors.

The sum total is that films amply demonstrated their value to most users at last year's show. Chrysler probably went to the most trouble in preparing its film entertainment for the Fair audiences and was rewarded this year as it was last with the longest waiting lines as was the spectacular and always popular General Motors Futurama. The new Chrysler third-dimensional film is the first Technicolor stereo subject. The award for production diligence must be shared by the Ford Motor Company. The stop-motion color photography and musical backgrounds of the Ford presentation *Symphony in F* are something to hear and behold.

What the audiences liked best were, as has already been pointed

out by *Business Screen's* reporter-on-the-scene, pictures with an entertainment - educational quality rather than straight technical films. This theme, aided by generous use of Technicolor and unusual camera effects, is predominant through the Fair. As usual, continuous projection setups were also widely evident and it was noteworthy that those which included sound were outstanding crowd stoppers. Sound may be an objectionable feature on a small exhibit floor or in a retail establishment but in buildings and on grounds built on the scale of the New York exposition, it appears to be a valuable asset.

I. FILM THEATRES

Exhibitors presenting motion pictures or visual displays in projection auditoriums; the majority of these equipped with permanent theatre seating; wall screen installations.

INDUSTRIAL-COMMERCIAL EXHIBITS

AMERICAN TOBACCO COMPANY: "The Story of Lucky Strike" a motion picture presenting the product story. **Projection:** Simplex (35mm). **Screen:** Translux (RP)

CHRYSLER MOTORS: "New Dimensions" features 3rd-dimensional Technicolor sound motion picture. **Projection:** 2 Motiographs (35mm) with Selsyn Drive for synchronous screening. **Screen:** Walker-American (40x60 feet). **Seating:** 339 American. **Other Equipment:** Brenkert lamps; Air-Temp Air Conditioning

COCA-COLA COMPANY: "Refreshment Through the Years" all-Technicolor sound motion picture product story. **Projection:** Simplex semi-portable (35mm). **Screen:** 10'. **Seating:** 350. **Other Equipment:** Strong Arc Lamp

COTY, INC.: "Color Song" Kodachrome sound color film (first utilizing optical effects, etc. **Projection:** 2 Bell & Howell Filmo-

sounds. Screen: Raven. Seating: 77 Stakmore seats

EASTMAN KODAK COMPANY: "Cavalcade of Color" moving color murals of enlarged Kodachrome scenes. Projection: 11 Eastman slide projectors of special construction. Screens: Raven (11). Seating: none. Other Equipment: York Air Conditioning

FORD MOTOR COMPANY: "Symphony in F" Technicolor feature motion picture presenting industrial theme with unusual optical and production projection: company-adapted projection apparatus. Seating: 950

GENERAL MOTORS CORPORATION: "Progress on Parade" etc. product-institutional motion pictures, animated cartoons. Projection: Simplex 35mm (2). Screen: Walker-American. Seating: 650 Heywood-Wakefields. Other Equipment: Strong Arc Lamp; Frigidaire Air Conditioning

GREYHOUND MANAGEMENT COMPANY: "They Discovered America" motion picture travelogue featuring bus tours. Projection: Bell & Howell Filmosound. Screen: DaLite Beaded. Seating: 98 Lloyds. Other Equipment: Selectroslide still projection of Kodachrome scenic slides.

HALL OF FASHION: Varying film programs. Projection: Holmes Sound. Screen: 8'. Seating: 280 (approx). Other Equipment: Strong Arc Lamp.

HOUSEHOLD FINANCE CORPORATION: "Happily Ever After" motion picture feature film. Projection: Amprosounds (2). Screen: Raven. Seating: 226 Irwins. Other Equipment: Typhoon Air Conditioning

METROPOLITAN LIFE INSURANCE COMPANY: "Once Upon a Time" etc., health ed. motion pictures. Projection: Victor Sound. Screen: Raven. Seating: 150 (approx.)

NATIONAL BISCUIT COMPANY: "Around the Clock" . . . "Mickey Mouse" all-Technicolor motion picture program. Projection: Simplex 35mm. (2). Screen: Raytone Perforated. Seating: 262 Americans. Other Equipment: Peerless Arc Lamps; Frick Air Conditioning

PETROLEUM INDUSTRY: "Oil Can & Does" animated stop-motion color film. Projection: Simplex 35mm. (2). Screenshot: Walker-American. Seating: 168 Royal Metal. Other Equipment: Peerless Arc Lamps

U. S. STEEL CORPORATION: "Men Make Steel" Technicolor motion picture of steel production. Projection: Simplex 35mm (2). Screen: Raven. Seating: 250. Other Equipment: Peerless Arc Lamps

GOVERNMENT & EDUCATION
BRITISH EMPIRE BUILDING: British documentary films. Projection: British Thomas Houston (sound). Screenshot: 15'. Seating: 250

FRANCE: French travelogues, etc. Projection: Simplex (35mm). Bell & Howell Filmosound Arc. Screen:

Raven. Seating: 350. Other Equipment: Peerless (1) and Strong (1) Arc Lamps

SCIENCE & EDUCATION BLDG.: (Little Theatre) "The City" etc. Projection: Simplex 35mm (2). Screen: Hurley. Seating: 250 Americans. Other Equipment: Strong Arc Lamps

UNITED STATES OF AMERICA: "These United States" film feature. Projection: Simplex 35mm (3). Screenshot: Walker-American. Seating: 365 Americans. Other Equipment: Peerless Arc Lamps

UNITED STATES (FEDERAL WORKS) Documentary motion pictures. Projection: Simplex 35mm (2). Screen: 15'. Seating: 299 (approx.)

II. FILM EXHIBITS

Exhibitors presenting motion pictures on screens in projection cabinets; by rear-projection within exhibit walls, continuous and otherwise. Rear-Projection showings indicated by (RP). (C) denotes continuous equipment used. Unless otherwise indicated all shown are 16mm. sound films.

AMERICAN TELEPHONE & TELEGRAPH CO.: Industrial films. Projection: Bell & Howell silent (C). Screenshot: Translux (RP)

CANADIAN NATIONAL RAILROAD: Travelogues. Projection: Bell & Howell 1200 watt silent (C). Screen: Translux (RP)

GM-FRIGIDAIRE: Industrial film. Projection: Bell & Howell silent (C). Screen: Rubber Latex (RP)

NATL. ADV. COMMON AERONAUTICS: Aviation research films. Projection: Bell & Howell Filmosound (C). Screen: DaLite (RP)

NATL. TUBERCULOSIS ASSN.: Health films. Projection: Bell & Howell Filmosound (C). Screen: DaLite (RP)

NORTHWESTERN YEAST COMPANY: "Loaf With Maca" product film. Projection: Bell & Howell Filmosound (C). Screen: DaLite (RP)

PLANTERS PEANUTS: "Mr. Peanut & His Family Tree" animated cartoon. Projection: Victor silent (C). Screen: Latex Rubber (RP)

RAILROAD SUPPLIERS: "On To Washington" travel film. Projection: Bell & Howell Filmosound (C). Screenshot: Raven. Seating: 150

WESTINGHOUSE ELECTRIC & MFG. CO.: "The Bugaboo of Bugville" scientific product presentation film. Projection: Bell & Howell Filmosounds (2). Screenshot: Matte White. Seating: 500

YALE & TOWNE MFG. CO. "Home Defense" etc. product films. Projection: Bell & Howell Filmosounds (2). Screen: Glass

GOVERNMENTAL EXHIBITS

U. S. ARMY AIR CORPS: "Wings of the Army" film. Projection: Bell & Howell Filmosound (C). Screen: Translux (RP)

U. S. DEPT. OF AGRICULTURE: Agricultural films. Projection: Bell &



"Men Make Steel" in this Technicolor sound motion picture being presented to New York Fair audiences in the new modern theatre opened this year for visitors to the U. S. Steel Corporation's educational exhibit building.

Howell Filmosound (C); Bell & Howell silent (C). Screenshot: Glass

U. S. NAVY AIR CORPS: "Navy Wings of Gold" sound motion pictures. Projection: Bell & Howell Filmosound (C). Screen: DaLite (RP)

UNITED STATES: Government Works films. Projection: Bell & Howell silent (C). Screen: Raven (RP)

STATE EXHIBITS

FLORIDA: Scenic travel films. Projection: Bell & Howell Silents (1-C); 1-1200 watt. Screens: Glass, DaLite Beaded

MASSACHUSETTS: "New England Today" scenic films. Projection: Amprosound. Screen: 6'

NEW HAMPSHIRE: "New Hampshire on Parade" scenic film. Projection: Bell & Howell silent (C). Screenshot: DaLite (RP)

NEW YORK CITY: Civic films. Projection: Victor Animatograph silents (6-C). Screens: Glass (6)

FOREIGN EXHIBITS

BELGIUM: Scenic and documentary motion pictures. Projection: Sim-

plex 35mm (2). Screen: 12'. Other Equipment: Peerless Arc Lamps

BRAZIL: Scenic and documentary motion pictures. Projection: Simplex 35mm (2). Screen: 12'. Other Equipment: Peerless Arc Lamps

CZECHOSLOVAKIA: Scenic and propaganda films. Projection: Victor Sound. Screenshot: 6'

DOMINICAN REPUBLIC: Scenic and Commercial films. Projection: Bell & Howell Silent (C); Ampro Silent (C). Screens: DaLite (RP)

FINLAND: Scenic and Commercial films. Projection: Bell & Howell Filmosound Arc. Screenshot: DaLite

ICELAND: Scenic films. Projection: Bell & Howell 1200 watt silent. Screenshot: Raven

ITALIAN CINEMA: Documentary and scenic films. Projection: All Italian equipment 35mm

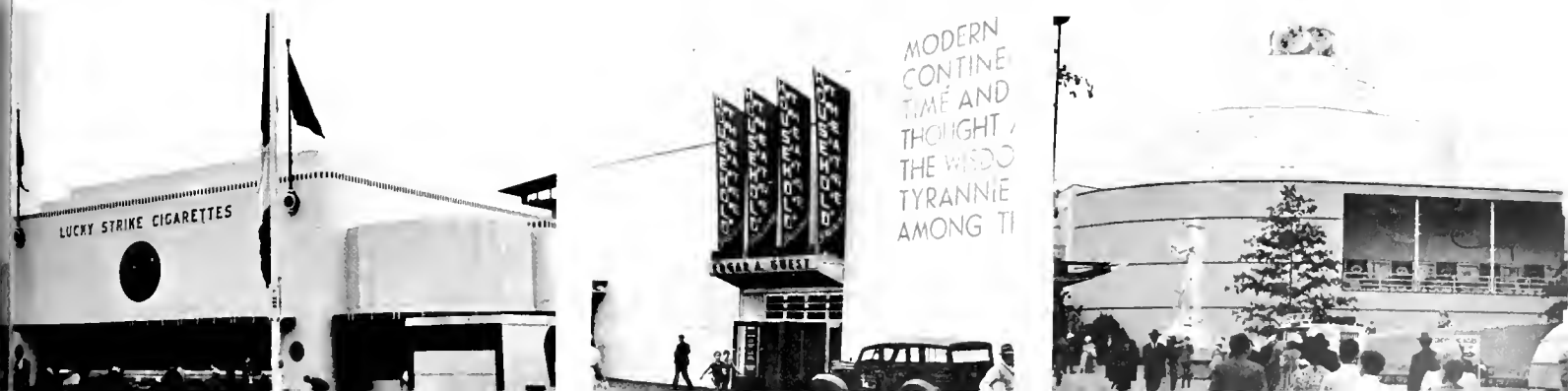
PALESTINE: Historical documentary films. Projection: Bell & Howell Filmosound (C). Screenshot: Translux (RP)

SWITZERLAND: Scenic films. Projection: 16mm Swiss Equipment.

Key: (RP) Rear Projection setup. (C) Continuous projection equipment

Within these walls (below), the American Tobacco Company unveils its entertaining and instructive sound movie, The Story of Lucky Strike, to Fair visitors. Household Finance Corporation presents its entertaining and instructive films with-

in the portals under this theatre marquee. The City building (right) also houses a comfortable theatre where feminine visitors can watch a color and sound movie of unusual interest. The City film features optical effects achieved in Kodachrome.





Robert Baldwin "Penny"



Marsha Hunt "Eve"



Edgar Dearing..... "Barney"



Frank Feylan..... "Pete"

● IN A SINGLE COMMERCIAL motion picture of the 1940 season the cast pictured on this page was assembled. They included actors and actresses who rate "tops" among Hollywood's favorite featured players; their combined professional years would have totaled many scores. The event was not an exception but it was a noteworthy example of the recognition on the part of sponsors and producers of the public's role in the commercial film show.

The picture was the Standard Oil Company's (of Indiana) *Penny Turns Pro*. Included in the cast were Robert Baldwin, Marsha Hunt and Frank Feylan. Baldwin recently appeared as the juvenile lead opposite Jean Hersholt in *Meet Dr. Christian*; Marsha Hunt was featured in *The Hardys Ride High*, *Winter Carnival*, *These Glamor Girls*. Frank Feylan's roles in the dozen-odd features in which he has appeared have earned him high-rank among Hollywood character players.

WHEN PROFESSIONAL TALENT COUNTS MOST

A very large percentage of the commercial films produced require neither Hollywood talent nor the services of any professional talent. Straightforward factual presentations of industrial processes, travel-

ence. What is true of accuracy in props and set design is equally true of the characters. Too, the work of polished actors experienced in technique is, in the full run of production, less expensive because it enables the director to move swiftly along according to schedule.

acters, in effect, move easily and acceptably into the situations created for the audience. The story is always predominant and the *plot idea* the final victor which earns the plaudits of the audience. For the commercial's first and final objective is business and its final success is measured by the sales results attained.

OTHER NAME TALENT USEFUL

Another type of professional talent is that of the commentator. Here the name of the personality means something to the audience and so is often employed. It tells in effect that an interesting and clearly told story of the film can be expected. In the same vein, well known radio personalities, sometimes identified with the film sponsor's own radio program, can be very successfully used in commercial releases.

The Professor Quiz program will appear shortly in a commercial short for Du Pont. Ray Perkins broadcasts for Westinghouse were introduced in the *Middleton Family* at the New York World's Fair.

CASTING *the* CHARACTERS

professional talent proven important ingredient in pictures that sell . . .

ogues and similar subjects would be less effective sans pure realism. But dramatic sequences requiring plot and character action to register an idea or to create a mental reaction make up the other and highly important half of this commercial film business.

Then talent counts. A muffed scene, amateurish acting all help to destroy sense of realistic action and to lose the confidence of the audi-

IT ISN'T THE NAMES

In the Hollywood star system, the names of featured players mean money at the box-office. Not so in the commercial field, here it's just ability that counts. Star salaries don't mean a thing; neither do stellar personalities. So the players selected by the commercial film director are there because they fit the parts, and are fit to do them, and for that reason alone. Such char-

Mary Field

Maid

Carl Stockdale

Judge

Chas. F. Miller..... "Mr. Pendleton"

Emory Parnell..... "Officer Ryan"



PREVIEW

A PICTORIAL
NEWSREEL OF
INDUSTRIAL FILM
PRODUCTION AND
DISTRIBUTION
OF THE PERIOD

SAFETY
PAYS!



» SAFETY ON THE SCREEN «

by E. I. Woodbury, Director, Poster Division, National Safety Council

• AT THE TERMINAL of a large trucking company, a couple of dozen husky-looking fellows enter a room and choose seats in rows of chairs. The lights go out. A pencil of light stabs through the darkness and illuminates a silver screen at one end of the room. A needle scratches faintly on a record, and then, as a crash of music tempests to a background, a title flashes on the screen . . .

DEFENSIVE DRIVING

A Presentation of the National Safety Council

Punctuated by the ping of the frame change signal, the story begins to unfold. Two newspaper reporters are interviewing a truck driver who has won a National Safety Council No-Accident Award for a long record of safe driving. Truck Driver Crowley is saying: "Well, boys, there isn't any mystery about it! I just follow the common sense and courteous rules of what I call defensive driving."

The camera follows Crowley's big truck as it rolls safely and expertly through traffic; voices hammer into the minds of these men in the darkened room the philosophy of safety, pointing out the hazards, showing how they can be avoided.

For these men are truckers, too. They see themselves riding in Crowley's cab. They are seeing familiar scenes and situations, but in a new light. They are learning the safe driver's tricks of the trade in an interesting, graphic way that makes preaching painless.

Defensive Driving is only one of

nine sound slidefilms produced by the National Safety Council since it began pioneering this effective means of safety education just two years ago. The sound slidefilm now has taken a definite and important place in the Council's program of accident prevention.

Films are helping us sell safety. And it's one of the toughest selling jobs any organization ever has had to face. It's tougher than selling automobiles or toothpaste or breakfast food.

Anybody will tell you that he doesn't want to get killed in an accident. Yet last year 93,000 people were killed, and 3,300,000 were injured. Why? Because they hadn't been sold on safety. Na-

turally, they wanted to live. They didn't have an accident on purpose. The reason they were killed was because they had not been reached with the sales message—or if they were reached, they had not been sold.

A long time ago we learned that accidents don't just happen—they are caused. We have discovered most of the causes. Some of these causes we can eliminate by engineering. Some we can get rid of by compulsory rules on behavior.

But the ultimate goal in accident prevention never can be achieved until we convince Mr. and Mrs. America that if they want to protect their lives, they have to do something about it themselves.

That's our selling job. And we have to reach all the people, not just enough to show a profit. Our market is unlimited, and the saturation point is never in sight.

In this business, paradoxical as it is, of persuading people to take the trouble to save their own lives, we have utilized every method of public education at our command, and employed new ones as they were developed.

The field of visual education opened vast new possibilities. Of course, we have used posters for many years. Although the glass slide and lecture did an excellent job in the magic lantern era, a more dramatic and natural medium was needed.

Then came motion pictures, rapidly developed to include both sound and color, unquestionably king in the visual education field. But the budget restrictions of a membership association, plus the need for producing several films a year on many different subjects, eliminated movies from our program.

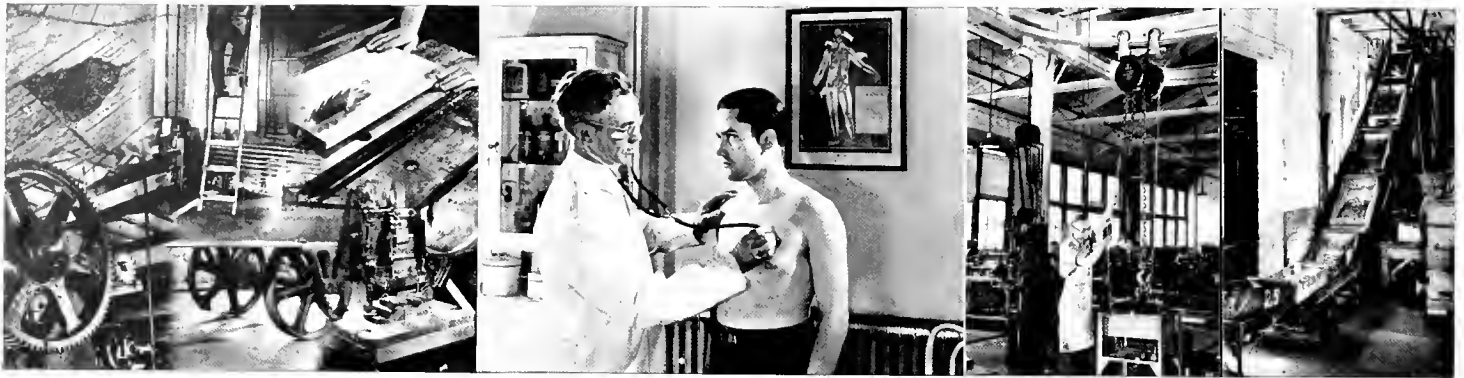
The sound slidefilm became a happy and entirely satisfactory compromise. After considerable pioneering, it has been accepted wholeheartedly, and the demand is now taxing production facilities.

Our policy has been to produce programs dealing with general accident causes which would apply to virtually any industrial plant. All factories or transportation companies have certain common acci-

(Please turn to next page)

TYPICAL SOURCES OF SAFETY FILM PROGRAMS

- | | | |
|--|---|--|
| Aetna Life & Affiliated Companies, Safety Educational Dept., 151 Farmington Ave., Hartford, Conn. | General Electric Co., Visual Instruction Section, Schenectady, N. Y. | Modern Talking Picture Service, Nine Rockefeller Plaza, New York City (slide-film-rentals) (see cut above). |
| American Automobile Assn., 17th & Pennsylvania Aves., N. W., Washington, D. C. | General Motors Corporation, New York, N. Y. | Motion Picture Bureau, National Council YMCA, 347 Madison Ave., N. Y.; 19 So. La Salle, Chicago, and 73 Turk St., San Francisco. |
| Automobile Club of So. Calif., Public Safety Dept., Los Angeles, Calif. | Goodyear Tire & Rubber Company, Motion Picture Dept., Akron, Ohio. | Travelers Insurance Co., Hartford, Conn. |
| Chevrolet Motor Car Co., Detroit, Michigan. | Intl. Assn. of Chiefs of Police, Safety Division 2 Northwest Unit, Traffic Institute, 1227 Orrington Ave., Evanston, Ill. | Underwriters Laboratories, Inc., 207 E. Ohio, Chicago; also N. Y. C. and San Francisco. |
| Employers Mutual Insurance Co., Wausau, Wisconsin. | Metropolitan Life Insurance Co., Welfare Division, N. Y. C. | U. S. Bureau of Mines, 400 Forbes St., Pittsburgh, Pa. |
| Fireman's Fund Indemnity Co., 116 John St., N. Y.; 4-1 California St., San Francisco, or local agencies. | Natl. Conservation Bureau, 60 John St., New York City. | U. S. Dept. of Agriculture, Motion Picture Extension Service, Washington, D. C. |
| Firestone Tire & Rubber Co., Akron, Ohio. | National Safety Council, 29 North Wacker Dr., Chicago. | |



Newest of the soundslide film programs to be released by the National Safety Council, Chicago, is "Invisible Red Ink." This program shows the losses caused industry by avoidable plant accidents. Available to non-members at reasonable rentals or purchase . . . Producers: Sarra, Inc.

SAFETY on the SCREEN—

dent problems, and our films had to be designed so that they would be equally effective in a steel mill or a shoe factory.

Most films are aimed at employee education, and the result has been very gratifying. For example, one large concern reported that after showing a film on infection and first aid for minor wounds, the number of treatments at the first aid rooms more than doubled, with a comparable drop in lost time and compensation.

We either sell or rent the films and discs. It has been both surprising and significant to us that sales of these sets have been about seven times more frequent than rentals. Industrial plants have indicated that they are building up libraries of the programs for training new employees and periodic re-showing to the veterans.

Since the films are rented or sold, and thus pass out of our direct

control, it is difficult to estimate accurately how many times they have been exhibited or how many persons have viewed them. However, it would be a conservative guess to say that 10 million persons have seen one or more of the Council's films.

We feel that we have just scratched the surface in exploiting the sound slidefilm. No longer is it limited to sales training. Because it combines effectiveness with low expense, it is just coming into its own as a tremendous influence in public education.

Traffic safety education can be carried on in much the same manner that has been so successful in industrial safety education. The field of safety education in the schools is still wide open.

There are innumerable possibilities that haven't even been touched, but I believe it is only a matter of time before the sound slide-film will be doing the most outstanding educational job in the country.

SAFETY BEGINS IN THE SCHOOLS

♦ The field of safety education in the schools demands special consideration. The present numerical superiority of silent visual aids and the growing volume of sound motion picture equipment are important factors in preparing material for this field; the tremendous circulation and basic educational opportunity, especially in vehicle traffic safety, are also noteworthy.

From the school's point-of-view the large number of programs already available at low cost or entirely free furnishes further evidence of the value of owning visual equipment. The methods of presenting such programs are uniform. An advance prevue showing, prepared questions for review and an advance discussion plan are impor-

tant elements to assure understanding.

A number of films in this field were not included in the listing below because of their primary school educational theme. These titles include many subjects such as *Ask Daddy*, *Automobile Safety*, *Goofs*, *Let's We Forget*, *School Safety Patrols*, *Spinning Spokes*, and *Street Safety*. Principal classifications are: A. Street and Highway Safety; B. Fire Prevention; C. Forest Fire Prevention; D. First Aid; E. Driver Training; and F. General Safety.*

*See: Visual Aids in Safety Education, prepared by Safety Education Projects of the Research Division; National Ed. Assoc. of the U. S. 1201 Sixteenth St., N. W., Washington, D. C. Price: 25c.

A 1940 CHECKLIST OF SOUND & SILENT MOTION PICTURES & SLIDEFILMS

Editor's note: Please use care in referring to sources of films listed when applying for loan. School safety subjects included are only representative of a long list.

I. MOTION PICTURE FILMS . . .

FIRE PREVENTION

Approved by the Underwriters: 16 and 35 mm. sound 4 reels. Distributed by: Underwriters Laboratories, 207 E. Ohio St., Chicago, Ill.; 161 Sixth Ave., New York, N. Y.; and 500 Sansome St., San Francisco, Cal. Rental: Free. Technical in subject matter, showing testing procedures and routine analysis of all sorts of devices conducted by the Underwriters Laboratories.

The Bad Master: 16 mm. silent and sound—1 reel. Distributed by: Various state and local depositories. Deals generally with fire prevention in the home. Covers such things as smoking, hot irons, electrical equipment, etc.

The Danger That Never Sleeps: 35 mm. silent—1 reel. Distributed by: Visual Instruction Service, Iowa State College, Ames, Iowa. Rental: Free. Best suited for child audiences. A story built around the fire hazards of the average home. Picture is rather old, but safety message is still effective.

Fire Prevention: 16 mm. silent 1 reel. Distributed by: Various state and local depositories. Film is in two parts—First half deal with fire prevention in building construction and second half

is an appeal for fire prevention in the home.

Fire Protection: 16 mm. silent—1 reel. Distributed by: Various state and local depositories. Deals generally with fire fighting and its history. Covers firemen training, fire extinguishers, artificial respiration and school fire drills.

Fire Safety: 16 mm. silent—1 reel. Distributed by: Various state and local depositories. Deals mostly with fire prevention in the home. Covers proper treatment of burns.

Fire Weather: 16 and 35 mm. sound—2 reels. Distributed by: U. S. Dept. of Agriculture, Motion Pictures, Extension Service, Washington, D. C. Rental: free. Shows cooperation between Weather Bureau and Forest Service. Contains location of fire; use of radio truck. Largely technical; best for regions in forest areas.

Modern Magic in Fire Protection: Distributed by: Rockwood Sprinkler Co., 48 Harlow St., Worcester, Mass. Rental: Free. A technical approach to industrial fire prevention. Shows the operation of certain types of sprinkler systems. Considerable advertising for Rockwood products is involved in the picture, but subject matter is worth while and well presented.

More Dangerous Than Dynamite: 16 mm. sound—1 reel, 9 minutes. Distributed by: Various state and local depositories. Covers accident and fire preven-

tion in the home. Safe handling of flammable liquids is demonstrated.

Preventing Fires Through Electrical Safety: 16 mm. silent—2 reels, 30 minutes. Distributed by: International Association of Electrical Inspectors, 85 John St., New York, N. Y.

Deals with the proper handling and maintenance of electrical equipment in preventing fires. Home and public fire prevention.

Sounding the Alarm: 16 and 35 mm. sound—1 reel. Distributed by: Aetna Life Affiliated Companies, Hartford, Conn. Rental: Free.

An appeal against the sending of false alarms. A fast-moving story adds to the effectiveness of the film.

U. S. Fire Fighters: 35 mm. sound—2 reels. Distributed by: R. K. O. Radio Pictures, Inc., local office.

"March of Time" film dealing mostly with fire prevention in the home. Describes the work being done by the National Fire Protection Association in bringing about modern fire-fighting systems.

Firemen of the Forest: 16 mm. silent—3 reels. Distributed by: Wisconsin State Conservation Dept., Madison, Wis. Rental: Free. Demonstrates the causes of forest fires and the methods of prevention being employed in Wisconsin.

Forest Fires or Game?: 16 and 35 mm. sound and silent 1 reel. Distributed by: U. S. Dept. of Agriculture, Motion Pictures, Ex-

ension Service, Washington, D. C. Rental: Free.

An appeal for care in preventing forest fires for the protection of wild life. Demonstrates proper method of extinguishing camp fires, handling matches, etc.

Friends of Man: 16 and 35 mm. silent—4 reels. Distributed by: U. S. Dept. of Agriculture, Motion Picture Extension Service, Washington, D. C. Rental: Free. A forest fire picture, showing the dangers involved in the practice of "burning off." Romantic story runs through the film, making it dramatic and convincing in its safety message.

Pine Ways to Profit: 16 and 35 mm. sound—2 reels, 20 minutes. Distributed by: U. S. Dept. of Agriculture, Motion Pictures Extension Service, Washington, D. C. Rental: Free.

An excellent film on the dangers of forest fires and the proper methods of fighting them.

The Red Poacher: 16 mm. sound and silent—25 minutes. Distributed by: Walter O. Gutlohn, Inc., 35 W. 45th St., New York, N. Y. Rental: \$3.00 per day for sound version and \$2.00 per day for silent film. Demonstrates proper forest fire fighting methods and use of modern equipment in actual fire scenes. Strong in appeal for fire prevention in the forests.

FIRST AID

Artificial Respiration: 35 mm. silent—1 reel. Distributed by: NATIONAL SAFETY COUNCIL,

INC., 20 N. Wacker Drive, Chicago, Ill. Rental: \$2.50 per day. The approved methods of resuscitation are demonstrated clearly and effectively in this film. Excellent for showing before audiences of almost all types or ages.

Emergency Treatment of Fractures: 16 mm. silent—1 reel. Distributed by: Aetna Life Affiliated Companies, Hartford, Conn. Rental: Free.

Film is designed for advanced first aid instruction in industry. Rather technical throughout.

Life Saving: 16 and 35 mm. sound—2 reels, 20 minutes. Distributed by: U. S. Dept. of Agriculture, Motion Pictures, Extension Service, Washington, D. C. Rental: Free.

An excellent film on safety in swimming. Shows various procedures in rescue work and also Schafer Prone-pressure method of artificial respiration.

GENERAL

Benevolent Reprobate: 16 mm. sound—4 reels. Distributed by: Motion Picture Bureau, YMCA, Produced by Woman's Christian Temperance Union. Rental: free. Direct analytical study of effects of alcohol with laboratory tests, etc., detailed. Only indirectly with driving safety.

Carbon Monoxide: The Unseen Danger: 16 mm. silent—1 reel. Distributed by: U. S. Bureau of Mines, Dept. of Interior, Pittsburgh, Pa. Rental: Free. Shows vividly how this deadly gas may be encountered in garages, workshops and homes and

visualizes methods of reviving victims.

Gambling With Death: 35 mm. silent—1 reel. Produced by New York Central R. R. Apply hdq. for information since film possibly obsolete.

Grade crossing accidents analyzed with brief cartoon interludes. Out of date in style but interesting useful for driver training. Theme worthy of modernization and release.

Learn to Swim: 16 and 35 mm. sound—2 reels, 25 minutes. Distributed by: U. S. Dept. of Agriculture, Motion Pictures, Extension Service, Washington, D. C. Rental: Free. Excellent film, giving demonstrations and instruction on the best procedure of learning to swim. Originally prepared for CCC classes.

Millions For Safety: 16 and 35 mm. silent and sound—1 reel. Distributed by: Port of New York Authority, New York City. Rental: Free to New York and New Jersey. \$1.25 per day to other states.

Outline outlines the various maintenance activities in New York City. Deals mostly with care and upkeep of the Holland Tunnel and George Washington Bridge.

More Than Talk: 16 mm. silent 2 reels, 30 minutes. Distributed by: Elwood Bancroft, 126 E. Columbia Ave., Battle Creek, Mich. A school film, outlining a general safety program. Message directed to parents of school children or school authorities. Stresses various phases of school safety activity and their importance.

A feature-length movie, made by Paramount Studios. Stars Randolph Scott, Frances Drake and Tom Brown. A vivid pictorialization of the crimes of school children in speeding and drunken driving.

Bicycling With Complete Safety: 16 mm. sound—1 reel. Distributed by: Cycle Trades of America, Chanin Bldg., New York, N. Y. Rental: Free.

Kansas City Police Dept. account progress in bicycle safety. Shows correct ways of handling bikes and the importance of observing traffic regulations.

Bill's Bike: 16 mm. silent, color—1 reel, 15 minutes. Distributed by: Motor Vehicle Dept. of Wisconsin, Madison, Wis. Shows youngster, who has accident with his bicycle and then reforms in his ideas about safety.

A Challenge to Chance: 16 mm. sound—1 reel, 20 minutes. Distributed by: Portland Cement Association, Chicago, Ill. Rental: Free.

Stresses the need for good highway construction in reducing traffic accidents. Gives worthwhile explanation of highway planning and engineering.

The Chance to Lose: 16 mm. sound—1 reel. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago. Rental: \$5.00 per day. Received award as best safety film of 1937. Has scenes showing the construction of modern motor cars. Illustrates the chances taken by many drivers as compared with the chances taken in various forms of gambling.

Cross Road Puzzle: 16 mm. silent. Distributed by: American Auto. Assoc., Washington, D. C. Obsolete car styling, etc., direct inquiry before arranging showing. Rental: free.

Need for cross-road safety program depicted.

Cycling in Safety: 16 mm. silent—1 reel, 10 minutes. Distributed by: Goodyear Tire and Rubber Co., Akron, Ohio. Rental: Free. Covers tire safety for motorcycles. Primarily an advertising film for Goodyear Life Guard Inner Tubes.

Death Never Takes a Holiday: 16 mm. silent—1 reel, 20 minutes. Distributed by: Visual Education Service, University of Missouri, Columbia, Mo. Rental: Free. Picture in story form. Illustrates young man and his girl in scenes of reckless driving. The spree ends in death for both. Story, although dramatic, is negative in approach. Some scenes rather gruesome.

The Devil is Driving: 35 mm. sound—1 reel. Distributed by: Columbia Pictures Corp., local representative. A feature-length picture, starring Richard Dix and Joan Perry. Dramatic story of a district attorney's fight to reduce highway accidents. Shows court scenes and action shots on the highway.

Drunk Driving: 35 mm. sound—2 reels, 21 minutes. Distributed by: Metro-Goldwyn-Mayer, local representative. Tells the David S. Beyer Award for the best theatrical film on traffic safety during 1939. A highly emotional and dramatic film, telling a tragic story of a

young man, who drinks before driving.

Everybody's Business: 16 mm. silent and sound and 35 mm. silent. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: \$2.50 per day, silent version. \$5.00 per day, sound version.

Illustrates interesting test in which one car travels the length of a city, obeying all traffic regulations. The other car travels the same route, speeding, beating traffic signals, etc. Stresses auto condition and responsibility of drivers and pedestrians. Originally produced for Plymouth Division, Chrysler Motor Car Co.

Facts Behind the News: 16 mm. sound—3 reels. Distributed by: Motion Picture Bureau, YMCA. Also sponsor: Pennzoil Co., Oil City, Pa. Rental: free.

Sponsor calls attention to "extra margin of safety" obtainable in oil product. Shows recent speed tests in air, land and sea in fast-moving newsreel style presentation.

Follow the White Traffic Marker: 16 and 35 mm. silent—1 reel. Distributed by: U. S. Bureau of Mines, 4800 Forbes St., Pittsburgh, Pa. Rental: Free.

Tells of the importance of cement in making highways safer. Deals particularly with white cement highway markers.

Handlebar Hazards: 16 mm. silent, color—1 reel, 20 minutes. Distributed by: Employers Mutual Insurance Co., Wausau, Wis. Produced by: R. L. Swanson, Appleton, Wis. Rental: Free.

A review of the bicycle safety program being carried on by the Appleton, Wis., Police Dept. Shows inspection and traffic regulation activities. Color photography is effective.

Headless Hurry—Endless Worry: 16 mm. sound—1 reel. Distributed by: American Automobile Association, Washington, D. C. Rental: Free.

Deals mostly with pedestrian safety. Safe and unsafe driving practices also shown. Good movie for audiences of all ages.

Hell Won't Have Him: 16 mm.—1 reel. Sponsor: Bruce Dodson & Co., Kansas City, Mo.

Truck driver film showing safety angles involved.

Highway Adventures: 16 mm. sound—2 reels. Distributed by: sponsor: Michigan State Highway Comm., Lansing, Mich.

Professional-quality presentation

of driving, working and in the home.

Stop Silicosis: 16 and 35 mm. silent—1 reel. Distributed by: U. S. Dept. of Labor, Division of Labor Standards, Washington, D. C. Rental: Free.

Illustrates the danger of silicosis and dust hazards in industrial plants. Gives detailed but comprehensive information on how to eliminate these hazards.

What Price Safety?: 16 mm. sound—2 reels, 20 minutes. Distributed by: Teaching Film Custodians, Inc., 25 W. 43rd St., New York, N. Y. Rental: \$10.00 for two weeks or less. A story of safety in building construction. Discusses racketeering against the regulations of the building code. Also some general information on public safety.

VEHICLE TRAFFIC

Always Trust a Lifeguard: 16 and 35 mm. sound—1 reel. Produced and distributed by: Goodyear Tire & Rubber Company, Motion Picture Dept., Akron, Ohio. Rental: free.

Professional-caliber presentation of safety-tire promotional theme with story background. Entertaining and convincing without usual horror scenes and situations.

And Sudden Death: 16 mm. sound—6 reels. Distributed by: Films, Inc., 306 W. 42nd St., New York City. Rental: \$29.00 per day. Includes two short subjects on same reel.

A feature-length movie, made by Paramount Studios. Stars Randolph Scott, Frances Drake and Tom Brown. A vivid pictorialization of the crimes of school children in speeding and drunken driving.

Bicycling With Complete Safety: 16 mm. sound—1 reel. Distributed by: Cycle Trades of America, Chanin Bldg., New York, N. Y. Rental: Free.

Kansas City Police Dept. account progress in bicycle safety. Shows correct ways of handling bikes and the importance of observing traffic regulations.

Bill's Bike: 16 mm. silent, color—1 reel, 15 minutes. Distributed by: Motor Vehicle Dept. of Wisconsin, Madison, Wis. Shows youngster, who has accident with his bicycle and then reforms in his ideas about safety.

A Challenge to Chance: 16 mm. sound—1 reel, 20 minutes. Distributed by: Portland Cement Association, Chicago, Ill. Rental: Free.



This sign at the Pullman Company's Chicago shops is the keynote of "The Eyes Have It," an eye-accident prevention sound slidefilm program described in these pages.

Professional-quality presentation

of modern safety in highway patrols and maintenance as well as vacationing spots of state, etc.

Highway Beautification: 16 and 35 mm. silent and sound—2 reels. Distributed by: U. S. Dept. of Agriculture, Motion Pictures, Extension Service, Washington, D. C. Rental: Free.

Describes methods of beautifying highways and, at the same time, eliminating the dangers.

Highway Mania: 16 mm. sound—2 reels. Distributed by: Walter O. Gutliohn, Inc., 35 W. 45th St., New York, N. Y. Rental: \$4.00 per day.

Sponsored by the New Jersey State Highway Commission. Interviews of traffic authorities by Lowell Thomas. Dangerous driving hazards are illustrated and correct methods cited.

Hit and Run Driver: 35 mm. sound—2 reels. Distributed by: Teaching Film Custodians, Inc., 25 W. 43rd St., New York, N. Y.

Illustrates safe bicycle riding. Shows proper rules and traffic regulations for cyclists.

and how to walk on the highway.

The Man At the Wheel: 16 mm. sound—1 1/2 reels. Distributed by: Various state and local depositories.

A "March of Time" production, covering traffic safety on a rather broad scale. Discusses education, engineering and enforcement as the logical means of reducing accidents.

Man on Horseback: 16 and 35 mm. sound—1 reel. Distributed by: Chevrolet Motor Car Co., Detroit, Mich. Rental: Free.

Covers the training, duties and functions of the mounted policeman and his efforts to improve pedestrian safety.

On Two Wheels: 16 and 35 mm. sound—1 1/2 reels. Distributed by: Chevrolet Motor Car Co., Detroit, Mich. Rental: Free.

Illustrates safe bicycle riding. Shows proper rules and traffic regulations for cyclists.

Rental: \$5.00 per reel for 2 weeks or less.

One of the M-G-M "Crime Never Pays" series. A dramatic story of a young hit-and-run driver who is caught by police and eventually sentenced to prison. Also deals with drunken driving.

The Hit That Scored: 33 mm. silent—1 reel, 15 minutes. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: \$2.50 per day.

Originally produced by the Bell Telephone Co. of Pennsylvania in 1931. Subject matter pertains to commercial vehicle operation. Shows results of careless truck driving and then illustrates the importance of careful driving.

Horse Sense in Horse Power: 16 mm. sound—1 reel. Distributed by: American Automobile Association, Washington, D. C. Rental: Free.

Illustrates the development of the Automobile Industry with scenes from the early days of motoring and action shots of testing modern motor cars. Appeals to the motorist to recognize his responsibility on the road.

Human Mileage: 16 mm. silent and sound—1 reel. Obtainable only in state and local depositories. Withdrawn by sponsor.

Primarily tire sales presentation but sequences devoted to traffic safety with accident scenes depicting slogan: "brakes stop the wheels but tires stop the car."

Keep Up With Traffic: 16 mm. sound—2 reels. Distributed by: Portland Cement Association, Chicago, Ill. Rental: Free.

Deals with importance of engineering in safe highway construction. Shows what is being done in many parts of the country to build safe roads.

Knights of the Highway: 16 and 35 mm. sound—2 reels. Distributed by: Chevrolet Motor Car Co., Detroit, Mich. Rental: Free.

Picture deals with commercial vehicle operation and interstate hauling. Stresses safety in night driving.

Learn to Live: 16 and 35 mm. sound—1 reel. Distributed by: Aetna Life Affiliated Companies, Hartford, Conn. Rental: Free.

A series of seven units, available singly or in a set. Subjects covered are: How to park a car, how to turn at an intersection, how to avoid skidding, how to pass a car, how to cross the street, when to cross the street

and how to walk on the highway.

Saving Seconds: 16 mm. silent—2 reels. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: \$5.00 per day.

A film, proving the folly of saving seconds at the cost of human lives. Shows accidents on the highway and explains why they were caused. Stresses good care of brakes and how to handle car on curves, wet pavement, at intersections, etc.

Screwdrivers of 1940: 16 and 35 mm. sound—2 reels. Distributed by: Shell Oil Co., St. Louis, and principal agents. Rental: free.

Highly entertaining. Hollywood-cast safety presentation which introduces the heedless pedestrian and driver theme. Slogan: "Show Your Colors."

Technical film shown in conjunction with Oil From the Earth, a two-reel product presentation film.

Take It Easy: 16 mm. sound—23 minutes. Distributed by: M. G. Bullock, National City Lines, Inc., 20 North Wacker Drive, Chicago, Ill. Rental: \$10.00 per day. Purchase: \$15.00 (Quotations furnished on alterations in "forward" to suit particular needs).

An excellent film on metropolitan bus operation. Built around a theme of "Safety, Courtesy and Service." Thoroughly covers bus maintenance, personnel relationship, and safe and efficient bus operation. Produced by and for National City Lines. Various types of buses illustrated. Practically no advertising.

The Truck and the Driver: 16 mm. sound—1 reel. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: \$5.00 per day.

Deals with truck driving. A convincing and effective portrayal of correct procedures in city driving and on the country highways. Covers many phases of truck operation and maintenance.

Turnabout Man: 35 mm. sound—1 reel, 8 minutes. Distributed by: Chevrolet Motor Car Co., Detroit, Mich. Rental: Free.

An amusing portrayal of poor manners on the highway. Shows why bad manners in driving are

Once Upon a Time: 16 and 35 mm. sound—1 reel. Distributed free by Metropolitan Life Ins. Co., New York City, the sponsor, or Motion Pic. Bureau, YMCA.

Prize-winning animated cartoon especially suitable for schools showing reasons for accidents and their prevention in fairy-tale manner.

Over Here: 16 mm. sound—1 reel. Distributed by: Y.M.C.A. Motion Picture Bureau, 347 Madison Ave., New York, N. Y. Rental: Free.

Eddie Rickenbacker makes an appeal for careful driving. Compares the number of people killed in war with those killed in traffic accidents. Originally sponsored by the Goodrich Silvertown Safety League.

Pedal Your Way to Pleasant Places: 16 mm. silent—1 reel. Distributed by: Various state and local depositories. Rental: Free.

A film on safe bicycle riding. Covers registration, inspection and traffic regulations.

Pedestrian Habits: 16 mm. silent—1 reel. Distributed by: Elwood Bancroft, 126 E. Columbia Ave., Battle Creek, Mich. Rental: Free.

Illustrates correct method of walking in icy weather, entering and leaving automobiles, crossing the street, etc.

Remember Jimmy: 16 mm. silent—35 mm. silent and sound—1 reel. Distributed by: Fireman's Fund Indemnity Co., 115 John St., New York; 401 California St., San Francisco, or through local company agency.

Highway and local safety film depicts tragic cost of automobile accidents. Especially for schools.

Safety on the Highways: 16 mm. sound—1 reel, 5 minutes. Distributed by: Various state and local depositories.

A "March of Time" adaptation of "And Sudden Death"—the famous article appearing in Reader's Digest. A dramatic and emotional portrayal of the tragedy of auto accidents.

Safety's Champion: 16 mm. sound—3 reels. Distributed by: Y. M. C. A. Motion Picture Bureau, 347 Madison Ave., New York; 19 S. LaSalle St., Chicago, Ill.; and 351 Turk St., San Francisco, Cal. Rental: Free.

Features Ah Jenkins and his speed tests on the salt flats of Utah. Shows accidents as an example of safe driving. Originally sponsored by Firestone Tire and Rubber Co. Frequent mention of Firestone Tires.

Saving Seconds: 16 mm. silent—2 reels. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: \$5.00 per day.

A film, proving the folly of saving seconds at the cost of human lives. Shows accidents on the highway and explains why they were caused. Stresses good care of brakes and how to handle car on curves, wet pavement, at intersections, etc.

Screwdrivers of 1940: 16 and 35 mm. sound—2 reels. Distributed by: Shell Oil Co., St. Louis, and principal agents. Rental: free.

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The Truck and the Driver: 16 mm. sound—1 reel. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: \$5.00 per day.

Deals with truck driving. A convincing and effective portrayal of correct procedures in city driving and on the country highways. Covers many phases of truck operation and maintenance.

Turnabout Man: 35 mm. sound—1 reel, 8 minutes. Distributed by: Chevrolet Motor Car Co., Detroit, Mich. Rental: Free.

An amusing portrayal of poor manners on the highway. Shows why bad manners in driving are

not only just as out-of-place as in safety, but are much more dangerous.

Watch the Road Signs: 16 mm. silent color 1 reel. 15 minutes. Distributed by: Motor Vehicle Dept. of Wisconsin, Madison, Wis. Rental: Free.

Discusses how to recognize, read and understand different types of road signs. Explains the shape, color, size, etc. of each type. Also covers the development and importance of road signs.

We Drivers: 16 mm. silent and sound; 35 mm. silent and sound—1 reel. Distributed by: General Motors Corp., New York, N. Y. Rental: Free.

Features the cartoon characters, "Sensible Sam" and "Reckless Rudolph" and their contrasting directions and advice to a driver. Good scenes of various safe driving practices.

With Care: 16 mm. sound 1 reel, 10 minutes. Distributed by: Chevrolet Motor Car Co., Detroit, Mich. Rental: Free.

A private motorist learns from a truck driver that commercial operators promote safety on the highway to a much greater extent than the average person realizes. Many good scenes, illustrating safe practices in truck driving.

II. SOUND SLIDEFILMS

(All sound-slide films printed on 35 mm. film and accompanied by sound message on a 33 1/3 r.p.m. recording. Special projector necessary.)

INDUSTRIAL

The Eyes Have It: Length: 20 minutes. Distributed by: The National Society for the Prevention of Blindness, Inc., 50 West 50th St., New York, N. Y. Purchase: \$7.50.

A dramatic appeal for the use of goggles in industry. The value and importance of goggles is demonstrated by case histories of eye accidents and how they could have been prevented. Voice of commentator runs through program. Augmented by effects of other characters and sound effects.

The Fall Guy: Length: 20 minutes. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. (Available only to members.) Rental: \$2.75 first week; \$2.25 each week additional. Purchase: \$7.50. (All prices f.o.b. Cleveland, Ohio.)

A convincing story of falls in industry, interspersed with humorous dialogue and episodes. A workman makes a tour of the factory with "Death," in the form of a skeleton. "Death" points out how he goes about collecting fall victims. Many fall hazards are illustrated and the methods of eliminating them are clearly shown. The workman learns his lesson and vows never again to take chances on falling.

Fire: Length: 20 minutes. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. (Available only to members.) Rental: \$2.75 first week; \$2.25 each week additional. Purchase: \$7.50. (All prices f.o.b. Cleveland, Ohio.)

Opens with exciting episodes of large manufacturing plant being destroyed by fire. Hundreds of workers lose their jobs because of the careless flip of a match. Scene switches to home of fire chief. Chief explains to daughter and daughter's boy friend the tremendous annual loss in money and jobs, caused by industrial fires. Correct method of preventing and fighting fires are explained and convincingly illustrated.

Getting the Most Out of Electricity—Safety: Length: 25 minutes. Distributed by: International Association of Electrical Inspectors, 15 John St., New York, N. Y. Rental: Free.

Covers safe operation and maintenance of electrical appliances and wiring. Appeal is from the employer's point of view. Good subject for Public Utility employees or home safety audiences.

Game Doesn't Pay: Length: 20 minutes. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. (Available only to members.) Rental: \$2.75 first week; \$2.25 each week additional. Purchase: \$7.50. (All prices f.o.b. Cleveland, Ohio.)

Shows how important good plant housekeeping is in reducing accidents. Features characters "Good Housekeeping" and "Good Housekeeping." Story depicts a mad scientist for the carnival, "Poor Housekeeping." The carnival is closed and taken on a tour of the land by "Good Housekeeping,"

during which the latter points out the many hazardous conditions existing because of fifth and careless housekeeping. The carnival is later beaten up and thrown out when the workers are convinced that "crime doesn't pay."

Handle With Care: Length: 20 minutes. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. (Available only to members.) Rental: \$2.75 first week; \$2.25 each week additional. Purchase: \$7.50. (All prices f.o.b. Cleveland, Ohio.)

Features workman, who "pooh-poohs" safety. Cartoon character in safety poster comes to life and explains to workman the importance of lifting and handling materials carefully. Hernia and back strain are discussed and proper methods of lifting and handling many different types of materials are illustrated. Workman is later convinced by the explanation and changes his attitude toward safety.

Invisible Red Ink: Length: 20 minutes. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. (Available only to members.) Rental: \$2.75 first week; \$2.25 each week additional. Purchase: \$7.50. (All prices f.o.b. Cleveland, Ohio.)

Appeals to business management to recognize the importance of a planned safety program, not only from the humanitarian standpoint, but from the standpoint of actual dollars and cents. Story pictures two old friends meeting at a luncheon. One is on his way to a safety award banquet. The other complains of the rising cost of accidents in his business. The "safety skeptic" is finally convinced by his friend that a well-planned safety program is bound to reduce the cost of accidents and inefficiency in any business.

Lady Luck's Husband: Length: 20 minutes. Distributed by: Travelers Insurance Co., Hartford, Conn. Rental: Free.

Features the comic character, "Ozzie," and his adventures in an industrial plant. "Ozzie" does everything wrong and gets himself in all sorts of accidents, but with an amazing streak of luck, manages to escape serious injury. Last part of film analyzes "Ozzie's" mistakes and illustrates how they should have been corrected.

Open for Infection: Length: 20 minutes. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. (Available only to members.) Rental: \$2.75 first week; \$2.25 each week additional. Purchase: \$7.50. (All prices f.o.b. Cleveland, Ohio.)

Story features workman, who cuts finger and then scoffs at first aid. Is ordered to first aid room by foreman. While having the cut treated, he learns from the doctor of the great dangers in neglecting even the smallest cuts or injuries. The important reasons for prompt first aid are given and examples of neglected first aid are shown. The workman is firmly convinced by the argument and vows never again to let a cut go untreated.

Safety Pays: Length: 25 minutes. Distributed by: Modern Talking Picture Service, Inc., 9 Rockefeller Plaza, New York, N. Y., and How Pictures, Inc., 48 East Eighth St., Chicago, Ill. Rental: \$2.50 per day. Purchase: \$75.

One section of a series of six films on foreman training. This film stresses the idea of "selling" safety to workmen. It illustrates to foremen that better results can be obtained by persuasion rather than force. Voice of commentator runs through film.

PUBLIC SAFETY

America's Fatal Streets: Length: 20 minutes. Distributed by: General Electric Co., 1 River Road, Schenectady, N. Y. Rental: Free.

A traffic safety program, arguing the cause of better street and highway lighting. Shows that night accidents are much worse than daytime accidents, according to record, and gives comprehensive plan for improving conditions for night driving.

Death Takes No Holiday: Length: 20 minutes. Distributed by: National Conservation Bureau, 60 John St., New York, N. Y. Rental: Free.

A dramatic presentation of the casualties resulting from traffic accidents. Presents suggestions for reducing accidents. Gives accident statistics and makes an appeal for more uniform traffic regulations.

Defensive Driving: Length: 20 minutes. Distributed by: NA-

TIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Members \$2.75 first week and \$2.25 each week additional. Non-members \$5.00 first week and \$2.50 each week additional. Purchase: \$7.50 for members and \$15.00 for non-members. (All prices f.o.b. Chicago, Ill.)

An entertaining and instructional program on truck operation. Two newspaper reporters are given the assignment of finding out why truck operators are able to drive such big clumsy vehicles with so few mishaps. Interviews with drivers of various types of trucks and demonstrations of "defensive driving" tactics. Good program for civic groups, as well as commercial drivers.

Inertia: Length 15 minutes. Distributed by: American Legion, Office of the Dept. Adjutant, state post, or Americanism Commission, Indianapolis, Ind. Rental: Free.

Demonstrates the law of inertia as applied to safe driving. The importance of slowing up for curves and starting slowly is explained. Mental reactions and other safe driving practices are also compared with the law of inertia.

Life Savers of the Highway: Length: 10 minutes. Distributed by: Northwestern University Traffic Institute, 1827 Orrington Ave., Evanston, Ill. Rental: Free.

Made primarily for demonstration of proper highway first aid methods to police officers. Describes the great dangers involved in mishandling accident victims.

Live Longer With Light: Length: 20 minutes. Distributed by: General Electric Co., 1 River Road, Schenectady, N. Y. Rental: Free.

Stresses the value of good highway lighting. Gives statistics on night accidents and offers plan for improving highways for night driving.

Living in the Motor Age: Length: 25 minutes. Distributed by: Center for Safety Education, New York University, 20 Washington Square North, New York, N. Y. Rental: \$1.00 per day for each part. Purchase: \$6.00 per set.

Part 1, "Learning to Drive," deals with classroom aspects of the subject. Part 2, "Skillful Driving," demonstrates methods of instruction behind the wheel.

Making Your City Safe: Length: 20 minutes. Distributed by: NATIONAL SAFETY COUNCIL,

Evanston, Illinois, has done to gain its reputation as a safe city.

Planned Highway Safety: Length: 15 minutes. Distributed by: Federal Works Agency, Public Roads Administration, Washington, D. C. Rental: Free.

Emphasis on good road planning and construction for safe driving. Also an argument for uniform traffic laws. Demonstrates importance of correct highway guides and signals.

Safe Currents: Length: 30 minutes (2 parts). Distributed by: Center for Safety Education, New York University, 20 Washington Square North, New York, N. Y. Rental: \$1.00 per day for each part. Purchase: \$6.00 per set. Shows the safe way of using electricity in the home, including approved practices for avoiding fires that result from the misuse of electrical appliances. Part 1, "Safe Currents," shows how electrical shocks can be prevented. Part 2, "Fire by Wire," illustrates the prevention of fires in the home due to electricity.

Safe Seeing—Safe Driving: Length: 25 minutes. Distributed by: General Electric Company, 1 River Road, Schenectady, N. Y. Rental: Free.

A technical presentation of the advantages of good highway lighting. Causes and prevention of night accidents are included. Discussion is made of headlight adjustment, various types of lamps, etc.

Safety in Numbers: Length: 10 minutes. Distributed by: Various state and local depositories. Rental: Free.

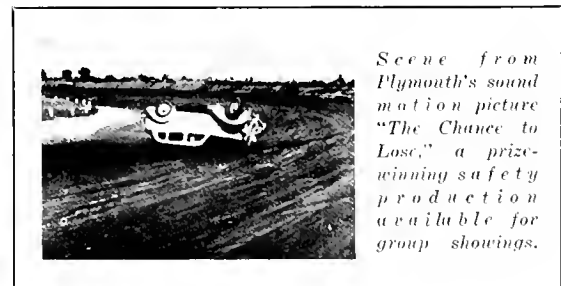
Presents a plan for community safety and the part civic groups can play in solving local traffic problems.

Sealed Beam Headlight for Safer Night Driving: Length: 30 minutes. Distributed by: General Electric Co., 1 River Road, Schenectady, N. Y. Rental: Free.

A promotion of the sealed beam headlight as a contribution of the Automotive Industry for safer night driving. Points out various advantages, such as: Greater visibility, reduction of glare, ease of adjustment, etc.

Selective Enforcement: Length: 15 minutes. Distributed by: Northwestern University Traffic Institute, 1827 Orrington Avenue, Evanston, Ill. Rental: Free.

Stresses the advantages of selective enforcement by means of adequate accident records and an



Scene from Plymouth's sound motion picture "The Chance to Lose," a prize-winning safety production available for group showings.

efficient and effective system of police patrol.

Shopping for Safety: Length: 20 minutes. Distributed by: Center for Safety Education, New York University, 20 Washington Square North, New York, N. Y. Rental: \$1.00 per day for each part. Purchase: \$6.00 per set.

Deals with proper supervision, maintenance, and techniques in the school shop. Also contains first-aid suggestions for the shop teacher. Part 1, "Shopping for Safety," deals with the boy's introduction to safe practices in the vocational shop. Part 2, "Skills vs. Trouble," deals more specifically with the development of skills as a means of preventing accidents.

Stop! Look! and Live! Length: 15 minutes. Distributed by: American Legion, Office of the Dept. Adjutant, state post or Americanism Commission, Indianapolis, Ind. Rental: Free.

A film on pedestrian safety. Good scenes of correct and incorrect walking habits. Shows a postman on his route then a city police officer and a highway patrolman, each of whom explains safe walking procedure.

Testing the Drinking Driver: Length: 20 minutes. Distributed by: NATIONAL SAFETY COUN-

CIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$7.50 (f.o.b. Chicago, Ill.).

Received first award by American Automobile Association, Motion Picture Traffic Safety Committee, as the most effective sound-slide film on traffic safety during 1939. A dramatic story of how new scientific tests are being used in drunk driving cases.

You Bet Your Life: Length: 25 minutes. Distributed by: Travelers Insurance Co., Hartford, Conn. Rental: Free.

Features the comic character, "Ozzie," and his adventures on the highway. Humor is used effectively in getting across the rights and wrongs of driving. Best suited for general audiences.

III. FILM STRIPS, SILENT

(All film strips printed on 35 mm. film.)

INDUSTRIAL

Care and Use of Rubber Protective Material (Public Utilities): Length: 20 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$3.00 (f.o.b. Chicago).

Changing Insulators With Live Line Maintenance Tools (Public Utilities): Length: 18 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$1.80 (f.o.b. Chicago).

Distribution and Maintenance (Public Utilities): Length: 28 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$2.80 (f.o.b. Chicago).

Infected Wounds: Length: 31 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$3.10 (f.o.b. Chicago).

Machinist's Tools: Length: 25 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$2.50 (f.o.b. Chicago).

Safe Practices in the Operation of Overhead Cranes: Length: 32 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$3.20 (f.o.b. Chicago).

Safe and Unsafe Practices in Metal Mines: Length: 6 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$1.60 (f.o.b. Chicago).

Safety in Construction: Length: 22 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$2.20 (f.o.b. Chicago, Ill.).

The Pale Problem (Public Utilities): Length: 30 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$3.00 (f.o.b. Chicago).

Unloading Poles From Carts (Public Utilities): Length: 23 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$2.30 (f.o.b. Chicago, Ill.).

Woodworking Machinery: Length: 25 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$2.50 (f.o.b. Chicago).

PUBLIC SAFETY

Child Accidents in the Home: Length: 26 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$2.60 (f.o.b. Chicago).

Getting Convictions in Connection With Traffic Accidents: Length: 36 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$3.60 (f.o.b. Chicago).

Home Safety for Adults: Length: 27 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase: \$2.70 (f.o.b. Chicago).

Schoolboy Patrol—Standard Practices: Length: 27 frames. Distributed by: NATIONAL SAFETY COUNCIL, INC., 20 North Wacker Drive, Chicago, Ill. Rental: Free. Purchase \$2.70 (f.o.b. Chicago, Ill.).

The Chance of a Lifetime: Distributed by: Society for Visual Education, Inc., 100 E. Ohio St., Chicago, Ill. Purchase: \$2.00.

SNAP CRACKLE POP! ~ in the MOVIES!

SEE THEM!
and eat

Kellogg's RICE KRISPIES

(Left) window display poster illustrating a trip with the Kellogg screen ad companion.

(Below) this promotional dealer paper shows the trip possibilities with movies.

"KARTOON KAPERS"

"MINUTE MOVIES" SEND 'EM IN TO BUY KRAFT "CHOCOLATE MALTED" MILK

ROLICKING, TECHNICOLOR "KARTOON KAPERS" COME TO NEIGHBORHOOD THEATERS

Meet the Gang!
Meet "Sue," "Sluggo," "Joe," "Milk" and "Chocolate Malted" in the new "Kartoon Kapers" series.

Store Displays Will Gather In Pre-made Sales—Make Extras
These new "Minute Movies" are a sure way to get your store ready for the new season. They are a perfect fit for the window display and the store display.

Combine Fun and Frolic With Universal Sales Appeal
The "Kartoon Kapers" series is a perfect fit for the window display and the store display. It is a sure way to get your store ready for the new season.

SEE 'EM YOURSELF! WATCH 'EM SELL YOUR CUSTOMERS!
Your Kraft Salesman knows where and when "Kartoon Kapers" play in your neighborhood—ask him! You'll chuckle at the shows yourself! You'll enjoy watching audience reaction, as these jolly little Minute Movies "hit home" to your own customers sell em Kraft Chocolate Flavored Malted Milk. Your cue to cash in!—with a big, bright window display to remind 'em after the show—to lead 'em ready-walk right into your store!

Join the LAUGH PARADE and CASH-IN with SALES! See Other Side!...

PROMOTING SCREEN ADS

● IN MANY WAYS as important as the final screening of the movie advertising reels are countless ways in which these films can be "sold" to the local dealer and to the retail buying audience.

is ideally adapted to such purposes and having once entertained the customer in a nearby theatre becomes a familiar friend when recognized in the dealer's display. The dealer is invited to see the characters himself at the nearby theatre.

The thorough preparation of this kind of promotion by one of the country's largest advertising agency-producers of these screen advertising campaigns sets an example for other screen advertisers, present and prospective. From the extensive files of the J. Walter Thompson Company's film department come the few interesting examples which are illustrated on this page and which represent dozens of similar promotional ideas regularly produced for clients.

CARTOON IS USEFUL DEVICE

The animated cartoon has earned a very important measure of audience acceptance in recent theatre campaigns and various tests. These funny little figures have even been enthusiastically applauded and their selling arouses as little reaction as the theatre's own announcements. Fortunately, these animated characters also make ideal display figures and a theme for the display is easily evolved from their screen antics. Some of this success can undoubtedly be attributed to Disney's famed successes in *Snow White* and *Pinocchio* and the subsequent barrage of Disney commercial tieups creates a further comparison.

SELL THE DEALER FIRST

In order to successfully evaluate the success of a screen advertising campaign in representative localities, the confidence and interest of the local retailer is essential. Through his knowledge of the campaign, both goodwill and active interest are gained for the sponsor and the product. With a campaign running in the nearby neighborhood theatre, his windows and counters may be vital elements in bringing about the actual sales results which the movie campaign is striving for. Turning interest into sales action is the retailer's job but it is a wise sponsor who keeps his part of these sales in mind.

The principal point, however, is that; the screen campaign needs such followup attention. The steps which should be observed can be enumerated about as follows:

1. Bring the characters of your screen advertising to "life" in the dealer's store.
2. Prepare an adequate campaign of promotional materials including floor, counter, table, and window displays. Give the dealer a "press-book" or complete instructions on how to cooperate with the movie campaign.
3. Utilize premium and sales suggestions to key with local theatre showings. See that the dealer attends the showings.

SHELL CARTOONS USED IN CAMPAIGN

These familiar Shell drop-lets are now appearing on billboards, in dealer displays and in the Company's screen advertising campaigns where they come to life to win enthusiastic audiences. These illustrate well the remarkable adaptability of cartoon figures for this type of all-around promotion.

CARTOON PRODUCTION BY
CARTOON FILMS, LTD.





Banks make use of institutional screen advertising campaigns.

• THE PHENOMENAL SUCCESS of the screen advertising medium in many lines of merchandising from the higher priced range occupied by automobiles and refrigerators to lowly five-cent beverages has amply demonstrated the selling versatility of these short movie reels. Its flexibility has also been demonstrated through the extensive system of theatre locations which permit the national sponsor to use screen campaigns in close proximity to centers of distribution and also in very close relation to his own dealer setups in these centers.

HOW THE LOCAL DEALER PARTICIPATES

From the local retailer's point of view, the screen medium is even more simple. An increasing number of national advertisers are finding both economical and feasible to offer local dealers screen advertising programs consisting of an entire season's campaign of twenty, thirty or more subjects. Typical

Typical of dealer cooperative programs offered by national advertisers are the Philco and Sinclair Plans offered dealers in these representative company screen advertising brochures.



SCREEN ADS for DEALERS

syndicated advertising reels for many kinds of retail business

"From a small beginning over six years ago, Sinclair Movies have enjoyed a remarkable growth. Today they are a headline success in the movie advertising industry. Proof

of this is readily apparent in the fact that during 1939 nearly two million people every week saw Sinclair Movies on the screens of motion picture theatres."

—Sinclair dealer literature.



Lumber dealers, also, are most effectively making widespread use of screen ads.

of national advertisers who are making such campaigns available to local dealers are the Sinclair Refining Company, the Orange-Crush Company, Westinghouse, Dr. Pepper, Proctor and Gamble, Florsheim, and a lengthy list of similarly prominent merchandisers.

A good many of these programs are offered on what Sinclair terms the "50-50 plan." Computing the cost of the program at about \$2.50 per 1,000 "reader-listeners" (a fair average) the Commission Agent is asked to pay one-half or \$1.25. The per person cost to the Agent is 11 1/2 mills. Similarly, Orange-Crush campaigns, made available to bottlers on a "low-cost, rental service" basis, are arranged for by local representatives of the principal screen advertising agencies who contact the local bottler, set the theatre dates and furnish checking reports. This is typical procedure.

SYNDICATED BUSINESS REELS

For local dealers without nation-

al affiliations and for such relatively independent lines of business as banks, building material suppliers, etc., the screen advertising producer-distributor has made available syndicated promotional campaigns. Typical of these are the banking service "Screen Broadcasts" which include 17 newsreel-like "story films" to sell local audiences on various financial service and 20 "human interest" playlets to help the bank increase profitable personal loans.

In the building field another series includes modernization, repair and new construction reels. Local dealer signatures are added.

PROBLEMS AND ADVANTAGES

Obviously the problems encountered in this field are those experienced with other syndicated media. Scenes and commentary must be general, the spoken dialogue may easily fail to express the local dealer's personality.

On the other hand, through the

use of newsreel-style sequences and well-edited "national" copy and by exercising good taste and judgment, the producer has overcome practically all of these objections. With growing recognition that the primary responsibility is to the movie audience, quality will be improved. Certainly the power of the medium through its hold on the undivided attention of the subject, its almost complete lack of waste circulation and a corresponding low cost per person makes it a most desirable medium.

Truly, professional quality production is essential to the medium's well-being. For it will be remembered that the very power of the medium lies in the audience's acceptance or even tolerance of the period during which it is on the screen. This tolerance has been turned into enthusiastic reception by the use of color, animation and clever editing. That is the goal toward which all must strive.

Theatres in the Latin American Markets

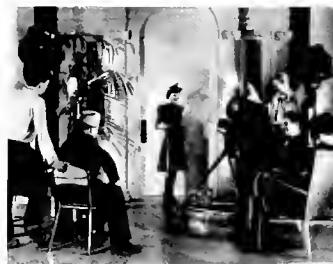
♦ "Latin America, with its 5,100 motion picture theaters, is an important market for motion pictures from the United States, owing to present war conditions in Europe; and this area, with free accessibility through shipping lanes, should become an even more important outlet for these products. European films, which prior to the present war accounted for about 15 per cent of the total shown in these countries, are fast becoming unavailable to Latin American exhibitors. With the proper type of films, producers in the United States should gain a good portion of this 15 per cent; and, added to the 76 per cent of showing time in these markets now given to United States productions, there are some hopes that a very small portion of our European losses may be recovered.

"Latin American, however, should not by any stretch of imagination be considered as a panacea for our European losses, nor should these

Editor's Note: This excerpt is from Nathan Golden's authoritative Department of Commerce reports on film markets.

markets be used as a dumping ground for every motion picture produced by our Hollywood studios. Furthermore, when looking at Latin America as a market for the extended showing of United States motion pictures, it must be remembered that in the countries of Brazil, Chile, Colombia, Cuba, Honduras,

Latin-America has long been a receptive user of screen advertising reels.



Mexico, Panama, Peru, and Venezuela, with a total of nearly 100 million people, population figures alone do not constitute an accurate index to the size of the theater-going public.

"Latin Americans have definite likes and dislikes as to the types of films shown in their theaters, but it can be generally said that the well-known United States film stars are well liked and that our pictures draw well at the box office; also, that our technique and photography are highly appreciated."

ARGENTINE

The Argentine market uses approximately 500 feature films annually, and films from the United States are shown to the extent of 66 per cent. Argentine films stand second, at about 12 per cent; and French films are next with 10 per cent; and British and German films follow in the order named. There continue to be a definite preference

(Please turn to page 28)

PART ONE: THE PRIMARY USES OF THE SOUND SLIDEFILM

An Introduction to the Application of Visual Aids in Advertising, Selling and Training Fields

• THE SIMPLE BUT EFFECTIVE combination of filmstrip projector and phonograph turntable which are the basic units of all sound-slide equipment created a new medium for advertising, selling and for the training of salesmen and technicians. The projected series of individual still pictures, when combined with a spoken background of commentary synchronized with each picture, possess a startling degree of realism and dramatic action.

FROM DEVICE TO MEDIUM

Business' own need for definition, the growing complexity of distribution through widespread field operations and the need for co-ordination between far distant field salesmen and dealers and the manufacturer's headquarters were basic factors in turning this handy little device into a full-fledged medium with a field of service all its own.

For the slidefilm has no competition except old-fashioned antiquated methods. The company salesman still carrying bulky charts and files of catalogs and pictures is out-of-date; the sales manager still depending on extensive printed matter to instruct salesmen and workers in the field is undoubtedly losing sales through misunderstanding and lack of information which superior modern media of communication have been developed to solve.

MASS PRODUCTION CREATES NEED

Business Screen's latest survey of the sound slidefilm field points to the medium's value in meeting the problems created by modern mass-production and national distribution organizations. One automobile sponsor has issued a series of sixteen sound slidefilms, fourteen in the first six months of 1910. Another automobile firm issued a series of twelve programs, ten of them within three months. The recognition that the medium achieves its greatest usefulness when used in series has been an important factor in its continued growth.

There is no monopoly on the medium by the automobile industry. But the use of the medium in that field helps illustrate its usefulness. Slidefilms are used by motor car manufacturers for training salesmen and for showing to consumers as a sales aid to the salesman's personal presentation. Merchandising films are also produced for the dealer to show to field men. Finally the automotive industry makes very widespread use of the slidefilm to train mechanics as each new mechanical development is added to the car. Chrysler has been an outstanding user of the medium for such service training. Another very outstanding example is the *Mechanics Training Course* developed by

a producer's organization for the United States Army. This series of sound slidefilms included five kits, each covering a principal section of automotive training and from five to ten programs were contained in each kit.

The sound slidefilm's simplicity belies its descriptive power. Here the complete facts may be assembled with unchanging, inflexible accuracy. Photographs illustrating the point in discussion are projected to enlarged scale on the screen. In the darkened auditorium, the commentator's voice describes each interesting factor and any number of reviews can be carried out until the audience has learned the visual lesson with letter-perfect unanimity.

HELPS SALESMAN: SELLS GOODS

The same medium that instructs the salesman in the better performance of his job may accompany on his appointed rounds to show the customer the advantages of the product. Not automobile salesmen alone get the benefits of this 1910-model streamlined sales training method. Such widely diversified lines of business as department store retailing, food distribution, laundry service, agricultural implements, publishing, gasoline merchandising and air expressing have been the subjects of sales training campaigns.

Syndicated programs for training salesmen were a noteworthy addition to the production scene in the past year. The *Dartnell-Brobeck Series*, for example, as well as the Eastern-produced *Firing Line Films* made the sound slidefilm available to organizations who had never before used the medium.

Again, the medium can be turned to good use in demonstrating the product it has helped to train the salesmen to sell better. In recent productions for the Easy Washing Machine Company, the producer first turned out a 99-frame program *The Balance Wheel of Your Business* to show the dealer how to sell the 1910 Easy Washer. An 85-frame program followed to show the dealer's women patrons how they could save money by using the machine.

YEARS OF MECHANICAL IMPROVEMENT

♦ Within the past five years, the slidefilm medium has been constantly improved by producers who learned its many potential advantages. The corresponding improvement of mechanical equipment, particularly in amplification and projection, have made the medium less expensive and far superior. Now, the perfection of color print duplication and the recent arrival of stereoscopic third-dimensional projection opens up new vistas for the immediate future. The



availability of low-cost light-weight equipment for widespread field use is also worthy of mention.

The standard mechanical description which will include a majority of equipment can be stated as follows: an electrically amplified phonograph combined with a manually operated filmstrip projector. A recorded program describes the accompanying illustrations as they are projected on a screen. On a filmstrip of standard 35mm size, from twenty or thirty to one hundred or more scenes may be included and either a ten, twelve or sixteen-inch disc recorded with the accompanying spoken commentary and musical accompaniment.

SLIDEFILM COST ELEMENTS

Such equipment may be operated on either AC or DC current and the cost ranges from as low as \$30 to \$40 to slightly over \$100 for the unit. Modern equipment weighs as little as ten pounds for personal interview equipment up to forty pounds for large-audience units. The cost of producing subject matter includes photography, sets and scenery, models and commentators, mechanical recording and laboratory detail. A first essential is the preparation of a suitable script based on the sponsor's need and usually backgrounded by thorough research. These factors enter into the final cost of the production but the list is by no means complete for each client's needs may vary considerably.

In general summary, it can be noted that the cost of the slidefilm program is considerably less when the producer is permitted to turn out these subjects in series.

SALES TRAINING: SLIDEFILMS NO. 1 JOB

● THE SLIDEFILM HAS PROVED its field of greatest usefulness in training salesmen and improving sales techniques. In this first instalment a group of general lines of business are surveyed to study the application of the slidefilm to specific training tasks. The programs discussed in greater detail are only representative of a small part of this immense field.

Thousands of single slidefilm programs were produced last year for all types of business organizations. The brief excerpts from this vast production schedule may help apply this valuable tool to your organizational needs.

AUTOMOTIVE INDUSTRY

Principal Use: Training the dealer's salesmen, from introduction of new models and new accessories to seasonal selling techniques, trade-ins, etc.

Outstanding Users: American Brakeblok, Chevrolet, Chrysler, DeSoto, Dodge, Ford, General Motors, Globe-Union, Hudson, Nash, Packard, Plymouth, Pontiac, Studebaker, Willard Storage Battery, General Electric (Lamp Div.).

Training the Automobile Salesman

Where Do We Go From Here, Getting the Final 'Yes,' How to Make Owners Your Customers, etc. Plymouth Division, Chrysler Corporation. *Purpose:* basic sales training on various points of technique, situations, etc., for the salesman on the dealer's floor. *Theme:* entire series produced on various topics. *Audience:* dealer's salesmen at group meetings. (B).

Pontiac's Cooling and Lubricating System, etc., 1940 model series. Pontiac Div., General Motors Corp. *Purpose:* retail dealer's salesmen training. (JII).

Training Automotive Jobbers' Salesmen

A New Decade Dawns. Produced for the A C Spark Plug Division, General Motors Corp., 192 frames in technicolor (30 minutes plus 2-minute open and close). *Purpose:* To sell the jobbers and jobbers' salesmen on the complete AC Merchandising program and to present the "Red Can" Campaign. It explained how campaign material should be distributed and used, and demonstrated the service station attendant's application of the displays and advertising to selling spark plug cleaning to car owners. The film was shown by AC's sales staff at meetings throughout the country. At the conclusion of each meeting, the first of the campaign material was given to the men. (A).

Inspector Hoo Follows Through. Delco-Remy Division General Motors Corp., 216 frames. *Purpose:* to demonstrate to jobbers' salesmen the product superiorities of the Delco-Remy line and how they can cash in on the sales advantages these superiorities give. *Theme:* The salesmen are presented the story of quality manufacture and stress is laid on the value of the guarantee and consumer acceptance. *Audience:* This film was presented by the United Motors Service organization to their service personnel and distributors as a feature of sales meetings on the Delco-Remy line. (A).

Training Retail Salesmen in Truck Sales

Vacation by Truck. Ford Motor Company, 123 frames. *Purpose:* To show passenger car salesmen the profit opportunities in truck sales, train them in the sales procedure, and point out that passenger car buyers are sometimes truck buyers and truck buyers are invariably passenger car buyers. This film is distributed through the Ford branches to their dealers. (A).

Showing Salesman Trade Technique

Why Don't You Trade Your Car in on a New Nash? Nash Motors Division, Nash-Kelvinator Corp., 120 frames. *Purpose:* To present and demonstrate to their salesmen a special sales technique which Nash suggested for 1940. *Audience:* District managers showed this film to dealers' sales forces, and reproduction booklets were available for further study. (A).

OTHER OUTSTANDING PROGRAMS

DeSoto's ten productions since the first of 1940: a series of fourteen slidefilms for Chrysler, four for Plymouth, four for Dodge (1940 only) and five programs for the Dodge Truck Division is a typical enumeration of the use of this medium in the automotive industry. The training of the floor salesmen is their primary purpose but these subjects may be utilized for showing to consumers as a sales aid to the salesmen's personal presentation. A number of slidefilm subjects for these sponsors are based on the comparison motif, with the sponsor's car compared point-by-point with competitive lines. Generally these subjects average 60-70 frames whereas merchandising plan programs require 100 to 125 frames. (RR).

BOTTLING AND BEVERAGES

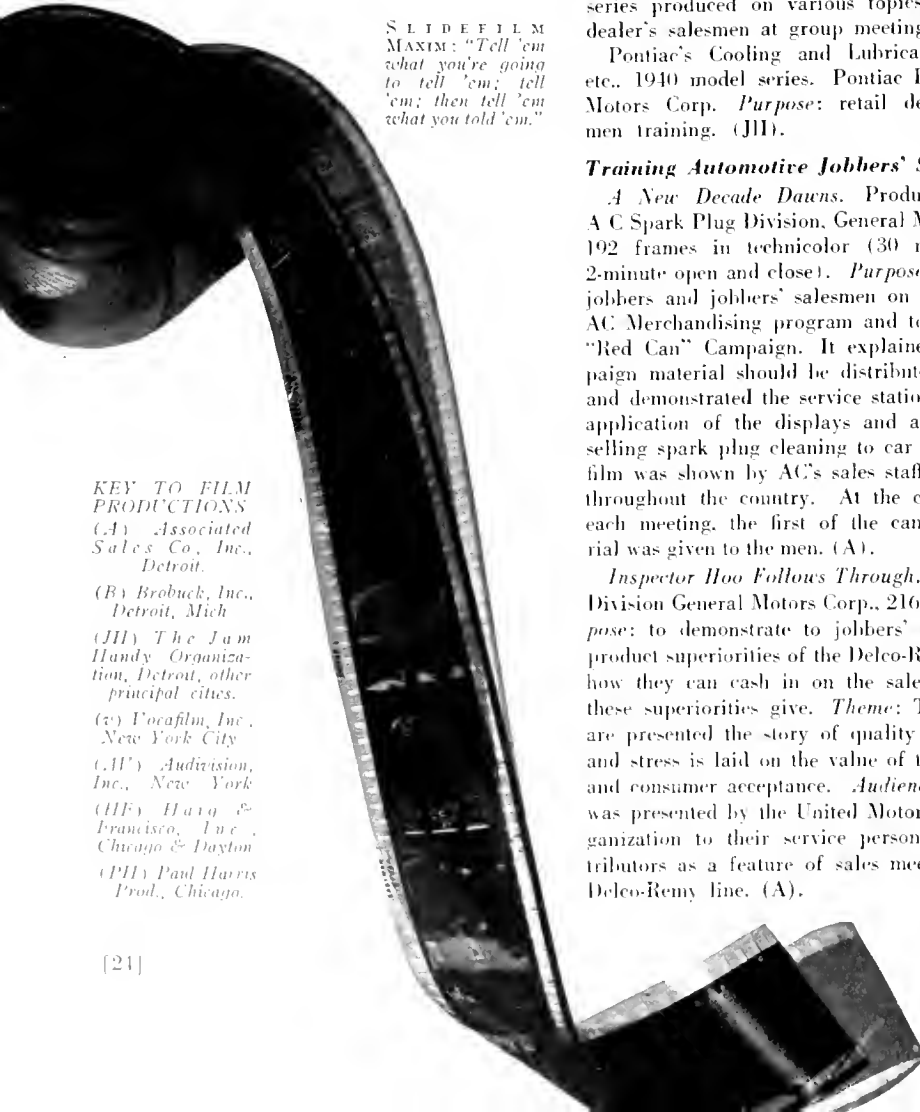
Principal Use: Training the bottler's service men in selling techniques.

Outstanding Users: Coca Cola Company (series use), Orange-Crush Co.

Training School for Beverage Service Men

The noteworthy Coca Cola slidefilm series of sales training meetings to be held under the local bottler's auspices is sold in annual groups. (JH).

A Plus Profit Program for 1940. American Can Company, Marketing Division, 91 frames. *Purpose:* To show brewery salesmen how to take advantage of the Canco merchandising plans to increase their retail sales on can beer. *Potential audience:* All brewery salesmen who sell can beer. *Method of Distribution:* Via Canco specialty men. *Theme:* Canco's tested merchandising campaign has behind it years of successful achievement in selling a steadily increasing volume of can beer each year. It pays every brewery salesman to use Canco's tested plan in order to increase his own sales. *Promotion:* the various merchandising materials prepared by the company for this campaign are used as the supplementary material and distributed coincidentally with the showing. (v).



SLIDEFILM
MAXIM: "Tell 'em
what you're going
to tell 'em; tell
'em; then tell 'em
what you told 'em."

KEY TO FILM PRODUCTIONS

(A) Associated Sales Co., Inc., Detroit.

(B) Brobeck, Inc., Detroit, Mich.

(JII) The Jam Handy Organization, Detroit, other principal cities.

(v) Vocafilm, Inc., New York City.

(W) Audivision, Inc., New York.

(HF) Harry & Francis, Inc., Chicago & Dayton.

(PH) Paul Harris Prod., Chicago.

BUILDING SUPPLIERS

Principal Use: Training the sponsor's own salesmen as well as the lumber and supply dealer's in new product lines, etc.

Principal Users: Bird & Son (roofing, etc.), Celotex Corp., Johns Manville, Tilo Roofing Co.

CLOTHING AND TEXTILES

Principal Use: Training the retail store clerk; particularly department store salespeople in product superiority, methods of selling, etc.

Principal Users: Associated Wool Industries, Columbia Mills, Cooper's, Inc., B. Kuppenheimer Company, Charis Corp., Hookless Fastener, Printz, Biederman Co.

Training the Clothing Store Salesman

Tested Ways of Selling Quality Cloths. B. Kuppenheimer Co. *Purpose:* Sales training for Kuppenheimer retail store salesmen. (B).

♦ Contributing an entirely new approach to the problem of sales promotion, Coopers, Incorporated of Kenosha, Wisconsin have scored again. The film *It's a Pleasure* departs radically from the usual formula of product promotion by dramatizing some of the everyday personal problems faced by the department store salesperson. A supplement to the Cooper booklet, "Retail Selling Made Easy," will be distributed to department store salespeople in conjunction with the showing of the slidefilm. (PH).

Selling Window Shades

New Shades for Old. The Columbia Mills, Inc., 100 frames. *Purpose:* For department store, furniture store and specialty shop salespeople, to register facts about window shades, and how to sell them. *Audience:* All retail salespeople. *Theme:* The production puts its principal emphasis on the proper procedure in selling window shades from a decorative, as well as utility standpoint. A special feature is the inclusion of some Kodachrome shots showing salespeople how to sell window shades in their relationship to wall paper, draperies and glass curtains. *Distribution:* To all retail stores handling Columbia window shades via Columbia's own salesmen operating out of 17 branch offices. *Promotion:* A special sales training manual which brings out the major selling points in the film is distributed to all salespeople attending these Columbia showings. (V).

FOOD & DAIRY PRODUCTS

Principal Use: Training store clerks and showing wagon delivery men, etc., improved methods of service and salesmanship.

Principal Users: (Dairy field) Beatrice Creamery Co., Borden Co., Good Humor Ice Cream Co., International Association of Milk Dealers, Milk Industry Foundation.

TYPICAL DAIRY FIELD PRODUCTION

Stumbling Blocks or Stepping Stones. Follow Up the Hot Ones, etc. International Assn. of Milk Dealers. *Purpose:* Show the milk dealer's employees, particularly wagon drivers, how to improve sales in field. *Distribution:* Through local showings in dairy. (B).

(To Be Continued Next Month)



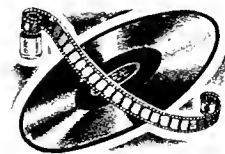
Helping Salesmen With Modern Methods

From the Outline Suggested by R. M. McFarland

1. TRAINING YOUR OWN SALESMEN—Surveys among a large number of sales organizations show that about 20% of the average sales forces produce approximately 80% of the sales. One of the most important jobs of every

Sales Manager is to increase the efficiency of the border-line producers, who comprise 80% of his staff. Available records show that the efficiency of sales forces have been increased from 3% to 37% when the medium of Sound-Slide Films have been added to the sales program.

Well prepared Sound-Slide Films inspire and educate your salesmen . . . gives them increased knowledge of your product or service . . . teaches them how to sell it. They learn the one best way to present your product and each point about it. Think of the tremendous power built up by your salesmen telling the same story in the one best way at the same time throughout the country. It will develop greater belief in you and your product . . . pride in your organization . . . your advertising and merchandising . . . your sales aids. You can teach your salesmen how to analyze their own territories . . . select their prospects . . . customer approach . . . proper demonstration . . . how to overcome objections . . . meet competition . . . the proper way to close sales and finally how to salesmanage themselves and their territories.



2. TRAINING JOBBER'S SALESMEN—If you distribute through jobbers you have long recognized that your product is in direct competition with scores, even thousands, of other items carried by these salesmen. Spotlight

your product in their minds . . . teach them more about your product . . . it is only human nature for a man to talk about things he knows and feels that he can talk about intelligently. Experiences of scores of manufacturers have proven that the Sound-Slide Film is the one best medium to accomplish this end.

3. TRAINING THE DEALER'S SALESMEN—The drones of the sales world . . . the most important link in the sales chain . . . yet the most neglected. Business spends millions of dollars advertising . . . creating desire in the minds of consumers for particular products . . . directing them to retail outlets for demonstrations and complete information. At the retail outlet the poor consumer finds himself too often at the mercy of an uninformed salesperson. Stop a moment and estimate . . . do you feel that even 10% of the retail salespeople selling your product know and understand it . . . its uses . . . limitations . . . outstanding merits . . . proper demonstrations, etc.? Or . . . do they substitute a product of less merit but one which they know more about . . . one that carries a larger profit or sells for less than your product?

Next Issue: Training Technical Workers With Slidefilms

The SALESMAN NOT THE PROJECTOR CONTROLS THE INTERVIEW



WHEN HE USES SLIDEFILMS

Because the salesman can vary the length of time for showing each picture in a slidefilm, a thorough understanding of each point thus illustrated in his sales message is assured. He does a better job of selling. You profit from his more effective work.



SLIDEFILM PROJECTORS

show your slidefilms at their best. Their superior brilliance and convenience have made S. V. E. Projectors first choice of industrial slidefilm users. S. V. E. Projectors are standard equipment in all leading sound slidefilm units. Write for interesting folder "How to Show It" for full details. Address Dept. 7B.



SOCIETY FOR VISUAL EDUCATION, INC.
100 EAST OHIO STREET CHICAGO · ILLINOIS

A MODERN MANUAL OF SLIDEFILMS - IV

New Technical Achievements Bring Third-Dimension to Sound Slidefilms

◆ NOW DEPTH or third dimension has been adapted to the slidefilm. The General Electric Company has released a new and totally different slidefilm on the Company's Mazda Driving and Passing Auto Lamps entitled *A Million Dollar Market*. This is the first sponsored commercial slidefilm to be produced that offers third dimension using Polaroid material for projection. It is a thirty-minute showing and is being shown through General Electric Lamp Division offices.

The film shows the construction, the manufacturing processes, engineering data, road comparisons and sales promotion suggestions on the new Passing and Driving Automobile Lamp.

POLAROID TECHNICIANS ASSIST

Technically, the production of such a film presented many problems and the United Motion Pictures, Inc., of Cleveland, producers, were assisted by the technical staff of the Polaroid Corporation. Special three dimension projectors were designed and furnished by the Society for Visual Education and a special screen was produced by the Raven Screen Company.

Almost everyone has seen or heard of stereoscopic pictures and many can remember the old stereoscope and pictures usually found in a prominent place in the parlor. These pictures had depth, and are the granddaddy of this new "Natural Vision" slide film.

But the industry knows too well the millions that have been spent experimentally in trying to project on a screen this same idea, and without tangible commercial results. The use of Polaroid glass, however, both in projection and polaroid glasses to view with, has finally made possible this amazingly most natural slide film. Polaroid makes light behave—gives light waves a definite direction.

PIONEERING STEP BY STEP

The taking of the original negatives has been, according to the producers, like a baby learning to walk. Each step was an experiment. Every move must be to an absolute interocular scale—one picture as your right eye sees it, one picture as your left eye sees it, and then projected on a screen with the unusual two-eyed machine. You see—not only height and width but depth as well.

That this film was ever attempted

has been due to the pioneering of H. Freeman Barnes, Sales Promotion Manager of the Lamp Division of the General Electric Company, and Frank F. Schuhle, in charge of Sales Promotion of Automobile Lamps, who supervised the actual production.

(See illustrations below)

Other Dimensional News

◆ Announcement is expected shortly of further 3rd dimensional developments. A midwestern organization has successfully demonstrated an attachment for existing single and double-frame slidefilm projectors which will utilize especially photographed (with stereo lens camera) scenes. Either color or black and white photography may be presented.

◆ With completion of its first series of style prevue showings, the Jantzen Company has successfully demonstrated the showmanship of large-scale lifelike color scenes as shown in dimension via the Real Life Projector (described in a previous number of Business Screen). The showings were staged by W. L. Stensgaard Associates, merchandising and display counselors.

Opening frames from the new GE 3rd-dimensional slidefilm recently presented through dealers.





An easy way to make your sales story **SING**



Yes...and new RCA 16 mm. Sound Film Projector is easy to use!

You don't have to be a professional projectionist to operate this amazingly simple unit that provides

*More Brilliant Pictures
...Finer Sound!*

The RCA 16 mm. Film Projector is light in weight. You can carry it from one place to another, like a suitcase. May be used with microphone or Victrola Attachment.



Better 16 ways, this projector, designed by RCA Photophone Engineers, is priced with the lowest!

SALESMEN who have never before used a 16 mm. projector find this new RCA unit surprisingly simple to thread and operate! Threading is easy because threading line is cast right on projection block. Controls are simple. Films are automatically rewind.

The RCA 16 mm. Sound Film Projector is also out in front in performance. Floating film principle bans tugs and jerks. Assures smooth, effortless projection. Your sales

story literally "sings" because pictures are more brilliant, sound is far superior. 10% to 20% greater screen illumination is provided by oversize reflector, condenser and large objective lens. Sound is clear and natural at any volume, thanks to film take-up equalizer and electrodynamic speaker.

In every detail this projector reflects the unmatched experience of RCA Photophone engineers who design the motion picture sound equipment used by Hollywood studios and in thousands of top-flight theatres. Best of all, it's *low* in cost! Send coupon for full information.

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| 3. Better, simpler threading | 11. Better tone |
| 4. Better and more efficient cooling | 12. Better accessibility |
| 5. Better reel take-up and rewind | 13. Better versatility |
| 6. Better equalization | 14. Better lubrication |
| 7. Better operating ease | 15. Better lamp service |
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Technical NEWS AND NOTES ON EQUIPMENT DEVELOPMENT



Is this the world's most beautiful private theatre? On an upper floor of Chicago's Kungsholm restaurant, Mr. Frederick A. Chromer has built this film auditorium.

New York Television Suspends

◆ To comply with new television orders issued in July by the Federal Communications Commission, the National Broadcasting Company has announced that program service over Station W2XBS in New York City would be suspended August 1, pending necessary alterations to studio and transmitter equipment. A regular program schedule has been maintained over the NBC transmitter here since May 1, 1939.

Important changes and improvements in transmission are to be made during the time the NBC station is off the air, according to Alfred H. Morton, vice-president in charge of television, who made the announcement. These, he added, would involve no more than a very slight adjustment in the receiver.

Morton would make no prediction on the date for resumption of program service over the NBC station, the only one now operating in the New York City area and the first to inaugurate regular public service in the United States. Work on the technical changes involved in compliance with the FCC order, he said, would begin immediately after the station goes off the air. Renewal of the NBC television program service to several thousand owners of receivers in the New York area will be made as soon as

the task of altering the station's equipment is completed.

Magic Carpet Glows in Dark

◆ Greater safety for the modern business motion picture theatre is provided by a new "magic carpet" which glows in the dark, according to H. E. Millson of the Calco Chemical Division of the American Cyanamid Co., Bound Brook, N. J.

The new carpet is dyed with special dyes which appear quite ordinary in daylight but glow softly with various colors in the "black light" of invisible ultra-violet rays, Mr. Millson explained.

The absolute darkness necessary to bring out the full beauty of modern motion pictures in color has increased the chance of accident to people entering theaters from brightly lighted foyers, Mr. Millson said, and to overcome this carpets can now be had dyed with fluorescent dyes to light the way in total darkness. Instead of the usual shaded lights along the aisles of theatres (which interfere with the fidelity of colored pictures and generally illuminate only the area near the light), small electric tubes shed ultra-violet rays on the carpet which is normal in all respects except that the dyes used to color it possess the property of fluorescence.

Latin - American Markets

(Continued from Page 22)

for United States films in this market. In recent years, however, Argentine pictures have become increasingly popular in the subsequent run and small-town theaters, and in these houses they have displaced the foreign films to a considerable extent. Approximately 60 feature films were produced in Argentine during 1939, as compared with 50 in 1938, 30 in 1937, and 18 in 1936. Several of the studios are fitted out with modern equipment.

There are 1,208 motion picture theaters in all Argentine, with a seating capacity of 644,322. Of these theaters, 930 are considered as active, and of this number about one-third operate on Sunday only. The admission charged by a first-run theater averages 2 pesos; a charge 2.50 and 3 pesos. The popular theaters scale their admissions from 0.10 to 1.50 pesos. First run houses generally offer two features with shorts; but the majority of the theaters exhibit at least three features, and sometimes more. Types of films best liked by Argentine audiences are adventure, historical, romance and comedies.

BRITISH WEST INDIES

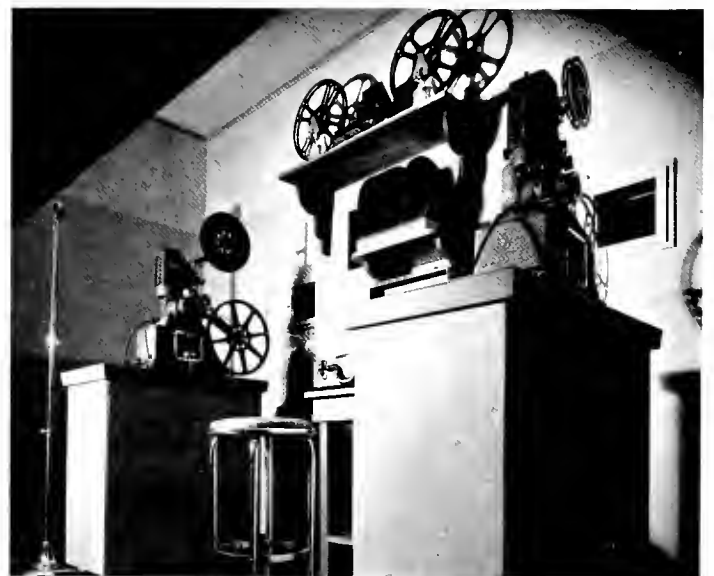
In the markets comprising the British West Indies, approximately 100 feature films are required. This area (including the Bahamas, Barbados, Bermuda, Jamaica, and Trinidad) have a total of 65 theaters with a seating capacity of 39,300.

Motion pictures produced in Hol-

lywood are shown in the theaters of the West Indies to the extent of 83 per cent of all films shown. There is no domestic production. Films best liked by the audiences of this area are action and Westerns, musical comedies, and serials.

BRAZIL

Brazil, with its 1,300 motion picture theaters, having a seating capacity of 750,000, offers a good market for North American films. This market requires about 550 feature films annually, and only 57 per cent of the films shown are from the United States. The keenest competition afforded our films in 1939 came from French and German productions, notably the former. However, the latter, particularly since the war in Europe, have lost out heavily because of this propaganda. Films from the United States are well received and are generally preferred to either locally produced films or other foreign pictures. Local productions are, however, very acceptable, and in 1939, six feature films were produced. Production facilities, although not adequate in some respects, are sufficient to meet the present small demand for domestic films. Portuguese is the language of Brazil, and dubbed language films are not acceptable to movie-goers. Action films, which do not depend entirely on dialogue, seem to be preferred by Brazilians. Musical comedies, light dramas, and biographical plays are preferred by first-run audiences in the key centers. In the interior and in many neighborhood houses, Westerns, action pictures, and serials are in demand.



Projection facilities in the Kungsholm's theatre consist of these modern Amprosounds operating from a single amplifier for perfect change-over without interruption.

THE PRODUCTION LINE

♦ Four new movie features ranging from a symphonic fantasy in technicolor to a picture tour of the 1910 World's Fair have just been released by the Ford Motor Company.

These productions are available, without charge, for showings before school and church groups, service clubs, and various civic organizations and private clubs requesting them.

Symphony in F, one of the first "stop action" movies made in technicolor, sets a new pace in screen technique and screen entertainment. With Linton Wells, famed CBS news analyst as narrator, the 15-minute feature traces in an extraordinary manner the far-reaching influence of the motor car industry throughout the world in gathering raw materials for the automobile.

Doll-like figures which animate the Ford Cycle of Production exhibit at the New York Fair step into the same characterizations for *Symphony in F*. The farmer, chemist, lumberjack, miner, cotton picker, rubber man and transportation worker all dramatize—in song and action—their parts in pouring raw materials from all parts of the compass into the River Rouge plant, world's greatest industrial unit.

The movie swings from fantasy to actual pictures in color of various manufacturing processes at the Rouge, with comments by Wells on scenes in the steel mill, glass plant, plastics division, motor assembly building, tire plant, fabrics division and on the final assembly line.

Building of the 28,000,000th Ford car in fantasy concludes the *Symphony*. The car was assembled

The DeVry camera unit within the new automatic flight test set-up described in the column below.



this year at the Edgewater, N. J. branch plant. Various automobile parts take on life-like appearance as they parade to the assembly line.

Other new Ford movie releases include *While the City Sleeps*, showing some of the amazing but little-known tasks performed by night workers in a big city; *Keep This Under Your Hood*, an animated cartoon drama of what occurs inside an automobile engine; and *Scenes From the World of Tomorrow*, a six-minute pictorial whirl over, and through the New York World's Fair.

The films are distributed through Ford dealers and Ford Motor Company branches. Showings can be arranged upon request to dealers.

New Air Test Unit

♦ An important contribution to the national defense program and particularly to the aviation industry is being made by a DeVry camera unit now installed in the flight recorder equipment being used by the Douglas Aircraft Company of El Segundo, California.

The instrument panel of all new ships is photographed by this equipment. According to E. H. Heinemann, Chief Engineer for Douglas, the recorder has become a standard part of flight test equipment and has done much to decrease the steadily increasing burden on flight test personnel. The camera assembly consists of a DeVry 35 mm. motion picture camera with magazine capacity for approximately 6,000 single frame exposures at a pre-selected time interval ranging from 0.5 to 8 seconds between exposures.

Lens-eye view of the instrument panel as seen by the DeVry flight test unit now being used by Douglas



Theatrical PERFECTION -16 mm. UTILITY!

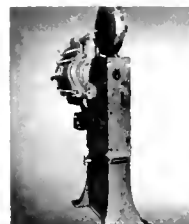
The DeVry 16 mm. Arc Sound Projector Gives You This and More

♦ Theatrical perfection is assured because DeVry has incorporated into this projector all the banner features that since 1913 have made DeVry projection equipment the preferred choice of theatres, roadshowmen, schools, churches, clubs and institutions all over the nation and in 68 foreign countries.

These superb innovations include: a heavy duty sprocket intermittent (theatre type) movement, silent chain drive, dual exciter lamps and separate aperture ventilation.

♦ Utility is assured because DeVry has provided a 4,000 foot magazine the equivalent of 10,000 feet of 35 mm. affording one and three-quarter hours of continuous playing time, and the light source is capable of providing a 24 foot image with a throw of 125 feet or more.

DeVry manufactures the most complete line of 16 and 35 mm. silent and sound projectors and cameras for professional and institutional use.



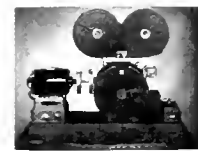
DeVry Super 35mm. Arc Sound Projector.



DeVry Professional 35 mm. Motion Picture Sound Camera

♦ IN ADDITION to the DeVry precision-built projection line illustrated, commercial film users prefer DeVry 35 mm. Silent Cameras, Sound Recorders, 16 mm. Sound Cameras, "Brillante" Projection Lenses; reels, stands, amplifiers, rectifiers, public address systems and silent projectors.

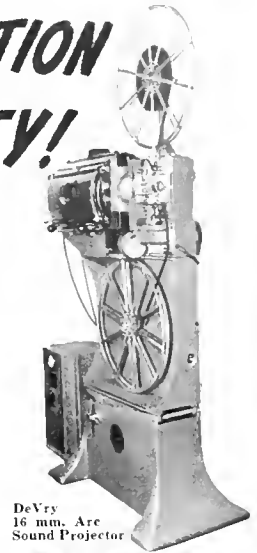
DeVry 16 mm. Separate Sound Recorder (below)



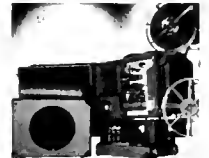
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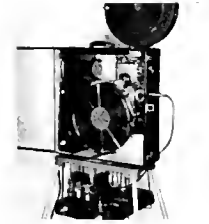
DeVry 16 mm. Arc Sound Projector



DeVry Interpreter 16 mm. Sound Projector.



DeVry Model "Q" 16 mm. Sound Projector.



DeVry 35 mm. Portable Sound Projector



DeVry Model "77" 16 mm. Triple Speed Motion Picture Camera.

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ATTACHMENT GUARDS AGAINST breakage of film on the latest Bell & Howell Filmosounds which feature the sprocket guard pictured and described in these pages. The device also prevents defective films or incorrect splices from jumping the sprocket.

The Problem of Film Wear and Damage

♦ Some basic facts concerning the problem of film wear and damage have been noted by members of *Business Screen's* editorial staff in their almost constant contacts with hundreds of present day users of sound motion pictures.

The basic factor in this problem undoubtedly lies in the borrowing of films and equipment by unskilled operators. Although most modern sound projection equipment has been made practically "fool-proof" (as witness recent developments described elsewhere in these pages), accidents still do happen and these notes may offer a helpful guide to either avoiding them or to minimize the difficulties through repair, etc.

First: When sending films to a strange town, recommend that a competent experienced projectionist be employed. This courtesy is only a fair "payment" which the sponsor deserves for the loan of expensive sound and color prints. While this sounds like a "commercial" for such operators, the losses through careless use of obsolete borrowed projectors can be avoided only through firm policies by the sponsor.

Secondly: Use adequate printed forms, if necessary to send out films for loan, describing precautionary starting measures and prescribing constant vigilance during the show by the operator.

Thirdly: Scratched prints can be "rejuvenated" through such processes as the Recono treatment; scratches can be avoided by humidified film storage or frequent Vaporating.

Finally: Ship in damage-proof containers. Corrugated board is not adequate protection; either fibre or metal are preferable.

Color Screen Developed

♦ Color is in vogue today. Both motion picture and "still" photographers are employing modern color films extensively. Such photographers will usually obtain the finest camera and projection equipment to insure best results. A sim-

ilar interest has been manifested in screens. IVAN DMITRI, well-known Leica color photographer, in conjunction with MR. TEW, formerly of the B. F. Goodrich Rubber Co., have been experimenting for some time in order to find a screen material

Victor multiple use is brought about by the model "R" Amplifier which can accommodate two Animatophone Sound Projectors (as shown above) and as many as eight 12" or 15" speakers. A flick of the change-over switch stops one pro-



The Victor Animatograph sound motion picture units pictured here include the new amplifier unit for continuous operation.

which will best reproduce colored motion pictures and the small color transparencies made with miniature cameras.

A new material has been devised. It is not glaringly white, but just of a correct tone to bring out all of the beauty and depth of color pictures. It also serves extremely well for black and white pictures. The screen is also washable so that it can be kept clean at all times, and the pictures projected on it can be viewed from almost any angle in a room. This material is now available in a new screen known as the Leitz-Dmitri Projection Screen.

Avoiding Change-Over Breaks

♦ With the new Victor Amplifier illustrated in this issue, regular theater continuity is now possible for continuous shows without any breaks for changing reels.

This added flexibility and famous

jector and puts the other into operation to permit threading without loss of projection time.

Public Address equipment and a record player can also be used at the same time to supplement the sound projector. Complete information may be obtained by writing to the Victor Animatograph Corporation, Davenport, Iowa.

New Filmosound Features

♦ One of the interesting features on the newest filmosounds is the handy "right side" clutch control, which permits the operator to throw the clutch in or out without reaching over the top of the projector. Turning a large knurled knob mounted conveniently just above the lens does the trick, and with the projector unit mounted in a "blimp" case, this is a convenience indeed.

Bell & Howell announces that this new control is now available for all clutch-equipped Filmosounds in the

field, except the "Auditorium" Model, and since it is so inexpensive, we believe that many present owners will be interested. The new device may be used on all Filmo silent projectors, as well, again excepting the "Auditorium" Model. B. & H. states that it is easily installed in a few moments by the owner. (Price, \$2.50).

♦ From Bell & Howell also came the announcement of two changes in Filmosound design. B. & H. has devised sprockets and guards of such types that the film cannot be threaded incorrectly, and a new take-up mechanism which winds the projected film with constantly correct tension regardless of the reel size or film load.

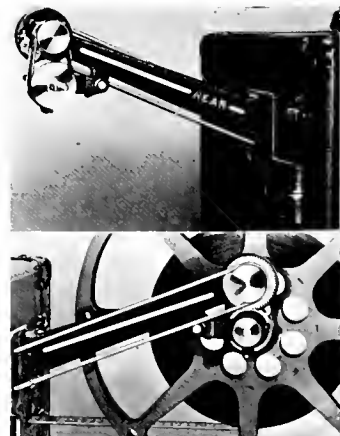
New Sprocket Guards

♦ As the Filmosound is threaded, the new "Safe-Lock" sprocket guards, which are standard equipment on all models, guide the film to its proper position on the sprocket. The spring-mounted guard is snapped open and immediately closed, and the film is threaded, locked safely in place. Furthermore, the new guards extend over the outer edge of the film. This construction, it is claimed, prevents defective films, or splices incorrectly made, from jumping the sprocket. In addition, the new sprockets are made of especially hardened steel, said to reduce wear almost to the vanishing point.

New Take-Up

♦ The new "self-compensating, constant-tension" take-up mechanism on the rear reel arm of all Filmosounds is so designed that the weight of the film itself, as it is wound on the take-up reel, increases the traction of the simple mechanism. Thus, claim the manufacturers, the take-up is smooth and the tension constant, no matter what size the reel or how much film is on it.

The Filmosound take-up mechanism shown below maintains constant tension on all sizes of reels or varying film loads.



WITH GOOD REASON

FROM long experience, cameramen confidently rely on Eastman negative films to more than meet today's production requirements. Extra quality—reserve power—supports each film's special ability; and each is firmly established as the raw-film favorite, with good reason. Eastman Kodak Company, Rochester, N. Y.

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Transparencies for
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(Write for complete instructions on how to compose your original scenes for reproduction purposes.)

COSTS LITTLE MORE THAN BLACK & WHITE

♦ First complete print (including our preparatory sequence arrangement) costs only \$1.20 per frame (each print must include 8 blank frames at beginning and 4 blank frames at end). Additional prints of the same film slide cost only 18 cents per frame. In all cases blanks mentioned are the same price as the pictures.

NOTE: For quantity orders of 50 prints or over, it is more practical to consider the use of Dunningcolor Three-Color Prints made from special color-separated negatives. Prices on request to recognized producers.

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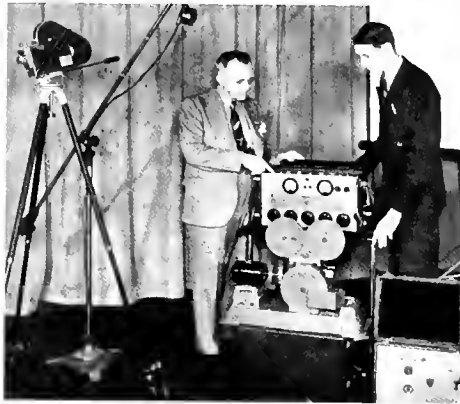
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Alabama State Dept. Goes DeVry



Mr. Roy Marcato, State Photographer representing the Alabama State Highway Department, listens attentively as Mr. H. A. DeVry, President of the DeVry Corporation, explains some of the many features of the special DeVry Sound Recording Equipment which the Department has selected. An Eastman Cine Special 16mm Camera with DeVry Electric Motor Drive is also part of new unit.

Texas Company Film

(Continued from Page 13)

with its inclusion, as an integral part of the plot, of a petroleum industry message that hits home particularly in these days of business mistrust.

We are reminded throughout *Goin' Places* of the many things which contribute to the commercial film's success. Its casting alone serves to illustrate that point by its well-chosen characters. The three leads in particular, Wilma Francis as "Kay," Willard Parker as "Speed" and William Harrigan as "Mac" make a good picture a thoroughly enjoyable one; and the care in selecting characters down to the smallest "bit" part give these main characters the added advantage of background support. Attention to this detail and many others make *Goin' Places* and its message thoroughly real, acceptable and inspiring to any Texaco Dealer from Kalamazoo to Keokuk.

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CLOSE-UPS *and* LONG SHOTS

● MEMO: Put these changes of address into your file before we forget:

Wilding Picture Productions, Inc. have opened convenient near-loop offices at 100 East Ohio Street, Chicago. * * *

Castle Films, Inc., have moved from their quarters in the Wrigley Building to a new suite (2143-19) in the Field Building in Chicago. * * *

Pat Dowling Pictures are located at 6625 Romaine Street, Hollywood, California. * * *

Phillip Andrews, editor of the famed U. S. Camera Magazine, has opened his own agency on New York's Fifth Avenue, where he will direct the campaigns of camera firms, photographic supply concerns and a similar clientele. * * *

Contributing to this issue:

◆ A top-ranking executive in the field of safety sound slidefilm production is E. I. Woodbury, poster

IN THE ANIMATION STUDIOS
Production chiefs at Caravel Films, Inc. talk over sequences in pencil originals.



The staff at Cartoon Films, Ltd. rehearse action for a forthcoming cartoon.



Ted Eshbaugh, New York, hits the board to create a commercial character.



division director of the National Safety Council, Chicago. In his contribution *Safety on the Screen* which appears on page 17 of this



E. I. Woodbury
National Safety Council

number, Mr. Woodbury points to the slidefilm medium as an increasingly important tool of business and cites from his own experience to prove its adaptability and success.

New Color Development

◆ From Carroll Dunning, Dunning-color Corporation executive, of Hollywood, California, comes word of a new, convenient service for users of small quantities of color slidefilm prints. Three-color prints of less than 50 in number, from Leica-size Kodachrome originals may be obtained through this service. Information should be obtained in regard to special photographic instructions if unfamiliar with production of the originals.

Also announced is a new series of syndicated color subjects which can be utilized with standard phonographic records of popular musical selections such as *South of the Border*, *God Bless America*, etc.

Crane Company Releases Two

◆ Crane Company has released two sound slidefilms, *The Heat's On* and *It's Up to You*, to be shown coast-to-coast to heating contractors. Camera, Inc., Chicago, was the producer.

Art Director Commends Film

● "LIKE THIRSTY deer at a brook, the American people drink up fine pictures at every opportunity. The new color reproductions of western scenic views now being distributed by Standard Oil of California will have a definite influence in art appreciation and home decoration for years to come."

This is the judgment of Dr. Walter Heil, famous museum director and art critic. The newest Standard Oil picture, "California Mission," is now being distributed to motorists by Standard service men.

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SALES CO. INC.

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Unless you are *now* working successfully in an exactly similar capacity for another slidefilm producer, or unless your experience has recently included such work, please *don't* answer this ad.

But—If you *are* a thoroughly experienced and capable sound slidefilm writer and contact man (and by this we mean one with several years' experience and plenty of bona fide samples of your work) we'd like to hear from you.

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MAJESTIC
LODGE

Direction-Southwest Hotels Inc. Mrs. H. Grady Manning, Chairman - R. E. McEachin, Gen'l. Mgr.

NEW FILMS

♦ How chemical coatings are vital considerations in modern industry and how they are important to everyday living is explained in the new all-color, sound movie, *More Than Meets the Eye*, released this month by Interchemical Corporation.

More Than Meets the Eye describes the processes and research back of the manufacture of chemical coating materials and shows how the requirements of the ultimate consumer must be taken into account in the manufacturing operations. The enamel finish for a washing machine, for example, must produce a surface so tough that it will resist the chipping and marring and the various deteriorating forces to which the product will be subjected in the user's laundry.

The functions of the various divisions and subsidiaries of Interchemical are outlined in the picture. These units are engaged in producing printing inks, industrial finishes, textile colors, dry colors and pigments, press equipment, and various related products. *More Than Meets the Eye* was produced by Willard Pictures, Inc., under the direction of George Welp, Interchemical Corporation.

The film has been prepared so that it will be of interest to manufacturers of products requiring chemical coatings and to the general public which uses these products. Since much of the picture is concerned with the production and application of industrial colors like

printing inks, pigments, finishes, and textile colors, there are many spectacular color effects. The movie is available for showings to manufacturers, associations, or groups interested in chemical coatings and their importance both in industry and in our daily living.

New Copper Films Are Released by Bureau of Mines

♦ The great natural resources of Arizona and the inspiring panorama of scenic splendor that annually attracts thousands of tourists to the State are pictured in a sound motion picture film recently announced by the Bureau of Mines, Department of the Interior, in cooperation with an industrial concern interested in the development of the State. (Phelps Dodge Copper Co.) The film, in 16-mm. size, and which requires 10 minutes for showing, is the latest addition to the Bureau of Mines film library, which now consists of more than 1,500 reels which were shown on over 100,000 occasions in 1939 to a total attendance of more than 9,000,000 persons.

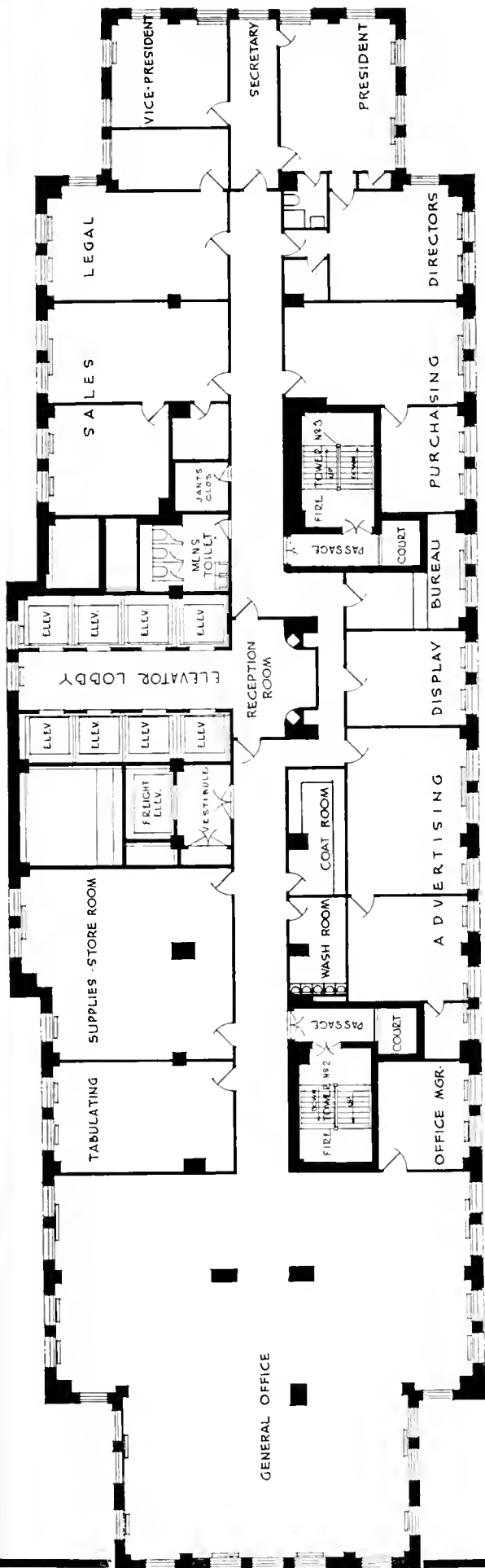
Copies of this sound film, in 16-mm. size, are available for exhibition by schools, churches, colleges, civic and business organizations and others interested. Applications for the film should be addressed to the Bureau of Mines Experiment Station, 4800 Forbes Street, Pittsburgh, Pa. No charge is made for the use of the film, although the exhibitor is expected to pay the transportation charges.

* * *

**NEXT MONTH: RESERVE NOW!
BUSINESS SCREEN'S 2ND
ANNUAL EQUIPMENT GUIDE**

This attractive modern theatre interior awaits New York World's Fair visitors who attend showings of the U. S. Steel Technicolor motion picture, *Men Make Steel*.





▲ Views like these from the broad tower windows at 20 North Wacker Drive illustrate the advantages of unobstructed light and fresh air available in typical offices such as the one shown.

TOWER OFFICES

COMFORTABLY COOLED
BY THE LAKE BREEZES



★ With an unobstructed view of the entire city and lake front from the broad expanse of oversized windows in every suite, tower offices on the upper twenty floors at Twenty North Wacker Drive offer the city's finest business locations. Here again the unique architectural advantages of this building are real assets to the prospective resident. A majority of the office spaces get cross-ventilation of lake breezes from east to west; end of building offices enjoy the maximum of daylight illumination from three sides. As in all parts of the building, floor layouts permit real economy of working area in small offices as well as those up to the maximum 15,000 square feet area permitted on these upper floors.

Other Convenient Service Facilities:

For executives and their employees, a modern public restaurant is also available for breakfast, luncheon or dinner service. The Opera Buffet on the street level is a favorite after-hours rendezvous. Other service facilities include the completely-equipped building barber shop, tailor and valet and the Safe Deposit Vaults just off the main lobby.

IN THIS SPACE NEXT MONTH:

♦ How to select your Business Home for the coming year. The advantages made possible at Twenty North Wacker Drive by scientific planning of office layouts, designed for maximum comfort and efficiency, are thoroughly analyzed for executives contemplating Chicago office changes.

ADDRESS ALL INQUIRIES TO THE OFFICE OF
THE PRESIDENT—MR. J. C. THOMPSON



AT THE CENTER OF CHICAGO BUSINESS • THE CIVIC OPERA BUILDING
20 NORTH WACKER DRIVE

The HOUSEHOLD
FINANCE CORP.
presents

An Evening
with
Edgar A. Guest
A JAM HANDY PICTURE



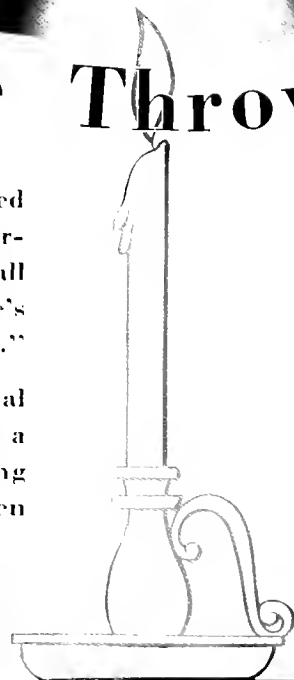
The "Candle Throws Its Light"

The broad public service rendered by the Household Finance Corporation, stands out in the small loans business like Shakespeare's "good deed in a naughty world."

In this program of educational service, pictures have played a notable part — demonstrating dramatically the oft forgotten

fact that American business is both human in its ethics and constructive in its outlook.

At the left are scenes from the Household Finance motion picture, "An Evening With Edgar Guest," which is featured in the company's exhibit at the New York World's Fair.



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Sales Meetings • Slidefilms • Talking Pictures • Convention Playlets

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★ Chicago

230 N. Michigan Boulevard
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★ Detroit

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ADams 6269

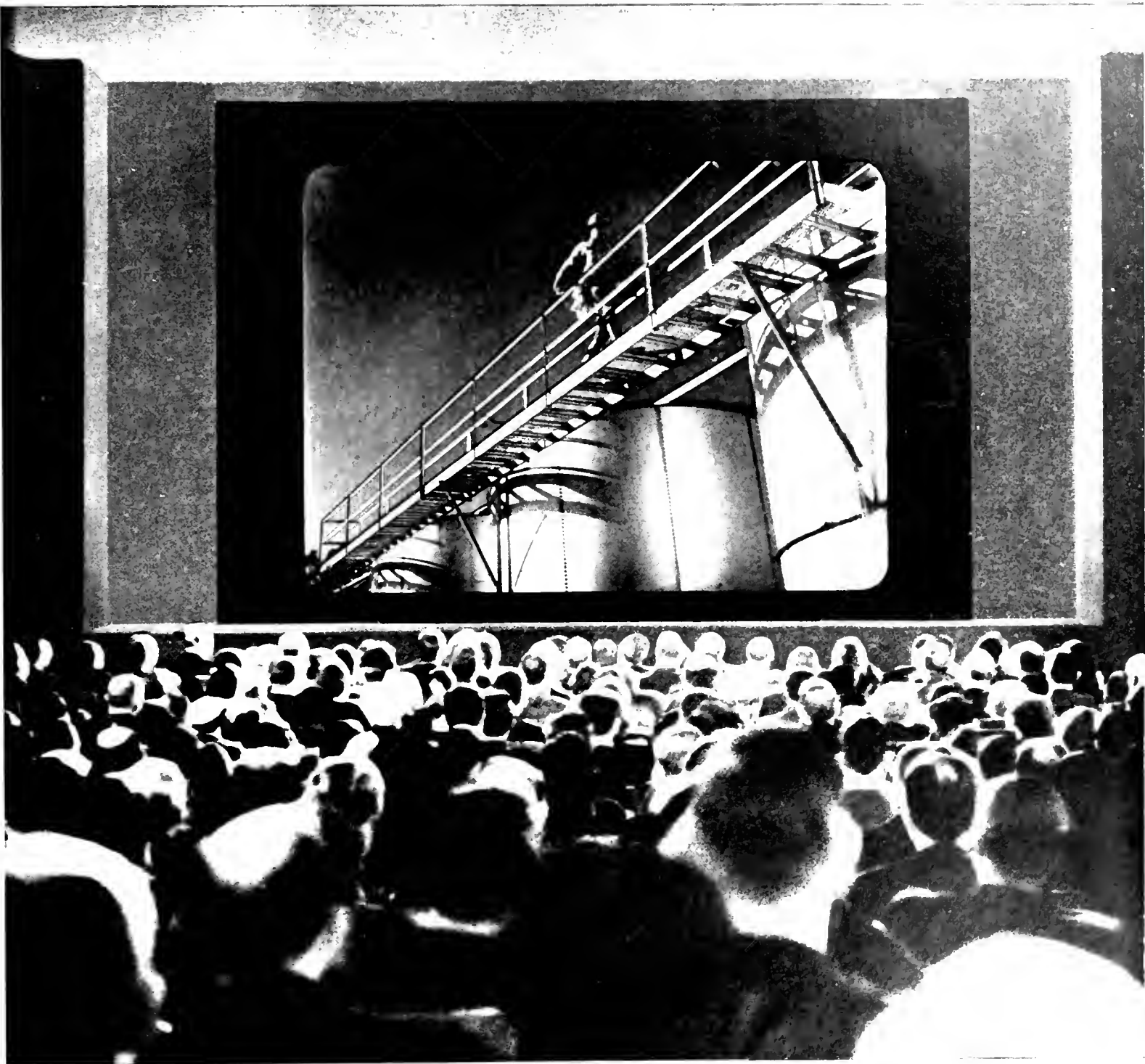
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Wilmington 4-2461

There is nothing wrong with American business that *better salesmanship* can't cure..



BUSINESS SCREEN



IN THIS ISSUE: THE 1940 EQUIPMENT REVIEW
NEW FIELDS FOR PICTURES; SLIDEFILM MANUAL • 11

NO 3



How Long Is a Minute?

ANY foreman in good physical condition can rise, polish his glasses, address the court and deliver the findings of the jury in something under sixty seconds flat. But to any prisoner and the anxious court lookers-on, that minute is so tense with drama that it seems to last forever. The point is this: The length of a minute is elastic. It is not measured by the clock but by the interest or excitement contained therein. In short, a minute's as long as you make it.

Likewise, the ordinary conception of a minute has nothing to do with a Motion Picture Minute. Dressed in

vivid Action, Sight, Color and Sound, the Minute Movie Minute is a Big Minute—big in the impression it creates on theatre audiences. Using this combination of showmanship principles, your advertising minute is big enough to demonstrate and describe your sales story from start to finish in life-like terms never before possible.

We can book your Minute Movies from coast to coast in as many as desired of more than 10,000 theatres as part of their regular programs. Cost—\$3.00 per thousand readers-and-hearers. Write today for case histories of Minute Movie clients.

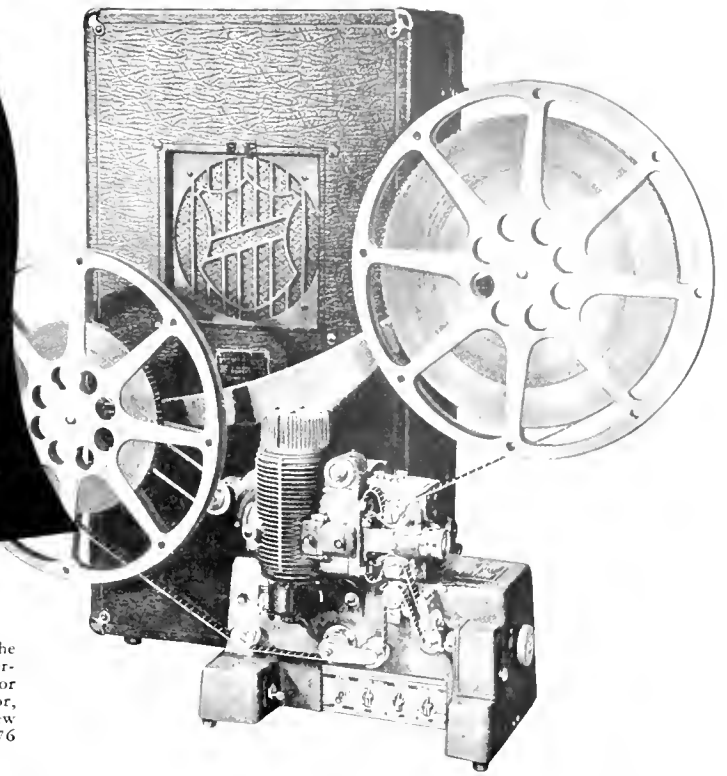
GENERAL SCREEN ADVERTISING, INC.
WRIGLEY BUILDING • CHICAGO, ILLINOIS



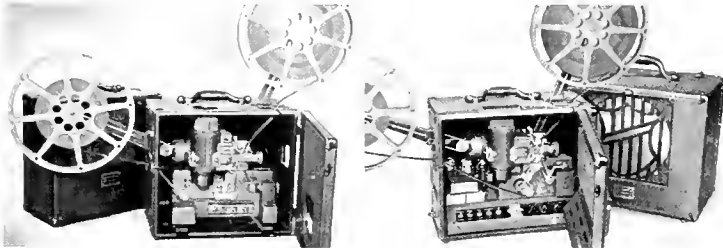
NATIONAL SALES REPRESENTATIVES

MACY & KLANER
WRIGLEY BUILDING, CHICAGO, ILLINOIS
JAM HANDY THEATER SERVICE, INC.
19 W. 44TH STREET, NEW YORK CITY . . . GENERAL MOTORS BLDG., DETROIT, MICH.

**You MUST Meet
Theater Standards!
You CAN with
Filmosound
PROJECTORS**



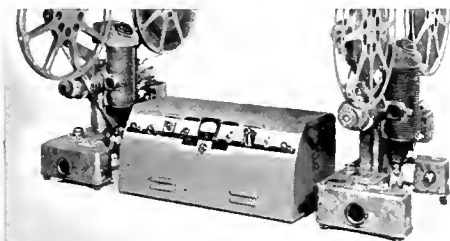
FILMOSOUND "COMMERCIAL" (right) is a compact, single-case projector offering the utmost in convenience and simplicity of operation for the busy salesman. It provides uninterrupted three-quarter-hour showings of theater quality in salesroom, showroom, hotel room, or moderate-sized auditorium. Has 750-watt lamp, powerful amplifier, speaker-hiss eliminator, "floating film" protection, and provision for using microphone or phonograph turntable. New low price.....\$276



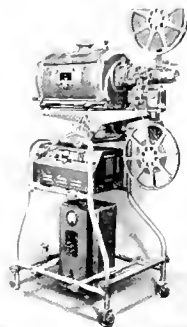
FILMOSOUND "ACADEMY" is the same as the "Commercial" except that (1) it is in two cases, one enclosing the projector for extra-quiet operation, the other housing the speaker; (2) it projects both sound and silent film. With cases, only.....\$298

FILMOSOUND "MASTER"—a powerful 16 mm. sound film projector for serving larger audiences. Offers the wide range of services of the "Utility," plus even greater audience handling capacity.....\$410

FILMOSOUND "UTILITY" (not illustrated) offers all the features of the "Academy," above, plus greater picture illumination, greater sound volume, clutch permitting still picture projection, and reverse lever for repeating sequences. Now only.....\$369



FILMOSOUND "AUDITORIUM" combines ready portability with capacity to serve very large audiences. Either one or two projectors are controlled from panel on amplifier—instantaneous changeover to avoid program interruptions. From.....\$875



FILMOARC is the most powerful of 16 mm. projectors. It employs the automatic, electric-arc type of illumination used by movie theaters. It provides such screen brilliance and ample sound volume that it can be used in largest auditoriums where 35 mm. equipment was formerly necessary. From \$1500.

MR. and MRS. AMERICA go to the movies 70 million times a week. And when they see your business film, they'll expect pictures and sound of theater-like quality. That's what you *must* give them, if your film is to be a sales success.

So choose Filmosound Projectors and make *sure* your film is brought to the screen with brilliant, rock-steady pictures and faithful, full-range sound reproduction. Choose Filmosounds and be *certain* of programs uninterrupted by embarrassing mechanical breakdowns. Choose Filmosounds and *know* that you will get lasting, dependable service. For Filmosounds are precision-made by the makers, for 33 years, of Hollywood's professional movie equipment.

There is a Filmosound or Filmo Silent 16 mm. Projector for every business need. Please write for details. Bell & Howell Company, Chicago; New York; Hollywood; London. Est. 1907.

"HOW MOVIES TELL AND SELL" is an interesting new folder every executive should read. Mail coupon for your **FREE** copy.



BELL & HOWELL COMPANY
1808 Larchmont Ave., Chicago, Ill.

Send free folder, "How Business Movies Tell and Sell." Include details on Filmosound business film projectors:

- "Commercial" "Academy" "Utility"
 "Master" "Auditorium" Filmoarc

Name.....

Company.....

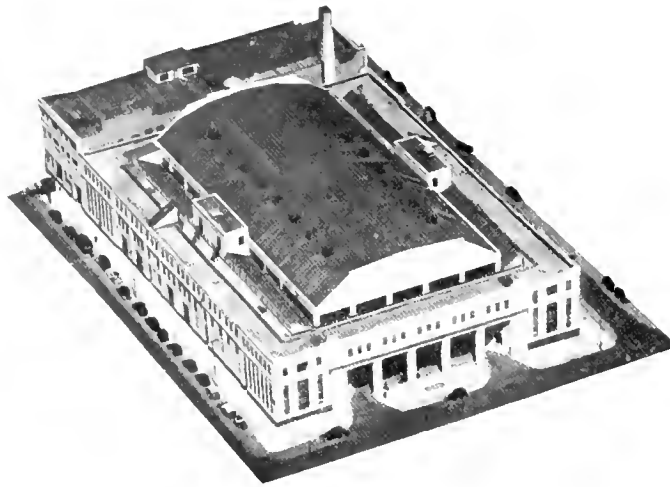
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SIZE IS ONLY ONE MEASURE OF ABILITY

Audio's studio facilities, equipment and permanent personnel are second to none in the film industry, but it is not physical size which accounts for the ability to interpret the problems of business in the language of the screen. Years of specialization in motion pictures with a purpose, and a knowledge of their aims and potential audience, are the simple ingredients which Audio offers to assure your film's success.

COMPLETE FACILITIES FOR
TECHNICOLOR PRODUCTIONS

and



PRODUCERS OF
SOUND MOTION
PICTURES

A U D I O P R O D U C T I O N S , I N C .
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Here is the Heart of AMPROSOUND QUALITY!

*Superior Features
that make for the
Remarkable
Performance of Ampro
Sound Projectors*

**1 TRIPLE CLAW MOVE-
MENT.** Affords Film Pro-
tection—The triple claw
engages three sprocket holes
simultaneously. Film with two
adjacent torn holes can be suc-
cessfully used.

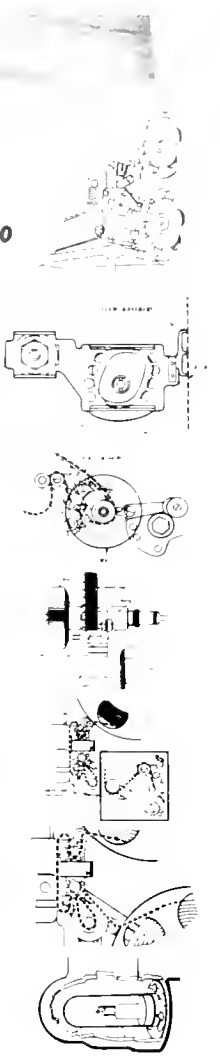
**2 NATURAL SOUND RE-
PRODUCTION.** Free from
Waver and Distortion due
to Ampro's finely balanced fly-
wheel and patented film guides
which prevent the film from
"flapping."

**3 SOUND OPTICAL SYS-
TEM.** Light from Exciter
Lamp is projected directly
without mirrors onto the photo
cell without losses or distor-
tions.

**4 SOUND LOOP SYNCHRO-
NIZER.** Permits perfect
synchronization of picture
and sound by the exact form-
ing of sound loop. Can be set
without stopping the show.

5 EASE OF THREADING.
Film "threads" straight
through projector at only
three points (two sprockets
and film gate).

**6 PREFOCUSED EXCITER
LAMP.** Ampro's prefo-
cused exciter lamp requires
no adjustment for perfect op-
tical alignment.



SEND FOR CATALOG

Showing complete line of Ampro 16 mm. sound-on-film, silent, and convertible to sound models. Thousands of Ampro precision projectors are rendering splendid service for the sales departments of many of America's largest corporations. Find out what they can do for you.

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PRECISION CINE EQUIPMENT
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AMPRO CORPORATION (BS940)
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Please send me new 1940 Ampro Catalog. I am particularly interested in
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**There is
a reason
why ...**



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companies have used thou-
sands of Victor Animato-
phones in their sales work
Here is a list of but a few:**

- Deere & Company
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LOW COST PLUS GREATER ADAPTABILITY
Make the VICTOR ANIMATOPHONE SOUND
MOTION PICTURE PROJECTOR the most desirable
equipment of its kind ever built.

Simple construction — accessibility of all internal mov-
ing parts are features that make this equipment
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CHICAGO NEW YORK CITY

BUSINESS SCREEN



THE MAGAZINE OF COMMERCIAL
AND EDUCATIONAL FILMS

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Cover Subject: A Business Screen photo-composition;
audience scene by Hitz-Graf Studios, New York City.

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VOLUME TWO • 1940 • NUMBER EIGHT

• Business Screen Magazine, issued by Business Screen Magazines, Inc.,
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tents Copyright, 1940, by Business Screen Magazines, Inc. Trademark
Reg. U. S. Patent Office. Application for entry as second-class matter
is pending.



As this magazine goes to press, the Wilding organization is devoting its entire time to the service of clients, for whom 22 major sound motion pictures and 26 sound slide presentations are in production.

THE TRUE MEASURE OF WHAT WE CAN DO IS FOUND IN WHAT WE HAVE DONE

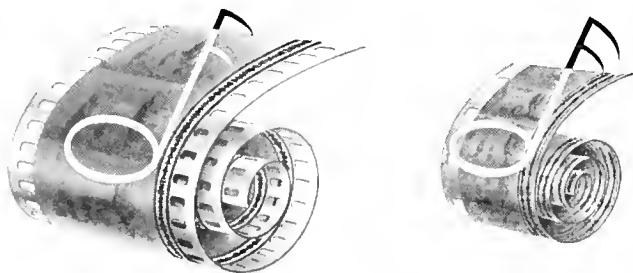
Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

*catering to a select clientele
 who demand distinctive
 and outstanding Sound
 Motion Picture Productions
 for Commercial Application.*



Now Cinecolor offers 35 mm sound quality *in 16 mm prints!*



The old way of reducing the 35 sound track to 16 mm prints required a 60% reduction in one direction, only 20% in the other.

Now Cinecolor, with a new patented method, reduces the sound track both vertically and horizontally *in direct proportion*. The result is prints that have all the quality of 35 mm theatrical sound.

This non-slip undistorted film has created a sensation in the trade. Experts declare it far superior to any 16 mm sound yet developed.

The new Cinecolor Dual Amplitude track is available in either color or black and white and at the lowest prices ever offered!

100-FOOT TEST REDUCTION—FREE

Make a personal test of the surprising sound fidelity that Cinecolor's Dual Amplitude process offers you in 16 mm. Send 100 feet of 35 mm negative track (either variable area or variable density) to Cinecolor Inc., Burbank, Calif. A 16 mm print will be returned to you free of charge.

STEP OUT WITH
NEW



CAMERA

NEWS & COMMENT
OF THE STUDIOS
Eye ★ ★ ★

• WORTHY of the focal spot in the panorama of the month's news is the following comment from Publisher George Slocum's column "A Word in Edgewise" in *Automotive News* of September 16: (Reviewing the press preview of the 1941 Chrysler line.)

"Later a film produced by Dodge entitled *The Army on Wheels* was shown. A sensational demonstration of the present land strength of the U. S. Army, it proved a revelation to some of those who have believed we have no equipment today with which to meet an enemy within or without should he strike in the next few days or weeks. This film ought to be shown in every town and city in America. Keller's speech should have been broadcast to the world. The combination would make the boys in Berlin, Tokio or Mexico, "stop-look-and-listen" before they start picking a scrap with our Uncle Samuel!"

Army on Wheels is the camera story of the performance of new mechanized sections of the United States Army produced by Wilding for Dodge Truck. From a technical standpoint, camera work and sound are handled with a skill that makes the documentary narrative all the more powerful. Certainly the potential of the film medium as an instrument of education in our national defense program was never better illustrated!

New Stereo Attachment:

♦ A new type of stereo projection, the Copeland Stereo Polarizer, provides a means for projecting three-dimensional pictures with a single double frame slidefilm projector. This new optical device consists of a specially designed lens assembly in a focusing mount. An adjustable septum prevents light spill.

The optical system is so designed that the projection distance can be varied between ten and forty feet, thereby providing large-scale screen images for showings to large groups.

The new stereo polarizer unit causes the superimposition of two stereo pictures on slide or film. Each of the two pictures is polarized in opposite directions and

(Continued on next page)

A LETTER FROM A READER OF BUSINESS SCREEN:

Gentlemen: Working for a subsidiary of New York's Modern Talking Picture Service, I subscribed to *Business Screen* in an effort to keep in close contact with the 16mm. commercial film business, and I am more certain now than I ever have been that subscribing to your magazine was one of the wisest moves to make. Not only do I follow the recent developments in the projector lines, but reading *Busi-*

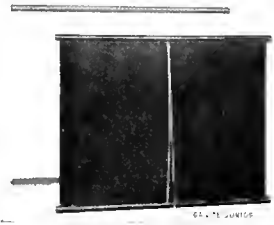
ness Screen also affords a perpetual wealth of information as to the latest commercial films made together with a brief synopsis of these.

I read each issue from cover to cover and to me *Business Screen* is a textbook to the industry. I would most definitely advise anyone in any phase of the commercial film business, either production or distribution, to read the articles contained in *Business Screen* religiously.—H. A. U.

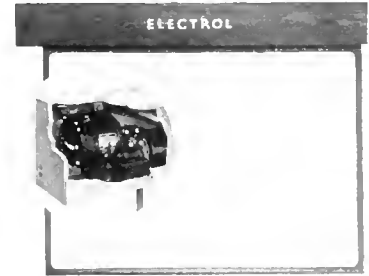
OUT IN FRONT FOR 31 YEARS



The Model B is the most popular hanging screen in the Da-Lite line. 12 size, from 22 in. by 30 in. to 63 in. by 84 in. from \$7.50⁺ up.



The Da-Lite Junior Screen provides the finest screen surface at lowest cost. It has the same efficient glass-beaded fabric as the highest priced Da-Lite Screen. It can be hung against a wall or set up on a desk. 4 sizes from \$2.00⁺ up.



Whenever a permanent installation is desired, the electrically operated Da-Lite Electrol offers maximum convenience and the economy of long life. Recent installations include Field Museum, Chicago, the Mellon Institute, Pittsburgh, Johnson Wax Co., Racine, Wis., and the Studebaker Corporation, South Bend, Indiana.

DA-LITE SCREENS

Reg. U. S. Pat. Office

*Are Still Leaders for Brilliance
Convenience and Durability . . .*

SINCE the early "flicker" days of the motion picture industry, DA-LITE has led in pioneering many screen improvements.

DA-LITE was *first* to make large theatre type silver and white screens in seamless form; *first* to provide perforated screens for use with sound equipment; *first* to provide a portable box type screen with collapsible supports operated by a single trip handle; *first* to make a tripod screen with square tubing to insure perfect alignment of the screen surface at all adjustable heights.

During the past 31 years, DA-LITE has consistently improved the reflection and lasting qualities of Beaded, Silver and White screen surfaces. The superior light reflective qualities can be determined by making comparative tests. Because of their *time-proved* advantages, DA-LITE Screens are first choice of leading producers, distributors and users of business films. Ask your supplier about DA-LITE equipment. Write for catalog. Address Dept. 9B.



The Da-Lite Challenger. Inside the plant or out on the road, the Challenger is the first choice of all who want utmost convenience and portability. It can be set up anywhere in 15 seconds. Compact, light in weight, it is easily carried, and built to withstand the knocks and bumps it gets while traveling. It consists of Glass-Beaded fabric, spring-roller-mounted in a metal case to which a tripod is permanently and pivotally attached. It is the only screen with square tubing in both the tripod and extension support to hold the case rigidly aligned and the entire picture in perfect focus. Made in 12 sizes from 30 in. by 40 in. to 70 in. by 94 in. inclusive. From \$12.50⁺ up.

Prices slightly higher on Pacific Coast.

THE DA-LITE SCREEN COMPANY, INC.

2723 NORTH CRAWFORD AVENUE • CHICAGO, ILLINOIS

(Continued from Page Eight)

when they are projected on the screen may be viewed with the conventional stereo polarized spectacles.

Announce Petroleum Program

♦ Education of petroleum retailers to the importance of sound oil-change practice will be accomplished through the medium of sound slide-films in the proposed long-term co-operative educational program prepared by the Lubrication Committee of the American Petroleum Institute's Division of Marketing.

The program will consist of a slide-film, a brochure for motorists and several booklets. The film will present facts and figures covering the modern automobile and its lubrication requirements. It also deals with the varying operating conditions the automobile must encounter and with the manner in which the human element influences the need for oil change.

Southern Visual Conference

♦ For the fourth consecutive year, the Southern Conference on Audio-Visual Education will hold its regular annual meeting at the Biltmore Hotel, Atlanta, Thursday, Friday, and Saturday, November 11, 15 and 16.

The meetings of the Southern Conference always have attracted large numbers of county and city superintendents, principals, and teachers, as well as college instructors, from more than a dozen states in this part of the country, actual registration indicating attendance of from 300 to 1,000 persons interested in the use of modern media of instruction in classroom and laboratory.

Personalities in the News

♦ Harold B. Jewell, formerly copywriter for Sidener & Van Riper, Inc., Indianapolis, and before that a partner in the Richardson Advertising Agency, has joined the sales-education section of the editorial staff of the Jam Handy Organization, Jamison Handy, president, announced.

♦ Emerson Yorke, head of Emerson Yorke Studio, producer of theatrical and informative films, announces the addition of an Industrial Film Division. Mitchell E. Koppel, formerly with Alexander Film Company and General Advertising Film Company of Dallas, manages this division.

New Castle Releases

♦ For the industrial film user whose audience program provides for a period of entertainment, these recent Castle 16mm. sound film subjects are announced for release:

C A M E R A • E Y E

Wings Over World Wonders gives bird's-eye views of wonder spots in many continents as seen from the clouds. Soaring over thundering Niagara, Yosemite, the Canyon and the Rockies, this film plane then flies to the Orient, circles Fujiyama, and views New Zealand's Alps, the Pyramids and the Sahara, ending its air voyage over London, Paris, Naples and Vesuvius. *A Thrill a Second* is a flashing succession of men and women with nerves of steel, risking their lives in about every way that people devise for the thrill of new sensations: excellent for men's clubs.

Come Back to Ireland is a genial jaunt amidst the white, thatched cottages, lakes, rivers and great

cities of the Emerald Isle. In intimate detail, it visits with people who, today as in the days of rich legend and historic deeds, maintain outstanding national characteristics that warm the heart of the world. Killarney and the Shannon, market at Galway, fisher-folk on the coast, peat-diggers, the Blarney stone and Dublin are included in sequences. *Mexico* unrolls scene after scene of the pageantry of a glorious past and the exotic beauty of today. Buried civilizations that were the cradles of art and culture in the Americas, monumental reminders of native Indian and of Spanish grandeur, are touched.

Snody Audio Vice-President

♦ At an executive board meeting of

Audio Productions, Inc., held in New York City on September 19, Robert R. Snody, former general manager, was elected vice-president.

American Smelter Road Show

♦ As part of a promotion campaign for its manufactured lead products, the American Smelting and Refining company has put on the road to tour the country a trailer containing a complete display of lead products, from lead-headed nails to linings for chamber acid plants.

The trailer has been equipped with a motion picture screen and projector and the company's presentations will depict operations within its manufacturing plants, as well as the uses to which the products of the plants may be put.

Columbia Announces Facilities

♦ Columbia Recording Corporation, a subsidiary of the Columbia Broadcasting System, Inc., announces complete new recording and studio facilities in New York, Chicago and Hollywood.

Especially designed custom built recording machines have now been installed in these cities. Complete processing and manufacturing facilities are in full swing at Bridgeport, Conn., and Hollywood, Calif.

Equipped with the newest and finest recording apparatus and studios, together with high speed manufacturing, Columbia is now in a position to efficiently and economically fill recording needs for shellac pressings, ultra high quality electrical transcriptions, or slide-film recording. Recording studios and offices are located at 799 Seventh Avenue at 52nd Street, New York City; 110 North Michigan Avenue, Wrigley Building, Chicago; 6621 Romaine Street and Columbia Square, Hollywood.

National Council Gets Award

♦ A bronze trophy for having produced the 1939 slide film of greatest traffic safety value was presented to the National Safety Council on August 12, at the opening of the 1940 National Institute for Traffic Safety Training staged at the University of Tennessee, by Dr. Miller McClintock, chairman of the Motion Picture Traffic Safety Committee. The trophy is placed in competition annually by the American Automobile Association.

The film, *Testing the Drinking Driver*, is designed to present dramatically the most desirable methods for obtaining the conviction of those who drive while under the influence of intoxicating liquor. Its purpose is to encourage the scientific tests for intoxication.



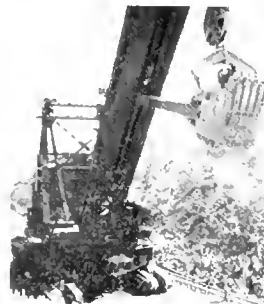
SHARING THE INDUSTRIAL ACHIEVEMENT OF A GREAT CITY

CHICAGO builds a subway and Burton Holmes Films produces a motion picture through which each unrehearsed moment of engineering achievement is shared with Chicago's citizens. You too, through the film medium, may share with your sales prospects the story of your product or organization.

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- "THE 99" for Austin-Western Road Machinery Company.
- "THE STEEL SHOW" for Continental Steel Corporation.
- "EASY PICKIN'S" for J. L. Case Co.
- "VITRIBLE METHODS" for Libby-Owens-Ford Glass Company.
- "SAFELY SINGS" for Macwhyte Co.
- "PUBLICLY PRECISION WASTED COAL" for United Electric Coal Companies.

Films will help your business.



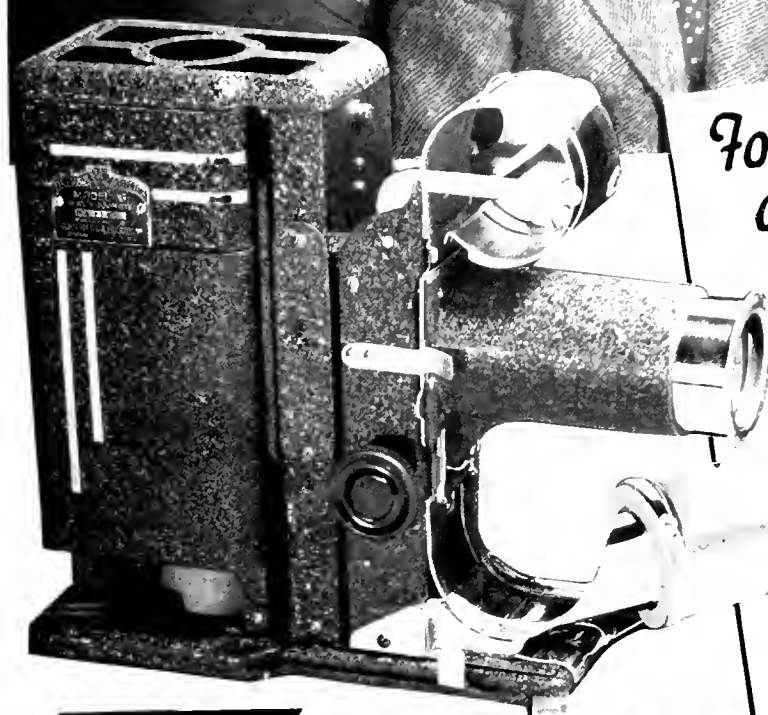
A Burton Holmes film is a real eye-opening show! See location for the United Electric Coal Companies' film.

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PRODUCERS OF MOTION PICTURES AND SLIDEFILMS FOR INDUSTRY

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HAVE IT...THE EARS
CAN'T SAY "NO"



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☆ ☆ ☆ **Visual Aids to National Defense** ☆ ☆ ☆

● THE ROLE which films must play in our current preparations for national defense is well-defined and of significant importance to the success of the entire program. The experiences of the totalitarian states as well as of Great Britain lend valuable testimony as we examine the potentials of visual aids in the training of workers and the armed forces, in the work of recruiting for the various services and in the building of our national unity through public understanding of the nation's problems.

We lean over backward in our abhorrence of propropaganda. With some justifiable fear that the productions of the United States Film Service were politically favorable to the New Deal in justifying its social program, this body was erased altogether and its functions returned to the various departments such as Agriculture, Interior, etc. Yet today such an agency might be of incalculable value to the National Defense Commission if it could be isolated for specific tasks and far removed from the interference and red tape of other government agencies. Such an organization should not attempt actual production, its mission would be solely that of coordination of all film resources, of cataloging available subject matter in specific training fields and, finally, of directing the preparation of suitable new subjects to speed up the entire defense program.

WHAT KIND OF FILMS ARE NEEDED?

There are three primary classes of film material needed: (1) Training films covering each technical branch of the Services (2) Recruiting films showing the opportunities and the typical activities of Army, Navy, Air and Marine corps. (3) The final class is that of national publicity for showing to mass audiences on such subjects and problems as demand public understanding. Call this latter "propropaganda" but place its administration in the hands of a trusted authority and its production in professional studios and public confidence will be respected.

England has produced films in each of the above categories. Germany and Italy turn out a preponderance of nationalistic propropaganda. But America can lead in all

phases since our industrial and entertainment film production is on a much higher scale. Such English subjects as *The Lion Has Wings* and *Balloon Barrage* have been released theatrically and the former has been shown in U. S. theatres. More important to Britain's immediate effort are the countless dozens of short subjects produced in gunnery training, tactics, etc. A typical example are motion pictures of one of the British Fleet's prize gun crews which show in detail the precision and accuracy attained in perfection of movement. The Air Command also makes excellent use of motion picture equipment.

TRAINING WORKERS IN INDUSTRY AND MILITARY SERVICE

One of the important problems of national defense is the coordination of production effort in private industry. Here America faces not only a costly expansion program but a serious shortage of skilled workers. Speed-up of the apprentice training is therefore one of the first objectives of film training.

ing. Sound slidefilms and industrial motion pictures of mechanical operations, of the essentials of machine trades, etc. will help train our hastily mobilized industrial army.

The same kind of training problem immediately presents itself throughout the armed services. Here the hastily swelled ranks stretch training personnel to the utmost and in the new era of mechanized warfare, a tremendously added burden of education must be carried. Animated films, diagrams and step-by-step training can be carried out with unflinching perfection on a national scale by means of films.

Such training materials are not only economical of time and effort but they return their cost many times over in actual savings of valuable material, of mechanical parts, weapons and vehicles. Thorough ground-school instruction would have saved the lives of many a young pilot of 1918; millions of dollars in damaged ma-

chinery would have been spared had thorough instruction in its operation been given.

PICTURES WOULD IMPROVE PUBLIC UNDERSTANDING

Our national unity will be aided by a thorough understanding of defense problems and by a summoning of our patriotic interest through well-prepared films. But the same respect for the public interest must safeguard such material as that which respects the defense program itself. A primary direct objective will be the production of recruiting materials. In this respect it will be interesting to note that the United States Army has ordered one hundred prints of the new Dodge-sponsored *Army on Wheels* which shows the progress made in mechanization of the regular army.

Practically a short reel a week could be prepared for the widest possible showing in theatres and on commercial and educational programs in the 16mm. field. The job of preparing this nation for defense is the greatest we have ever undertaken, films can achieve understanding and with that understanding get the cooperation of the public in making the task ahead easier.

Many existent films already available from industrial sources will prove useful in this new phase of national interest. Such pictures as Chevrolet's *Materials*, the Dodge picture *Land of the Free* and similar subjects are excellent for public or service distribution. Together with new themes they will provide a library of film information from which organizations, camps, and schools may obtain programs regularly. Re-edited excerpts from major Hollywood features will further aid.

A hasty summarizing of other objectives of this film program would certainly include mention of their value in entertainment. Throughout military and naval establishments these coming months and particularly when additional thousands of men have been summoned through the draft, projector equipment will be busy in the recreation halls. Such programs will afford an additional opportunity for the showing of training subjects to entire companies assembled.

Coming Events in Business Screen

These technical features and articles are scheduled to appear in early issues of The Magazine of Commercial and Educational Films:

How to Use Films in Business

This series of analytical articles on special fields and industries where films may be profitably used will be resumed in the next issue of *Business Screen*.

A Visual Displays Section

Issue One of Volume Three (the next number) will contain a full-length discussion of modern display materials including new three-dimensional equipment; of especial interest to advertising and sales executives, display managers and department store executives.

Installing the Film Department

How to handle your films, the prevue theatre, equipment costs for various installations and a survey of present film departments in educational and industrial fields will be a major topic in an early issue.

A Modern Manual of Slide Films

Producing and distributing slidefilms in specialized fields of use: the next installments of this series will show the use of slidefilms in personalized selling, door-to-door demonstrations, etc.

★ ★ ★

Together with a Survey of Distribution Facilities, Reviews of New Film Releases, Books That Make Films, etc.



Scale models for the Ford film required skilled draughtsmen

• TO THE LAYMAN uninitiated in the world of technical detail required to produce a successful industrial film, a glimpse behind the scenes during the production of the recent Ford Motor Company film, *Symphony in F*, will be instructive.

Through the pages of *Ford News*, dealers and company employees learned the "inside story" of this difficult pioneering assignment which combines Technicolor, superb photographic skill, original musical composition, and a high quality of entertainment necessary to please Fair-going throngs to whom it has been presented this season. A primary objective was a thorough understanding on the part of these audiences of the complex exhibits of Ford manufacturing processes and the production of raw materials.

As reported by the editors of *Ford News*, the technical problems faced by the producer (Audio) shed considerable light on the painstaking detail, technical ingenuity and mechanical capacity required to undertake such a major assignment.

Although it is the second-important color film produced in an industrial plant (the first showing manufacturing processes in U. S. Steel's mills last year), "*Symphony in F*" is an entirely new type of film production. Motion-picture men have said that this type of novelty picture technique, combining stop-motion and regular photography, has never been attempted before in color.

This combination of regular three-color Technicolor with stop-action photography has enabled the motion-picture producers to use the turntable models—figures of workers, animals, plants, raw materials and machinery in the "Ford Cycle of Production"—and to cause them to move about in lifelike fashion,

FORD TECHNICOLOR FILM SHOWS NEW TECHNIQUES

Production Problems Met Illustrate Skill Required for Major Industrial Sound Films



Building the models was a painstaking task for the experts



A Ford plant in miniature was constructed for color filming

In such manner the motion picture presents the march of raw materials and the flow of purchase orders throughout the country, all culminating in the production of the 28,000,000 Ford car, April 8.

The first and last scenes of the picture are laid in the Ford Building at the New York World's Fair. The intervening scenes take the audience to forests, farms and mines where the gathering of raw materials for automobile manufacture is shown through the activities of miniature figures, then to the 1,252-acre Rouge Plant in Dearborn where the raw materials are converted into finished automobiles, trucks and tractors.

Music for the picture is new and different, having been composed by Edwin E. Ludig, composer of the musical score for "Rhapsody in Steel." Ludig's choice of the title "*Symphony in F*" suggested an interesting device used in the preparation of the music for the film. The Key of F, a particularly joyful and melodic key, has been used to create the theme passage upon which the *Symphony* is built.

When the Technicolor crew moved in on the Rouge Plant in Dearborn to make sequences of the picture showing the actual transformation of raw materials into finished Ford products, the world's largest industrial unit literally took on the atmosphere of a Hollywood set moved into the middle west.

In recording in all its color and

magnitude the business of producing automobiles, the Technicolor camera moved into almost every corner of the Rouge Plant, as the ever-seeing eye caught the continuous story of Ford manufacture. Along the docks where Ford freighters are emptied of raw materials, in the open hearth where white-hot metal is poured from a furnace into a giant ladle, in the glass plant where long rows of polishing machines—using enough rouge to supply all femininity for a year and more—add to Ford safety glass a satin-smooth surface and finally down along the world-famous Ford final assembly line, the original of which was the first in automobile manufacturing history—to all these places and more in the Rouge Plant went a Technicolor camera and its crew.

In producing the picture, the services of two complete Technicolor crews were required for two months. Each consisted of six men, not counting sixteen electricians required for Technicolor's high-intensity arc-lighting equipment, plus carpenters, gripmen and property men required on each set.

In addition, fourteen highly skilled scale model builders were engaged for six weeks in producing miniature figures similar to those on the thirty-two-foot-high "Ford Cycle of Production" turntable.

A considerable part of the two months was consumed in stop-motion photography in which these



Duplicating color figures from the Ford exhibits for the film

models were used. Stop-motion photography is the exposure of one frame of film at a time, and then moving the objects or parts of the objects being photographed just enough so that when the completed film is projected at the rate of twenty-four frames per second, the visual effect is that these inanimate objects move and march along in lifelike fashion.

In making one frame at a time, when the camera was stopped while lighting requirements were met and dozens and sometimes hundreds of small car parts or models were carefully and accurately moved into new positions, the Technicolor crew handling the stop-motion work often felt its day's work extremely successful if it had been able to produce as much as twelve feet of film, just enough negative to occupy eight seconds on the screen.

The highly complicated Technicolor cameras used in making the film were two of twenty-four in existence. Four are in England and twenty in this country. One of the cameras used was already on the east coast, while another camera and crew came in from Hollywood.

During the production, not less than 20,000 feet of Technicolor film was run through the cameras, and, as technicians on the film explained, when the fact is considered that Technicolor film is actually three negatives, the total really amounted to 60,000 running feet. When the cutting and editing of the film was completed, 1,500 feet of the finest material shot was left. Thus the efforts of several hundred technicians, artists and musicians exerted during two months of continuous work were combined in a single film, the setting of which is more spectacular than any other of the industrial world ever conjured up by Hollywood; yet, its total running time is only sixteen minutes.

PREVIEWING *the* NEW FILMS

Bethlehem, Dodge and Socony Sound Pictures
Highlight the Production News of the Month

● BETHLEHEM STEEL COMPANY, which added the manufacture of wire rope to its activities three years ago, has completed an industrial motion picture on the making and use of this product. With the acquisition in 1937 of the Williamsport Wire Rope Company, Williamsport, Pa., now the Williamsport Division, Bethlehem became one of the few manufacturers of wire rope having its own steel making facilities.

Beginning with the handling of the iron ore, the new picture *Sineus of Steel* shows the principal operations in steel making, placing particular emphasis on the fact that steel for wire rope is made especially to meet the requirements of that product. The rolling of rod from the billet on high-speed continuous mills and the processing of rod into wire for making into wire rope are covered in detail. Close-ups and sectional views of wire drawing operations show the drawing of wire to the smallest sizes.

The principal of wire rope making is shown in the sequences taken in the rope mill, where the course of the wire is followed as it is formed into strand and the strand into rope. By means of close-ups and engineering drawings, the intricacies of wire rope engineering are touched on in an effort to make the picture as good a source of information on the subject as is possible. Illustrations of the many uses to which wire rope is put in industry are also included.

The motion picture was made at a most opportune time, for, during the past year a number of changes and improvements have been made at Williamsport increasing the efficiency and capacity of the plant. A new cleaning unit used in the preparation of rod for drawing into wire has recently been put in service, and a number of additions of equipment and changes in existing

machines made in the strand and rope making departments. Several new rope making machines have been installed, which, with other additions have increased the capacity of the plant for the larger sizes of rope.

Sineus of Steel is four reels in length. 16 mm sound prints are available for meetings of jobbers and dealers, technical societies, trade associations, schools and colleges and other representative civic groups.

Preview Socony Fashion Film

◆ Previewed in mid-September by the fashion press at Jam Handy's New York studios was the new Socony sportswear film *Fashions on Ice and Snow*. Featuring winter sportswear in full color, the new sound movie will be shown in department stores throughout the country these coming months. Advance winter fashions were from S. Augstein & Co.

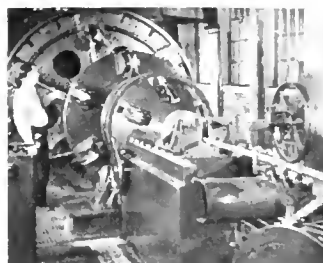
"Army on Wheels" at Michigan Fair

◆ First public showings of the new Dodge Truck-sponsored commercial filmed at recent United States Army maneuvers in Texas and Louisiana were held at the Michigan State Fair. In its 450-seat tent theatre, Dodge presented a 75-minute continuous show which played to over 30,000 persons in ten days. *Land of the Free*, another recent Dodge production was also shown. Both films were Wilding-produced. One hundred prints of *Army on Wheels* have been ordered by the Army for use in recruiting.

Borden and Busse Produce

◆ *The Autopsy of a Lost Sale*, most recent of the sales training motion pictures featuring the ace sales team of Borden & Busse is being viewed by sales groups nationally through the auspices of Modern Talking Picture Service and licensees.

Typical engineering-industrial camera record is this Pathoscope film on "The Kill Van Kull Bridge."



Bethlehem shows how wire rope is made in these scenes from "Sineus of Steel." Sequences show (1) Machine making wire rope; (2) Making quarter-inch strand on planetary

type stranding machine; (3) Application of wire rope in the logging industry and (4) Drawing steel wire to sizes for making wire rope. Production by Audio Pictures, Inc.

"New Horizons" in Theatres

◆ Now being seen by theatre audiences throughout the country, the new General Motors Technicolor production *To New Horizons* is especially noteworthy for its tour of the famed Futurama exhibit at the New York World's Fair. Distribution is limited to theatres. Pro-

duced by the Jam Handy Picture Service for national release.

Distributes Chesterfield Reels

◆ National distribution of the Chesterfield motion picture, *Tobacco Land*, is being handled by the Castle organization with showings widely looked before club and social organizations of adults.

Dictaphone Office Film Now Available

◆ Distribution on a new sound motion picture, *What's an Office, Anyway?*, for the Dictaphone Corporation is just about getting under way in full swing. We got a look at it the other day and can report that they have rung the bell again in an able successor to *Two Salesmen in Search of an Order*, the preceding Dictaphone film.

What's an Office, Anyway? shows the cause and cure of bottle-necks in a typical office and explains their effect on the personnel. It runs for about thirty minutes and the cast includes such "names" as James Kirkwood, veteran star of stage and screen. The *Business Screen* staff who viewed the picture were unanimous in approving the plausibility of the picture; the situations were those which seem to be encountered in most offices and for this reason should have a most sympathetic reception. As a matter of fact Dictaphone took quite some pains with the plausibility angle; many experts on office management checked the script before its final okay and

Like *Two Salesmen* . . . the new picture will be shown by invitation and upon request by the Dictaphone branches throughout the country

which are all equipped with sound projectors. These shows are given either in a prospect's office or in the projection rooms which are maintained in the Dictaphone branches.

We called on Mr. C. E. Hallenborg, Sales Manager of the Dictaphone Corporation and asked him how motion pictures worked out for the company. He showed us some of the reports that have come in on showings of the picture in the past month which really speak for themselves. The picture was shown to all types of audiences, educators and students, WPA offices and huge industrial concerns, tycoons and clerks; in all cases it was a success from the entertainment angle, in many cases it was responsible for direct sales, trials and time studies.

Mr. Hallenborg said, "Not only have we found that talking motion pictures are a great aid in training our own sales force, but also, our experience has shown that pictures designed to be both interesting and educational hold the undivided attention of the prospect to the exclusion of interrupting thoughts, and thus shorten the journey to the dotted line."—Caravel Films produced both Dictaphone pictures.

Widely shown in the East is the Port of New York Commerce Building film recently produced by Pathoscope





2. New Three-Dimension Projector Is Announced

THE FIELD OF VISUAL DISPLAYS, where progress has been made so rapidly within the last six months that it will shortly be the subject of a major section within the pages of *Business Screen*, again strides forward with the announcement of the new simplified Three-Dimension projector shortly to be marketed by the Society for Visual Education, Inc.

Now the realism of third-dimensional showings may be achieved for all educational and sales purposes where its use will be advantageous (such as showing proportions, mechanical parts, etc.) by the simple use of Polaroid viewers by the observer and this new "double-purpose" SVE projector unit. The projector may also be used for ordinary single-frame projection.

Three-dimensional still pictures are obtained by double or overlapping images projected through two lenses utilizing polarizing disks. Twin filters, condensers, reflectors, apertures and two SVE Series "O" lenses are provided. A Mazda 600-watt, two-filament lamp of 300-watts per filament is used for three-dimensional projection; the regular 300-watt lamp for single-frame film-strip projection. The unit is 12 $\frac{1}{4}$ " long, 10 $\frac{3}{4}$ " high and 5 $\frac{1}{2}$ " wide. It weighs only 13 $\frac{1}{4}$ pounds without case. (A detailed review of the showmanship possibilities of this equipment will be contained in the next issue of *Business Screen* in the new *Visual Displays* section.)

Other Technical Developments of the Period:

♦ Screens are being especially developed for modern third-dimensional projection equipment by the research staff of the Dalite Screen Company, Chicago officials of the Company announced last month. New silver screen surfaces are being most successfully used for these projectors.

TELEVISION to 3RD DIMENSION

1. Television in Full Color Uses New 16mm. Scanner; Other News of Technical Progress

TELEVISION IN FULL COLOR for practical broadcasting a revolutionary development in the radio industry—has been shown privately in a successful laboratory demonstration for Chairman James L. Fly of the Federal Communications Commission by the Columbia Broadcasting System.

The color television pictures that were demonstrated just a few weeks ago used the same frequency band width required for ordinary black and white images. Dr. Peter C. Goldmark, CBS Chief Television Engineer invented and developed the system.

The first broadcast, which also marked the first use of the CBS transmitter for broadcasting actual pictures aside from test patterns, was picked up by a number of individuals who reported having received good black and white pictures—and with the CBS announcement that it was actually broadcasting color, these people now know that they were looking at a picture that was being simultaneously viewed in the CBS laboratories as a color picture.

This demonstrates one of the most unique features of this color method, which is that it makes possible reception of the picture either in full color or in black and white. If the receiver is equipped with the color attachment, it converts the signal into a full color picture. If it does not have the color attachment, it converts the same signal into a black and white picture. The receiver used in the color demonstration is a standard production model altered to only a minor extent and equipped with the color attachment which should be comparatively inexpensive.

The present CBS color film scanning equipment uses 16-millimeter motion picture film taken at 64 frames per second and run at 60 frames per second. Work is now proceeding on film scanning equipment which will use 16-millimeter film taken and run at 24 frames per second. After this is completed, 35-millimeter equipment will be constructed as a natural extension of the film scanning development. (No new technical problems seem to be involved in these two additional film scanners.)

An attempt to detail the technical phenomena in not too technical language follows:

1. A color motion picture is run

through a film scanner. Between the film and an electronic pickup tube there is a rotating disc containing red, green, and blue filters in that order. When the red filter is in front of the tube only those parts of the picture which contain red register in the pickup tube. When the green filter is in front of the tube only those parts of the picture which contain green (and this includes yellow) register in the tube. Similarly with the blue filter.

2. The three filters (red, green and blue) are balanced to give the effect of pure white when the picture is white.

3. Synchronized with the disc in front of the pickup tube is a similar disc in front of the receiver tube. In other words, at the instant when the red filter is in front of the pickup tube, a red filter is in front of the receiver tube. The same holds for the green and blue.

4. The scanning method differs somewhat from that used in most black and white systems. The picture is *completely* scanned every sixtieth of a second instead of every thirtieth of a second. However, at the end of the first sixtieth of a second only two colors have been used. The third color requires an additional one one-hundred-twen-

tieth of a second, bringing the total to one-fourth of a second for a single picture in full color.

5. When there is no color disc in front of the receiver tube the picture appears as a black and white image.

3. Coin-Operated Movie Projectors Are Preved

WITH BUSINESS SCREEN'S invitation to the premiere showing of the Mills Panoram Movie Machine and "Soundies" held in Hollywood on September 16 came the first tangible evidence of newsworthy value in this field for many a month.

A far cry from the penny arcade days are these modern movie "juke boxes" but what cannot yet be determined is what they will mean to the advertiser. Initial plans for the Panoram include little discussion of ad-reel possibilities; currently Jimmy Roosevelt's Globe Productions will unreel musical "shorts" of a special nature intended to catch the coins needed to reimburse retailer "exhibitors."

Mechanically, the equipment has been pronounced "satisfactory" with sufficient ventilation now achieved in recent designs to minimize film breakage difficulties caused by lamp heat. Whether actual field use would prove as successful as months of laboratory tests only time and use can tell. The industry is well-supplied with service men, a factor vital to success.

PEPSI AND PETE ON TELEVISION . . . Executives of the Pepsi-Cola Company and the Newell-Emmett Advertising Agency, which handles the Pepsi-Cola account, watching one of a series of "Pepsi and Pete" minute movies (produced by Caravel Films, Inc.) being televised over Station W2XBS of the National Broadcasting Company. Shown standing, left to right: Don G. Mitchell, Vice-President in Charge of Sales of the Pepsi-Cola Company; M. V. Odquist, Newell-Emmett Co., Inc.; Albert J. Goetz, Advertising Manager of the Pepsi-Cola Company; and Paul Hartley, Newell-Emmett Co., Inc. Seated, left to right: George Ogle, Newell-Emmett Co., Inc.; Gordon Mills, of the National Broadcasting Company and William Replet, Vice-President, Newell-Emmett Co., Inc.



Automotive Firms Instruct Service Men with Slidefilms

● PARTICULARLY in the automotive industry where steady technical progress and frequent changes in design and mechanical construction require the education of service men is the sound slidefilm proving its importance. Instructional films of this character have been produced by practically every car manufacturer.

Two programs of particular interest have been those of the Chrysler Corporation and of the Packard Motor Car Company. Chrysler service training films are produced under the direction of Harvey Nestle, director of service, and cover mechanical features, sales promotional leads and other selling factors of the Chrysler, Dodge, DeSoto and Plymouth models. (B)

Typical subjects of other sponsors, including notes on a Packard program, show the extent of technical training covered in these films:

* * *

Maintaining the Packard Ride. Packard Motor Company, 131 frames. *Purpose:* To train dealers' servicemen in the proper procedure for servicing the various parts of the Packard car which contribute to its fine riding qualities. *Audience:* Four hundred duplicates of this film were sent out through factory servicemen and the distributors. *Promotion:* Supplementary film booklets issued as reference material. (A).

* * *

The Right Mixture. Bendix Products Division Bendix Aviation Corporation, 216 frames. *Purpose:* To direct servicemen in sales procedure and point out opportunities for profit in selling service customers new or rebuilt exchange carburetors. *Audience:* Factory representatives show this film to groups of servicemen at Distributors' meetings. Booklet reproductions were made for further training and study. (A).

* * *

Stick to Your Guns. Sealed Power Corporation, 216 frames. *Purpose:* To give garage repairmen a complete selling plan for increasing their sales of motor repair jobs. *Audience:* This film is shown at jobber meetings with the trade and is promoted with a special service booklet. *Note:* This film produced with two part II's, one for metropolitan and one for rural use. (A).

* * *

A Day with Joe Hanson. Nash Motors Division, Nash-Kelvinator Corp., 170 frames. *Purpose:* To train Nash Dealers' service managers how best to direct their service departments and get the most in results and profits out of every day's work. *Audience:* The film was released through the Nash dealer organization and distributors for showing to service managers and their personnel. Booklet reproductions of the film distributed for supplementary training. (A).

KEY TO PRODUCERS: (A) Associated Sales Co., Detroit; (B) Brobeck, Inc., Detroit. *Editor's Note:* In issue No. 7 in a similar discussion of sound slidefilms for sales training, mention was made of Chrysler programs. The initials (R. R.) used in connection with this paragraph refer to Ross Roy, Inc., Detroit producer who handled these programs exclusively for Chrysler Corp.



Illustration from "The Eye Has It" produced by the Photosound Division of Sacco, Inc., by Harry Lamm.

Training Foremen With Slidefilms

● A new Supervisor Training Course for Foremen, consisting of a series of six 15-minute sound slidefilms together with discussion manuals and leader's guides has been produced for manufacturers' use by

the Vocafilm Corporation, New York City. The films will be sold to subscribing plants; three of the subjects being already available with a fourth nearing completion. A brief outline of each follows:

I. THE FOREMAN AS A LEADER. Title: "One by One." Subject: To get the best out of his men, a supervisor must know them, and must treat them as individuals. The film shows some of the dangers of insufficient personal contact with the men, pointing out how, without realizing it, a supervisor can become too engrossed in other aspects of his job.

The objective set up is that the supervisor, through personal contact with his men, should get them accustomed to discuss their problems with him.

II. THE FOREMAN AS A MANAGER. Title: "The Balanced Job." Subject: The main theme of the film concerns the budgeting of time. It contrasts two types of supervisor: The man who spends so much time in the shop that he neglects his paper work; and the supervisor who becomes so engrossed in the management part of his job that he has insufficient direct contact with the men. The film shows how a balance must be struck so that no important phase of the job is slighted. In closing there is a review of the points a man should consider in working out a time budget for himself.

III. THE FOREMAN AS A TEACHER. Title: "When Something Goes Wrong." Subject: It is dangerous for a supervisor to develop blind spots—to begin to take his men too much for granted—to fail to recognize the symptoms that indicate he is slighting his job of training. The film analyzes a number of these symptoms, and goes on

to review factors that should be taken into consideration in training men.

IV. LETTING MEN KNOW. Title: "The Guessing Game." Subject: This film presents two types of guesses, both of which are to be avoided. First, don't keep men guessing. Let them know where they stand. Second, don't guess about them. Provide yourself with an accurate means of evaluating their work.

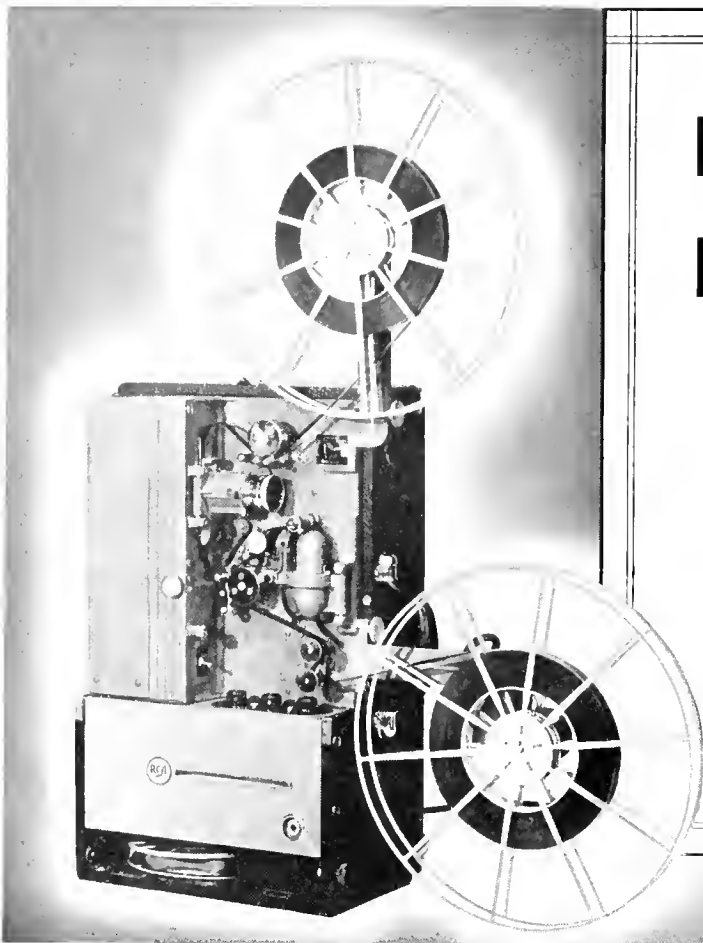
Part One is devoted to the dangers of postponing correction. Part Two develops a method of making a periodic check of each man's work; and shows the advantages of letting the man know where he stands.

V. HANDLING GRIEVANCES. Title: "A Stitch in Time." Subject: In presenting the vital subject of grievances, major emphasis is given to prevention. Most grievances have relatively trivial beginnings and can be prevented.

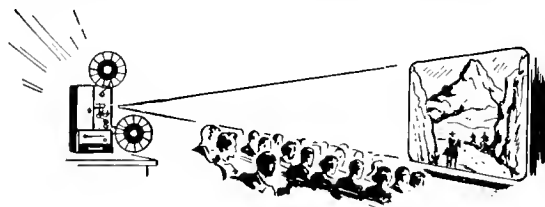
Instances of both effective and ineffective handling of grievances are cited, and a number of preventive measures, available to any foreman, are reviewed.

VI. PROPER USE OF THE REPRIMAND. Title: "The Right Medicine." Subject: The film analyzes the difference between a reprimand and a "bawling out," pointing out that if a reprimand doesn't both correct the fault and make the man a better workman, it is likely to do more harm than good.

Various types of reprimand are illustrated and their effects traced on the man reprimanded, the rest of the department, and the supervisor himself.



RCA 16 mm. SOUND FILM PROJECTOR MAKES YOUR SALES STORY SING!



10% to 20% more brilliant pictures
Finer Sound
Unmatched Simplicity

Designed by the makers of RCA Photophone Equipment, used by film producers and exhibitors, this projector employs either 750 or 1000 watt lamps—has underwriters' approval with both. In all, it's better 16 ways—yet is priced with the lowest!

COSTING no more than an ordinary projector, the RCA Sound Film Projector makes your sales story sing in a way that commands attention—because it provides the finest in pictures and sound. Oversize reflector, condenser and objective lens, make possible 10' to 20' greater screen illumination. Film take-up equalizer and splendid electrodynamic speaker are responsible for finer sound. Words and music are clear as a bell at either high or low volume.

Extremely versatile, the RCA Sound Film Projector can be used with microphone or record player attachment. And its light weight means real convenience. Case handle is placed so you can carry it like a suitcase.

Operating either with 750 or 1000 watt lamps—both of which have underwriters' approval—this projector may be run by anyone. Threading line cast on projection block makes threading extremely simple. All size films are rewound by motor quickly. Cleaning and adjusting are easy, even for the most inexperienced.

Compare this projector's features with those offered by any other. You'll agree—*here* is your best buy! For full details, mail coupon.

BETTER 16 WAYS!

1. Better sound reproduction
2. Better, more brilliant projection
3. Better, simpler threading
4. Better and more efficient cooling
5. Better take-up and rewind
6. Better equalization
7. Better operating ease
8. Better input performance
9. Better convenience
10. Better framing
11. Better tone
12. Better accessibility
13. Better versatility
14. Better lubrication
15. Better lamp service
16. Better portability

For finer sound film projector performance
—use RCA Tubes



Educational Dept. (BS-9)
RCA Manufacturing Co., Inc.
Camden, New Jersey

Please send me complete information concerning the RCA 16 mm. Sound Film Projector.

Name

Company

Address

City State



THE EDITORS OF BUSINESS SCREEN PRESENT THE

THE BUYER'S GUIDE TO MODERN AUDIO-VISUAL EQUIPMENT
16 & 35 mm. Motion Picture Projectors • Screens • Slide Projectors • Visual Displays
The Salesman's Camera • Film Storage & Accessories • The Business Theatre

THE

FIELD



FOR EQUIPMENT



IN THE DECADE OF DEVELOPMENT since sound became a screen reality, each year has brought outstanding technical advancements and improvements in both production and distribution equipment. 1940 was no exception: since the publication of Business Screen's first annual Equipment Review, the field has seen the rapid enhancement of sixteen millimeter color processing, improvement in sound and picture reproduction by sound projector manufacturers, further perfection of continuous display units and, finally, the arrival of third dimension projection in sound, color and motion as well as in numerous silent devices.

FILMS AID IN NATIONAL DEFENSE

• Meanwhile, the field of use for the commercial and educational film has widened. That it will be a vital factor in speeding up the training of thousands of new workers taking part in the national defense program is easily understood; both military and naval forces will also benefit by visual training. In the classroom as in the sales training conference, the motion picture and slide-film will play increasingly important roles

in vitalizing the educational processes. Before thousands of influential groups throughout the country, the stories of American industry, of agriculture and of commerce will pass in review. Contrary to opinion, the film has no limitations of audience size or location. Today's salesmen bring their factories, processes and products to life with pictures shown to one prospect or a thousand. Whether in the neighborhood movie theatre or the dealer's window display, films and other visual displays advertise products with an attention-getting power greater than any other medium now in use.

ECONOMICAL PRICES PREVAIL IN '40

• Further progress has been made in the field of audio-visual equipment by increasing screen brilliance and improving sound fidelity. *Yet these advances have been made available while basic selling prices were going down.* Never before could school or sales organizations purchase top-ranking equipment for prices as low as those prevailing in 1940 for equipment many times improved over that of previous years. Many of

these improvements are the result of years of experimentation and research by the makers.

TREND TOWARD FILM DEPARTMENTS NOTED

• Other outstanding trends in the field which contributed to assure its permanent place in the user's program were evidenced in the increasing number of film departments, the installation of handling and distribution equipment and in the growing number of fulltime visual department heads in both the commercial and educational fields. Film programs assume a more permanent place in the user's program under such arrangements; this trend has also been noticeable in the case of advertising agencies. Here the appointment of a single individual responsible for keeping up with the progress of the medium helps the agency serve its clients better; in most cases such individuals may not possess a great deal of actual experience but wisely observe current trends so as to keep fully informed.

• So the field for equipment widens through the ingenuity and inventive genius of its producers and manufacturers. In 1940 and 1941, the user of motion pictures or sound slidefilms will reap the rich harvest of these labors.— O. H. C.

INDUSTRY



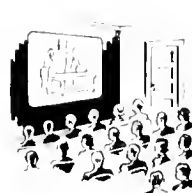
GOVERNMENT



THEATRES



CLUB GROUPS



FAIRS & EXHIBITS



SALES TRAINING



SOUND MOTION PICTURE PROJECTORS

★ Keeping pace with the technical progress of the motion picture industry, the manufacturers of sound projector equipment described in these pages have contributed further advances in operating efficiency and reproduction quality in their 1940-41 models. Prices remain at the economical level established last year but improvements in the quality of sound among 16mm. projector units has been matched by a similar improvement in screen brilliance and uniformity of image. Better light sources, stabilized sound, simplification of controls and threading safety devices are typical

of these new features. As the trend toward the use of Kodachrome and reduction prints from Cinecolor and Technicolor continues to gain favor the problem of sufficient screen brilliance has been met by use of the several new 16mm. arc lamp type projectors as well as the use of improved 750-watt and 1000-watt lamps. Modern design has also favored the use of this type of equipment because of its insistence on simplicity and sturdiness of construction without any sacrifice of precision quality in the light sound and film movement mechanisms.

AMPRO CORPORATION

• Throughout the field of business and education, the Ampro line of 16mm sound and silent projectors has earned a distinguished service rating.



politan school systems who have made rigorous comparative tests. Regardless of your requirements, there is an Ampro model to best meet your needs.

Today Ampro "precision" projectors are yielding continuous user satisfaction in all parts of the world . . . in thousands of schools, universities, libraries, museums, laboratories, in homes, churches, clubs, the U. S. Army, Navy and numerous government departments . . . in display windows, conventions and sales campaigns for leading industrial concerns.

As you read the complete details of each model you will see that Ampro Cine Products are a precision combination of every proved principle, and of certain tested innovations that are exclusive with Ampro.

Everywhere Ampro projectors are undergoing the most gruelling tests imaginable—trips to the Arctic Circle, thousands of hours of continuous projection at World's Fairs, endless grids of school motion picture circuits. Out of these tests, out of this widespread use, has come the reputation of Ampro for precision quality.

In addition to the sound and convertible models described on these pages and the several additional silent projectors available (see Silent Motion Picture Projectors) Ampro offers tested Continuous Motion Picture Projection models for special exhibit and convention use as well as a complete line of accessories. Projector stands, screens, microphones, torpedo and cabinet speakers, voltage regulators, generators, etc., are available from Ampro. There is an Ampro dealer in your city—or write the Ampro Corporation direct—2839 No. Western Ave., Chicago.

Ampro projectors are approved and used by vast industrial organizations who insist on the best—by large metro-

2839-51 NORTH WESTERN AVENUE - CHICAGO, ILLINOIS



• The Ampro Corporation provides three 16mm. sound projector models on which six different sound models are based to meet the varying needs of educational and business users. In addition, two "convertible" silent projectors are offered to which sound

may be conveniently added if needed at a later date. The Tri-Purpose Amplifier for Public Address, Booster or Dual Projection operation of projectors is another feature. Other silent projectors are shown elsewhere in this section.

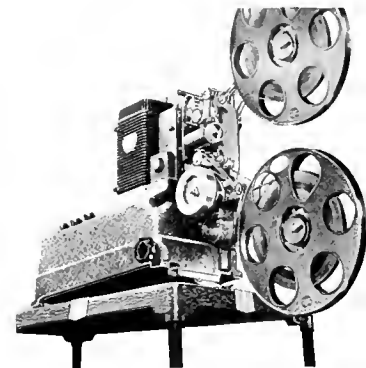
Amprosound Model "YSA"

(also Models "XA" and "YA")

Model "XA"—Capacity, 1600 ft. sound or silent film—60 cycle AC motor—sound speed only (300 Watt Converter, with governor, for DC). Quiet motor has no commutator, brushes or governor. Tone, projector volume, and microphone volume controls (permits mixing). Forced draft ventilation on amplifier—2 inch F 1.85 lens. Attached folding reel arms 1600 ft. capacity—1 case 8 inch speaker.

Model "YA"—Same as "XA" except AC-DC Motor—(50-60 cycle amplifier requires 110 Watt Converter on DC)—Silent and Sound Speeds—2 cases, 12 inch speaker. Suitable for medium sized audiences.

Model "YSA" (see cut) Same as "YA" except 2" F 1.6 Lens still picture and reverse. (Refer to Model "YC" for addl. features.)



Amprosound Model "UA"

(in removable case)

Capacity 1600 feet both sound and silent speeds—Rheostat Control—Reverse—Still Picture—AC-DC Motor 50-60 Cycle Amplifier (operates on DC with 150 Watt Converter—2 inch F 1.6 Super Lens (all sizes interchangeable)—750 Watt Lamp Pilot and Dial Lamps Up and Down Tilt—Automatic Rewind Framer—Lens Lock—Centralized Oil Well—Attached Folding Reel Arms, 1600 ft. reel capacity—Amplifier conforms with the new R.M.A. tube ratings, increasing safety factor. Forced draft ventilation—



(Cont'd on next page—see Model "UAB")

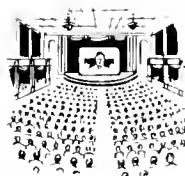
DEPARTMENT STORES



OUTDOOR SHOWINGS



CONVENTIONS



CHURCHES



INSTITUTIONS



SCHOOLS & COLLEGES



Amprosound Model UAB

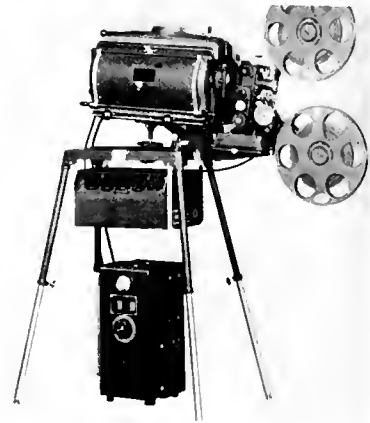
(Cont'd—same as Model "UA," with sound-proofed blimp case added) . . . on amplifier Double Action Tone Control—Projector Volume Control—Microphone Volume Control—(Permits Complete Mixing of Sound-from-film, microphone and phonograph) Master Volume Control (Permits reduction of extraneous noises in low position and gives reserve amplification in high positions)—6L6 Beam Power Tubes with three triode driver tubes (insures high output and low distortion without over loading.) All tubes accessible. 2 Cases, 12 inch Deluxe speaker. Suitable for audiences from 2,000 to 2,500.



Ampro Model "AA" Arc

(Ample light for largest groups)

For larger auditoriums, conventions, etc., with utmost illumination required for quality 16mm. projection, the Arc-type projector is available. Specifications: High Intensity Arc (30 Amp.)—Automatic carbon feed—Relay controlled rectifier complete operation on 50-60 cycles AC Arc and rectifier manufactured by Strong Electric Company for Ampro. Built like theatre equipment for utmost illumination especially with large screens. 3 inch F 2.0 lens (3/4 to 4 inch available)—Powerful tri-purpose amplifier—two speakers Rugged stand with hand wheel for tilting heat filter for protecting film—Projector and sound head similar to Model "UA".



Combination Uses of the Ampro Tri-Purpose Amplifier

The following uses are served by the PA-1 Tri-Purpose amplifier (1) With speakers and microphones, this unit is a complete Public Address System for auditorium use . . . (2) Also operates with one or two phonograph turntables with control for fading noiselessly from one record to another—and with provision for remote pick-ups and the handling of overflow audiences . . . (3) All Amprosound Projectors can be quickly connected to this Public Address System without alteration. Small low-priced projectors are given capacity and tone quality for largest audiences. Makes compact and portable unit. Amplifier Unit can also be used with one or two projectors as a combination Public Address System and Booster Unit with ample volume for up to 10,000 people.



Note: Model PA-2 provided for projectors with no other amplifier, such as Ampro Arc.

Dual Operation of YSA

(For uninterrupted film programs)

To provide an uninterrupted film program, this Ampro projector-amplifier hookup is recommended. Each projector complete in itself and can be used separately for small showings. Likewise the tri-purpose amplifier is complete and can be used with microphones and turntables. When two projectors are employed an automatic changeover relay is connected so that the fader knob on the amplifier automatically changes from one projector to the other.



Ampro "UC"—Convertible

(Silent other Models on Page 29)

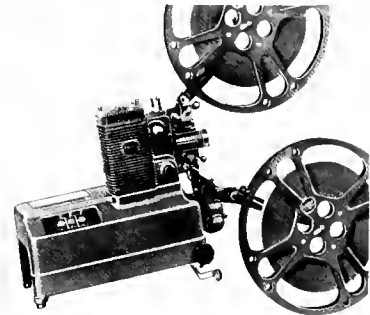
A silent projector provided with sound motor, additional features for conversion to sound model later, if desired. 2 inch F 1.6 super lens (other sizes available) 750 Watt standard lamp Pilot Light AC-DC 100 to 125 Volts—Reverse—Still Picture—Lamp Switch—Variable Speed (No flicker at 3/4 the normal speed) Up and Down Tilt—Automatic Rewind—Framer Lens Lock—Centralized Oil Well Attached Folding Reel Arms. "KDA" for 32 Volt Current, 300 Watt lamp available.



Ampro "YC"—Convertible

(Silent—1600 foot capacity)

Essentially Model "YSA" minus amplifier and sound features but provided with all castings for convenient conversion to sound. Rheostat speed control on "YC", 2 inch F 1.6 lens (3/4 to 4 inch lenses available)—750 Watt Lamp (1000 Watt Lamp approved by Underwriters)—Pilot Lamp—one hand tilt-automatic Rewind—Framer—Lens Lock—Centralized Oil Well Reverse—Still Picture—Attached Folding Reel Arms—1600 ft. film capacity. Operates AC-DC 100 to 125 volts. Will afford one hour of uninterrupted showing of silent film.



BASIC FEATURES INCLUDED IN THE AMPRO LINE OF 16MM. PROJECTORS

ADDITIONAL FEATURES OF AMPRO'S 16mm. EQUIPMENT

★ All models designed to conform with Underwriters' Laboratories specifications.

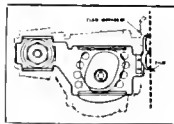
★ All sound models licensed under Western Electric and R.C.A. Patents.

★ Film protection, "Kick-back" motion of Ampro intermittent lifts the claws before withdrawing from sprocket holes eliminating film wear.

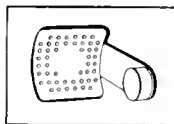
★ Speed control for silent and sound film speeds (not on Model XA).

★ Precision construction assures long life, smooth, quiet operation.

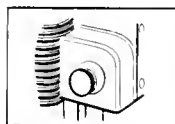
★ Microphone and Phonograph attachments on all Amprosound models Unconditional guarantee by Ampro against defective material and workmanship. Lenses, lamps and tubes are guaranteed by the manufacturer of these items.



TRIPLE CLAW MOVEMENT



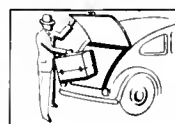
AUTOMATIC SAFETY SHUTTER



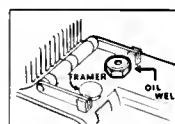
STILL PICTURE BUTTON



COLOR PROJECTION



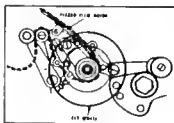
PORTABILITY



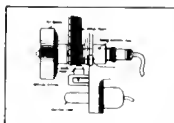
FRAMING BUTTON AND OIL WELL



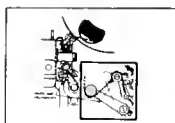
FAST REWIND



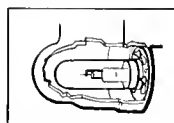
NATURAL SOUND REPRODUCTION



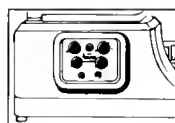
SOUND OPTICAL SYSTEM



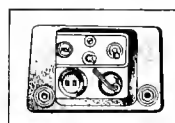
SOUND LOOP SYNCHRONIZER



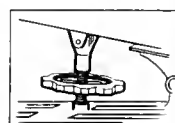
PREFOCUSED EXCITER LAMP



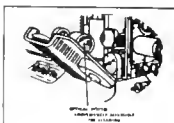
AMPLIFIER CONTROLS



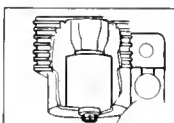
REAR PANEL CONTROL Model YSA



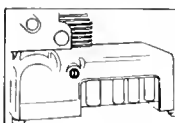
ARC TILTING DEVICE



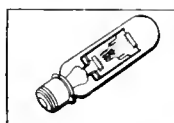
LIGHT OPTICAL SYSTEM



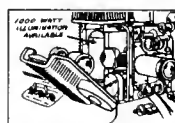
PROJECTION LAMP ADJUSTMENT



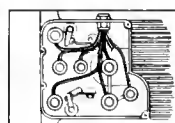
PROJECTION LAMP ADJUSTMENT



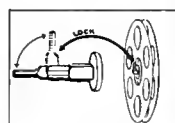
STANDARD LAMP



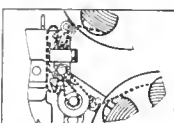
1000 WATT ILLUMINATION



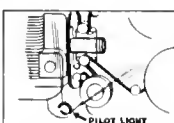
LUBRICATION Central oil distribution



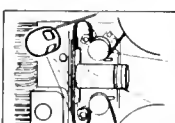
REEL LOCKING DEVICE



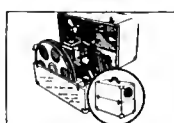
EASE OF THREADING



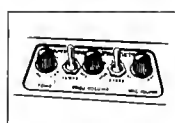
THREADING LIGHT Models XA, YA, YSA, YC.



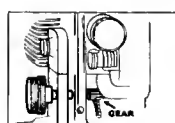
PILOT LIGHT



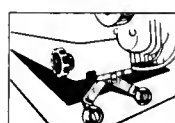
PERMANENTLY ATTACHED REEL ARMS



CENTRALIZED CONTROL PANEL



TILTING CONTROL KNOB



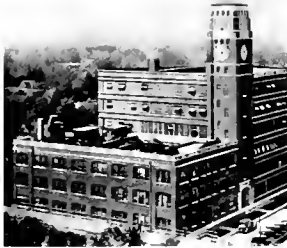
TILTING CONTROL KNOB

BELL & HOWELL COMPANY

• Since 1907, Bell and Howell has had the distinction of providing cine machinery to meet the most exacting requirements of the professional motion picture industry. The same qualities of unfailing service, of high standards of showmanship which are vital necessities in commercial and educational presentations as they are in the world of entertainment, have endowed the company's Filmosound projectors with an outstanding record of acceptance in government, industry and the schools.

Research Gets Results

Annual contributions which Bell & Howell has made to the field of 16mm projection have originated in its extensive research and engineering laboratories. Here constant striving to attain theatre-quality of sound and image reproduction has brought forward the Filmo projector movement with its efficient 9-to-1 shuttle and double tooth mechanism; side tension aperture control, and has recently made possible further advancement in sound quality by the



The Bell & Howell Factory in Chicago

introduction of the new oscillatory stabilizer. Safe lock sprocket guards and the self-compensating constant tension take-up with new self-monitored rewind features (eliminating belt changing) are other noteworthy Bell & Howell contributions.

Simplicity of Maintenance

Throughout the Filmosound models, a universal simplicity of replacement and maintenance is noted. Ease of lubrication, cleaning, adjustment and of re-

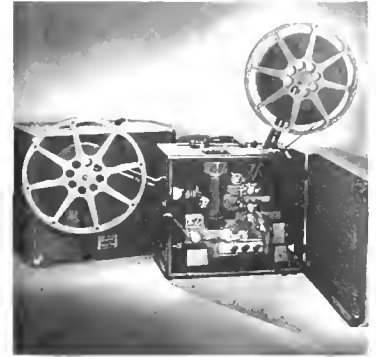
placement helps assure good showmanship through dependable operation. Further dependability is assured through sprocket guards which prevent incorrect threading and the constant tension take-up which provides constantly correct tension for all reel sizes, all film loads.

All Filmosound projectors (except 32-volt models) operate on either AC or DC, amplifiers operate on AC only. Bell & Howell Filmo cameras and accessories for 8mm, 16mm and professional 35mm picture taking and editing uphold these standards of quality.

New York Hollywood London (B & H Co., Ltd.)
1801-15 LARCHMONT AVENUE CHICAGO, ILLINOIS

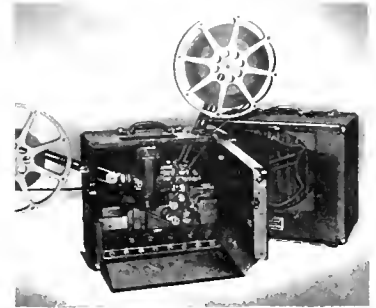
Filmosound "Utility"

Greater utility, larger audience capacity are principal added features of two-case sound projection "Utility" model. Maximum sound output greater; projector optical system provides for illumination for larger screens. Clutch with new remote control provides for showing single film frames as "still" pictures. Reverse switch permits running film backward. Added features: 12" electro-dynamic speaker, Magnilite Condenser, 2" F1.6 lens. Standard features (same as "Academy" models) 750-watt illumination, sound and silent speeds plus all other sound and projection features. Finish: Gray damaskene. "Utility" and "Academy" cases in gray figured fabricoid; "Commercial" case in black figured fabricoid. Weight (complete): 79 pounds.



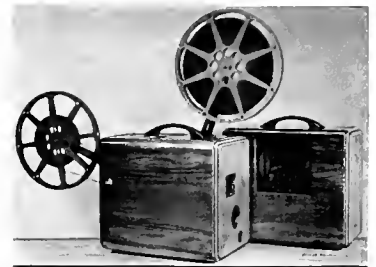
Filmosound "Master"

Added fidelity of sound and picture image is made possible in the new Filmosound "Master" which features full-range, high-fidelity sound reproduction with four-stage amplifier, specially designed exciter lamp and photo-cell unit for precise synchronization; mechanical filter prevents carry-over of intermittent film movement to sound drum, preventing "flutter"; all controls centralized on sloping illuminated panel. All "deluxe" features: still picture clutch, reverse, F1.6 2" lens, 12" speaker, Magnilite Condenser, 2000-ft. capacity. Sound and silent speeds, safe-lock sprocket guards, self-compensating take-up, microphone circuit permits double microphone and turntable operation.



Filmosound "DeLuxe"

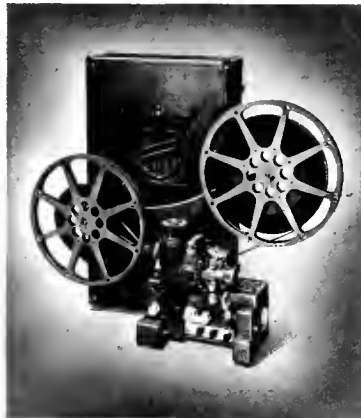
Handsome walnut cases styled for executive office or preview room use or the finest home plus the sound and projection features of the Filmosound "Academy" models is now available in the new "DeLuxe." Sound and silent speeds, 750-watt illumination, 2" F2 lens, 8" speaker. Other standard Filmosound features: sprocket guards, self-compensating constant tension take-up, motor driven self-monitored rewind, etc.



"Commercial," "Academy," "Utility," and "DeLuxe" Models identical except for addition of separate case, of sound and silent speed operation, clutch, reverse, improved optical and sound capacity as noted.

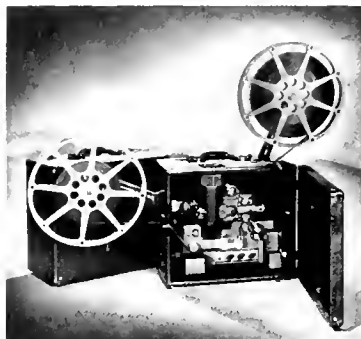
Filmosound "Commercial"

A compact single-case sound projector especially designed for commercial showings. Sound speed only; simplified economical unit for sales and advertising use. Standard features: 2000 ft. 16mm. capacity; 750-watt illumination; 2" F2 interchangeable lens; tilt mechanism; pilot light. Sound: Amplifier frequency range, 50 to 7000 cycles. Noiseless, hum-free exciter lamp. Radio interference eliminator built in. Full range tone control. Complete input circuit provides for microphone with tone and volume control. Also accommodates turntable. Rotating sound drum with shrinkage-compensating floating idler, balanced flywheel. Electro-dynamic 8" speaker. Other features: Safe-lock sprocket guards; self-compensating constant tension take-up, metered lubrication, helical gear drive, former, automatic safety shutter and forced-air cooling system. Weight (complete): 61 pounds.



Filmosound "Academy"

Simplified two-case sound projector; speaker in one case, projector with built-in amplifier in second case which serves as mechanism silencing "blimp" when unit is in operation. Operates at both sound and silent speeds but remains most economical two-case Filmosound available. Projection and sound features: identical with "Commercial" model, featuring 750-watt illumination, 2000-foot 16mm. film capacity, 2" F2 lens with standard two-speed focusing; focus lock, 8" electro-dynamic speaker. All models feature high-speed motor-powered, self-monitored rewind and safe-lock sprocket guards, self-compensating constant tension take-up. Weight (complete): 72 pounds.



NEW EXCLUSIVE BELL & HOWELL PROJECTOR FEATURES

• Last causes of film damage are banished by these two new Bell & Howell developments: (1) New safe-lock sprockets and guards. (2) New self-compensating constant tension take-up. Features of new safe-lock sprocket guard:

- Prevents incorrect film threading.
- When correctly threaded, prevents film from coming off.
- Makes threading easier; pushes film onto sprockets; holds it on.
- Hardened steel sprocket teeth reduce maintenance cost.
- Constant tension provides uniform snugness.
- Uniform pull for light or heavy reel.
- Lever provides rewind gearing for fast electric rewind. No belt changing.
- Rewinding in one-half time.



NEW OSCILLATORY STABILIZER
New sound attachment further eliminates intermittent "flutter" to achieve theatre quality sound reproduction.

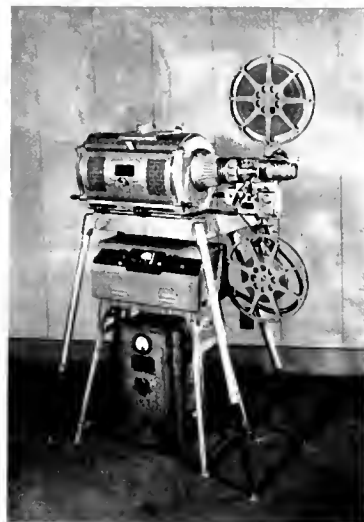
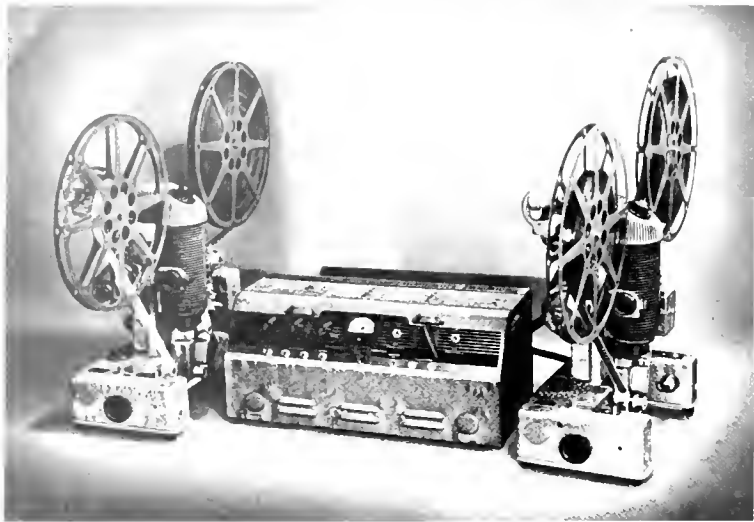
IMPROVED FILMOSOUND "MASTER" WITH DIVIDED DOOR

• A two-section door which minimizes projector sound as well as increasing the accessibility of the control panel is one of the features of the latest "Master" Filmosounds. The lower section drops down revealing only the control panel (see illustration above) while the upper door remains closed and, with a baffle, withholds projector sound.

Film is put approximately in place on new Safe-lock Sprocket. Guard is flipped. Film drops, engages with sprocket teeth. Guard is released. Film now cannot jump off sprocket teeth.



Self-compensating constant tension take-up showing gear and belt arrangement which are now exclusive Bell & Howell features for 1940-41.



Filmosound "Auditorium"

For semi-permanent installation in large auditorium or business theatre or for uninterrupted convention showings, etc., the Filmosound "Auditorium" model offers 1200-watt projection, a 50-watt amplifier, instantaneous single-control change-over plus all high-fidelity, full range sound advantages of "Master" Models. Projection features: 2000-foot reel capacity, sound or silent speed; film take-up by separate motor which also provides power for rapid film rewinding. Film may be rewound on one projector while other showing pictures. 2" F1.6 interchangeable lens. Film cooling and humidifying unit; convenient two-way tilt, light control and voltmeter. Sound reproduction features: (sound head similar to "Master") Amplifier delivers 50 watts with two

speakers, 30 watts with one speaker; selective switch limits output. Eleven tube amplifier; sloping control panel provides for projector operation and instantaneous change-over of sound and picture. Line voltage, film sound volume, microphone volume and tone also controlled from central panel. One projector installation housed in three cases to facilitate transportation. Amplifier case, projector (and sound head) case, and speaker case are three separate units. Other features: radio interference eliminator, pilot light, snubber to cushion film against take-up tension. Amplifier has four separate input jacks (two for crystal microphones, two for crystal phonograph pickups). Microphone and turntable sound may be employed at same time. Carrying cases accommodate 2000-foot reels, cables and connecting cords.

Filmosound 16mm. "Arc"

(Maximum illumination for 16mm. film)

Most powerful of all Filmo 16mm. projectors, the Filmoarc provides sufficient brilliance for largest auditorium. Entire unit designed throughout as an arc machine. Motor has been placed in front of film mechanism and entirely new ventilating system developed for film protection. High-intensity electric arc formed by two carbons automatically positioned by electrical control system to maintain uniform gap. Current for arc lamp provided by full-wave rectifier which converts AC current to 28-volt DC on which arc operates. (Direct current and 25-cycle AC

The Filmoarc is also available on the new, convenient mobile roll-away stand shown above without additional cost.

models available on special order). Other features: Sound and silent speed film operation; two high-fidelity, heavy duty speakers included as standard equipment. Bell & Howell amplifier features well-known inclined control panel containing all operating controls for projector mechanism and sound regulation. Film rewinding is done by separate electric motor and without operating projector mechanism, projector motor or arc lamp. Sold complete with cords, amplifier, two speakers, arc lamp, rectifier, special projector unit, adjustable platform stand.

CLASSROOM LABORATORIES, INC.

• This widely-known educational supplier has for several years offered the Soundmaster 16mm. sound projector as a distinctive and dependable equipment for either school or business use. Its individual features of separate projector and amplifier mechanisms and the separate motors featured for ventilating and film advancing operation are its principal distinguishing elements. Sturdy construction of aluminum alloy castings and attractive appearance are

further characteristics.

According to the manufacturer, the ventilating mechanism makes possible additional still picture operating time and reduces hazard of film damage from overheating. Exceptional rapidity of the intermittent movement is also noted as providing maximum illumination from either 750, 1000 or 1200 lamps which the equipment will accommodate. Sound or silent speeds with a governor controlled film advancing motor.

Individual Features of the Soundmaster

- Independent Motors for Both Ventilating and Advancing Mechanism with separate rheostat controls for both
- Reverses and Automatically Rewinds Film Without Changing Belts or Reels.
- Saves Film With Floating Tension Gate, Recessed Guides.
- Two Balanced Flutter Eliminating Stabilizers on Sound Head
- Separate Public Address System
- Airplane Type Luggage Carrying Case.
- Shows a Still Picture Indefinitely.
- Automatic Loop Setter
- Film travels from reel to reel with no crossovers or turns
- All controls conveniently located at the right hand side of machine.
- Special switch makes it impossible to turn on lamp unless fan motor is running, thus saving film.

100 EAST OHIO STREET • CHICAGO, ILLINOIS

16mm. Soundmaster

(The new twin-motor projector)

This sound projector features two-motor operation—one for the fan ventilating unit, the other for the film advancing mechanism (a governor controlled motor which maintains constant speed for either silent or sound operation). Projection features: 1600-ft. reel capacity, 2" F.1.65 lens (interchangeable). Rapid intermittent movement providing maximum light from 750-, 1000- or 1200-watt lamp. Film threading direct without crossovers or turns. Special lamp switch protects film from blistering. Sound or silent speeds, "still" clutch. All controls conveniently located at right hand side of projector for accessibility. Aluminum alloy castings used.



Speaker and Amplifier—II

(15-watt Amplifier is Separate Unit)

15-watt balanced amplifier is a separate unit; absorbs no vibration from speaker. Connection jack for microphone and turntable. 12" speaker. When not in use amplifier fits into speaker case, making convenient two-case units, each weighing 35 pounds. Streamline bullet style microphone shown is optional equipment; record player also optional extra



Sound Master Record Player: In matched airplane type luggage case (standard for speaker and projector case shown above)

and constructed with high-fidelity magnetic pickup. Adjustable speed motor, separate volume and tone control. Can be used with Soundmaster Amplifier shown above.

THE DeVRY CORPORATION

For more than a quarter century DeVry has manufactured precision motion picture equipment. DeVry 35mm cameras are being used in Hollywood studios and by cameramen "on location" throughout the world, just as DeVry 35mm theatrical projectors are used in 68 countries. In the educational and industrial field, DeVry 16mm equipment fills a wide variety of demands for camera, recording and sound projection units. Each year since the earliest DeVry "suitcase" portable projector model was brought out, the Company's engineers have made steady progress in bringing the quality of its theatrical equipment into the field of portable 16mm projection. Now widely used abroad and at home, the DeVry "Interpreter" and "DeLuxe" models are an important part of this line. A 16mm arc lamp sound pro-



jector was also added to the DeVry line and is especially recommended for showing "rare size film" in the auditorium or where color projection of especial brilliance is desired.

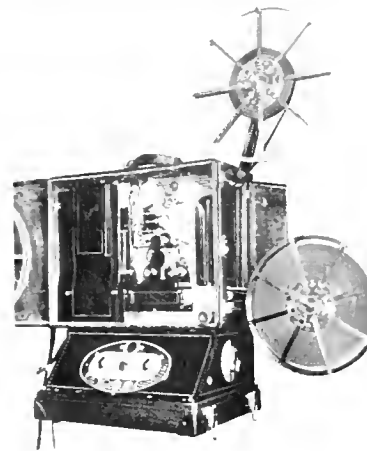
DeVry 16mm cameras and recorders, the professional DeVry 35mm camera and the 35mm sound recording unit as well as a complete line of projector stands, film editing equipment, reels and rewinders are available to the film user. The DeVry "Brilliant" 35mm lens for theatrical quality projection is also especially recommended for high-quality screen presentations. In addition, the Company builds sound and public address installations for field and auditorium use, having recently completed a fleet of trucks for use by one of the major political parties in the 1940 presidential campaign.

1111 ARMITAGE AVENUE CHICAGO, ILLINOIS

DeVry Model "DeLuxe"

Showing to large audiences

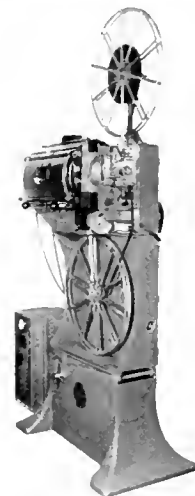
Capacity, 1600 feet, sound or silent film. The two-case "sprocket intermittent" deluxe 16mm, portable model of the DeVry line. Utilizes a "rotary movement" for carrying film track, an exclusive DeVry feature. Illuminated control dials on amplifier, governor controlled constant speed motor, 750 watt illumination, forced type ventilation. Projection movement features roller idlers, continuous operation in oil, removable aperture plates with easy accessibility to all working parts and threading. Shock-proof cushioned mechanism . . . simplified one shot oiling system. Reel arms fold into case, hook in door for extra reel. Total weight 99 pounds about equally divided: projector weight, 46 pounds; amplifier and speaker, 53 pounds. Regular amplifier, 20 watt output; facilities for public address microphone and phonograph attachment.



DeVry 16mm. "Arc"

For permanent theatre installation

The 16mm, arc-type sound projector is especially designed for auditoriums and business theatre use where length of the projection "throw", large audiences and auditoriums demand added theatre brilliance. Principal features include heavy duty "sprocket intermittent" movement, 4,000 feet film capacity . . . high intensity carbon arc capable of providing a 24 ft. image with a throw of 125 feet or more. Separate ventilating system and insulated discs between carbon and aperture eliminating heat resistance glass thereby increasing the intensity of the light on the screen. This gives DeVry 16mm. Arc projector sufficient light for standard theatre projection.



DeVry 16mm. Model "Q"

(Convenient single-case projector)

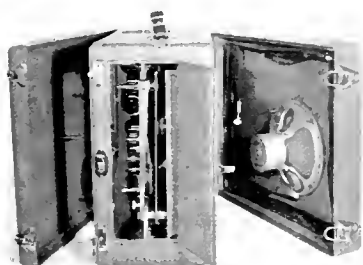
For field showing by salesmen or by projectionists before groups, etc., the Model "Q" "single-case" projector with amplifier, dynamic speaker and projection equipment in one case, all weighing approximately 48 pounds is recommended. 1600 feet sound film capacity; folding reel arms for portability. The speaker is detachable. Mechanical equipment features synchromatic threading . . . automatic film adjustment . . . filmglide operation . . . removable aperture plates and shockproof cushioned mechanism. Dual sound stabilizers and provisions for additional microphone and phonograph attachments are also available.



Model "Q" (Front)

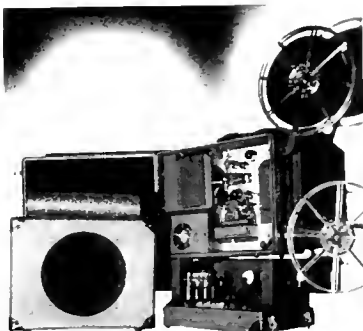
(Showing compactness of case)

Compactness of the single case equipment is illustrated by the front view picture at left. "Model 'Q'" offers ample volume for 500 people or less, simplicity of operation . . . economy, lightness and compactness." Additional amplifier and speaker supplied for larger auditoriums at nominal cost. Model "Q" projects both silent and sound films. Convenience of the single-case arrangement especially appeals to traveling representatives and agents supplied with film presentation material.



DeVry 16mm. "Interpreter"

Capacity: 1600 feet sound or silent film. Folding non-detachable reel arms. Speaker and amplifier in separate sound-proofed blimp case. Gray crinkle finish. Weight: Projector and case, 44 pounds; amplifier, 36 pounds. 12 inch permanent magnet type speaker. Standard features: automatic (synchromatic) threading of picture and sound; automatic film adjustment; filmglide operation; removable aperture plates and shock-proof-cushioned mechanism. 750 watt projection lamp (interchangeable). 2 inch focal length F 1.65 lens (interchangeable). Governor controlled constant speed motor, speed control knob, centralized oiling, pilot light. Centralized illuminated control panel; built-in silent-sound switch, tilting device.



DeVry 35 mm. Motion Picture Equipment

Whether your theatre is a deluxe movie house, a school auditorium, business conference room or an outdoor park after dusk, there is a DeVry 35mm. theatre projector to meet the problem. In the field where 35mm. projection is desired, the DeVry "ESF" portable sound projector is widely employed; for semi-permanent use by traveling convention shows, the DeVry "Semi-Portable" is preferred and in permanent installations of all types, the DeVry "Super" theatre projector sets the standard. All of

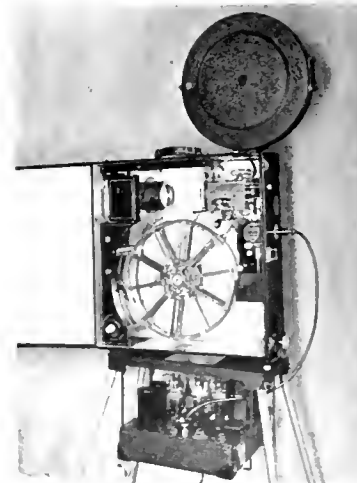
these models feature a Geneva Movement that is outstanding in quality. DeVry "Standard" and "Super" models also feature the silent chain drive and the DeVry Brillante Lens. The "ESF" Model offers Automatic Tension; Double, self-locking idlers; steel head, rubber insulated; perfectly aligned optical system; forced ventilation; automatic take-up. The new models accommodate 2,000 ft. reels. Auditorium speakers, directional and true exponential horns and high frequency speakers are also available.

DeVry 35mm. "Portable"

(For field use of 35mm. films)

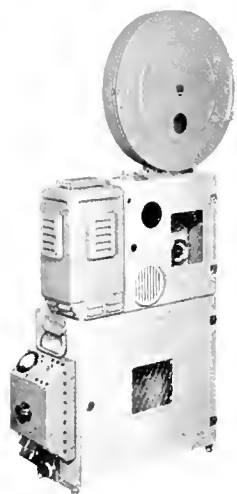
In the field, for outdoor or auditorium showing by commercial representatives in schools and other places where portable projection is required for business and educational projection of 35mm. (theatre-size) films, the improved DeVry Model ESF with a 2,000 foot capacity magazine is widely used. Features Geneva movement for film track . . . automatic tension . . . double, self-locking idlers . . . steel head, rubber insulated . . . perfectly aligned optical system . . . forced ventilation . . . automatic takeup. Projection lens, 5" (interchangeable with other focal length lenses). Soundhead with exciter lamp, photo-cell, factory-matched to a 20 watt output amplifier; furnished complete with tubes, speaker, cord, pilot lamp and plugs. Built in two sturdy cases with weight distributed for easier carriage. 1,000 foot capacity magazine optional.

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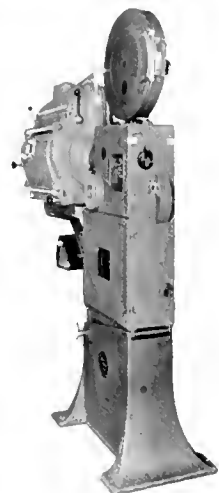
DeVry 35mm. "Semi-Portable"

In convention halls, for the increasingly popular business theatre in offices or factory, semi-portable 35mm. projection is desirable. The DeVry semi-portable theatre projector with 2,000 foot magazine capacity features the regular DeVry theatre projector mechanism (with 1000-watt lamp illumination) but is obtainable without the solid base or legs so that it can be moved easily and can be set on any firm table or stand. The DeVry theatre projection features: silent chain drive, rear fin barrel shutter (no meshed gears), extra webbing to protect the Geneva movement and the DeVry "Brillante" lens, are included in the Semi-Portable model system. Heavy duty construction on all mechanical parts such as tilting devices, case, handles, movement supporters, etc. New lamphouse equipped with independent motor and ion. 1000-watt illumination, biplane bi-post prefocus lamp. (This replaces arc lamp units in business and educational theatre setups of moderate size.) Any size DeVry amplifier and speaker used without mechanical wiring change.



DeVry 35mm. "Super"

For the permanent business or school theatre projection room the latest development from the design and engineering departments of the DeVry Chicago factory is embodied in the Super DeVry 35mm. theatre projector. Its streamlined case contains the perfected projection movement, finest "Brillante" lens equipment, and the "Super" arc equipment especially suitable for the largest auditoriums and the presentation of brilliant images with highest quality sound reproduction on the theatre-size screen. Principal additions to previous DeVry models concern arc equipment. Complete details, installation suggestions, etc., furnished to interested users upon request by factory representative. The exclusive DeVry silent chain drive feature is standard on the "Super" and semi-portable DeVry theatre models.



SOME OF THE FEATURES OF THE DEVRY SOUND MOTION PICTURE PROJECTION EQUIPMENT

16mm. Motion Picture Projectors

Pre-Focus Dual Exciter Lamps.
Exclusive DeVry dual stabilizers.
Automatic Loop Setter.
Wearing surfaces of ground and hardened steel.
Separate public address system amplifier available for other uses.

Easy threading; minimum of film wear during operation.
Centralized Oiling One shot system.
Amplifier and sound head perfectly matched.
High-fidelity sound reproduction; brilliant screen illumination.
Sturdy, simple construction of finest basic materials.

35mm. Motion Picture Projectors

Heavier Silent Chain Drive.
Pre-Focus Dual Exciter Lamps.
Heavy Duty Type Aperture.
Visible Oiling in Intermittent System.
Planned and matched sound and projection design.

Automatic Anti-Side Sway Guides.
Removable Pressure Plate.
Trigger Type Film Gate Release.
Reversible Film Rails and Sprockets—Doubling their life.
New Framing Picture Device.
Precision Sound Lens.

EASTMAN KODAK COMPANY

• For the executive conference room or the business theatre or wherever a quality 16mm sound projector is demanded, the sound Kodascope Special fulfills the highest requirements of both sound and visual reproduction. A pioneer in the making of film, Kodak

is among the leaders in the making of cameras and projectors in which that film is used. The care lavished on Sound Kodascope Special is a logical complement of the care exercised in the making of a thousand other directly or indirectly related products.

HIGHLIGHTS OF EASTMAN PROJECTOR DESIGN

• **The Speaker:** Six metal tubes supplement two in the projector itself . . . output assures ample volume for homes, clubs, conference rooms, schools and churches . . . back of speaker case hinged to swing up and form base with clamps for screen . . . space provided within speaker case for 1,600-foot reel, 40-foot sound cord stored to prevent kinking, power cord, extra exciter lamp and incidental accessories.

• **Automatic Loop Former:** The Special's automatic loop formers establish the distance from film gate to sound drum with unvarying precision . . . also simplifies threading . . . lead film through designated path (it's impossible to thread film improperly), actuate the control lever, and both upper and lower loops are formed . . . should loops be lost because of damaged perforations, operation of control lever promptly reforms.

• **Controls:** All operating controls conveniently, logically located within easy access on the right and front of the projector.

• **Choice of Lenses:** Sound Kodascope Special regularly equipped with fast 2-inch, f1.6 projection lens . . . fills a 40-inch screen at 18 feet, a 52-inch screen at 23 feet, a 7-foot screen at 36 feet . . . for long throws, a 4-inch, f1.6 lens is available . . . these lenses are

easily interchangeable . . . focus is by positive-action knob . . . a lock holds the lens in critical focus position.

• **Sound Optics:** The vitally important constant speed at which film passes scanning beam is safeguarded by a viscous drive for the sound drum . . . precise optical system carries light from exciter lamp to film sound track . . . focus variable for either reversal or duplicate films . . . modulated beam flows to photoelectric cell through optical conductor . . . pre-amplifier, with two tubes, in projector . . . readiness of amplification system indicated by ruby signal window in casing of exciter lamp.

• **Efficient Illumination:** Standard 400-, 500-, and 750-watt biplane filament, pre-focus base lamps may be used . . . reflector, condenser and projection lenses designed to obtain highest efficiency from any of these lamps . . . oversize fan, mounted on motor shaft, affords effective cooling.

• **Unique Compactness:** The take-up reel is offset to revolve parallel to the front of projector . . . on rewinding (controlled by separate motor) upper reel is rotated into line with lower . . . with case closed, Kodascope Special stands less than sixteen inches high; measures eleven inches front to back and eight inches wide.

Sound Kodascope Special

Capacity, 1600 feet sound or silent film. 750-watt biplane filament projection lamp (pre-focus base lamps may be used). Reflector, condenser and projection lenses designed to obtain highest efficiency. Ventilator fan mounted directly on motor shaft. Supplied with 2-inch f1.6 lens (for long throws, 4-inch, f1.6 lens available). Controls include: control lever which also actuates automatic loop formers, trial switch, focusing knob, tone control, speed shift button, sound optics shifting knob, volume control, framing screw, elevating knob, microphone (or phonograph pickup), jack and rewind lever. Rewind controlled by separate motor. Sound optics include variable focus for reversal or duplicate films, modulated beam flows to photoelectric cell through optical conductor, pre-amplifier with two tubes in projector, ruby signal window.



Sound Kodascope—Case

With case closed, Kodascope Special measures sixteen inches high; eleven inches front to back and eight inches wide. Compactness aided by offsetting take-up reel which revolves parallel to front of projector. On rewinding controlled by separate motor, upper reel rotated into line with lower. Projector operates on 100-125 volt, 60-cycle A.C. current; D.C. operation with converter. Entire mechanism enclosed in cast aluminum case, rubbed lacquer finish, chromium bands. Case may be entirely removed for inspection of the mechanism. Supplied complete with suitcase type carrying case, incidental accessories and 1600-foot reel.



RCA MANUFACTURING COMPANY, INC.

• This year RCA presents its new 16 mm. Sound Motion Picture Projector designed to provide educational, commercial and other non-theatrical organizations with projection and sound reproduction comparable to that of motion picture theatres equipped with RCA Photophone Sound.

In the design and construction of this new RCA 16 mm. Projector, RCA engineers have applied every effort to create an instrument which will meet and overcome the most severe trials to which it may be subjected in actual use. Even in inexperienced hands and

GENERAL OFFICES AND FACTORY . . . CAMDEN, NEW JERSEY

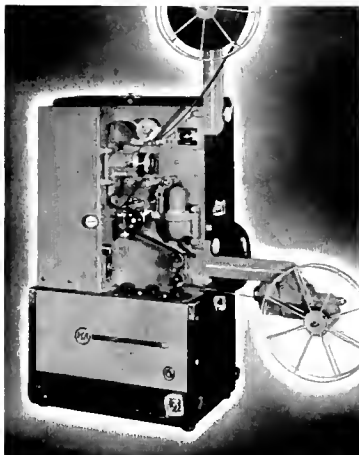


under unfavorable operating conditions, this new RCA instrument will deliver projection of professional standard with sound reproduction that does full justice to the educational film to the dramatized sales story, to an explanation of manufacturing operations, or a presentation of advertising and sales promotion plans.

This new product of RCA is the simplest of all sound projectors . . . designed and built to bring the RCA standard professional quality of projection and sound reproduction to the educational and commercial fields.

RCA 16mm. Sound Projector

1600-foot reel capacity. Both sound and silent speeds. **Sound Features:** RCA stabilized sound full 10 watts rated push pull amplification, variable tone control. **Projection:** f.1.65 objective lens; simplified threading follows cast-in line. 16-tooth sprockets; adjustable lower loop. New type double-claw intermittent movement provides theatrical framing. **Ventilation:** Specially designed blower scroll cools lamp, amplifier and aperture gate. **Take-Up and Rewind:** Separate motor eliminates exterior belts, assures equal tension on varying-reel sizes. Exclusive film take-up equalizer. Other features: Rigidly mounted optical units. One point lubrication. Convenient input jack. Easy cleaning.



Projector Speaker Unit

The RCA projector and speaker are contained in two cases, designed for easy carrying. An RCA electro-dynamic speaker is provided and supplies balanced reproduction of high quality.

Extreme Portability—with projector case designed for easy carrying projector case weighs 39 pounds, speaker case 18 pounds, fully equipped.



SUMMARY OF PRINCIPAL FEATURES OF RCA 16MM. SOUND PROJECTOR

1. **Brilliant Projection**—using specially designed optical system and large objective lens (f.1.65) providing 10% to 20% greater screen illumination with 750-watt lamp.
2. **RCA Photophone Sound** with a maximum of 10 watts push-pull amplification—sufficient volume for classroom or average auditorium.
3. **Simplified Threading**—as easy to thread as a silent projector and made more simple by casting the threading line on the projector block.
4. **Theatrical Framing**—new type double-claw intermittent eliminates up and down movement of picture area on screen. Keeps film in center of most efficient light. No change of projector position while framing.
5. **Efficient Cooling**—specially designed blower scroll, cools lamp, amplifier and aperture gate. Lamp house barely warm while in operation. Life of lamp increased. Lamp may be removed quickly and easily.
6. **Motor Take-up and Rewind**—separate motor eliminates spring belts and assures equal tension on 400, 800, 1200 and 1600 foot reels. Simple and rapid rewind of all sizes of reels.
7. **Shock Proof Stabilizer**—between take-up reel and lower sprocket, greatly reduces magnitude of jerks, uneven pull, etc.
8. **Sound Optical Units**—mounted on single casting for rigidity with swinging bracket for easy cleaning of optical units and quick change of exciter lamp.
9. **Stabilized Sound**—using sound drum stabilized by large solid flywheel, with complete assembly running in shielded ball bearings.
10. **Electro-Dynamic Speaker** providing best balanced reproduction of speech and music.
11. **Easy Cleaning**—of aperture gate, condenser lens and adjustable reflector, to pro-

vide most efficient operation at all times.

12. **Two-Speed Operation**—at 24 frames for sound and 16 frames for silent films, with governor controlled motor and toggle switch for changeover.
13. **Ease of Operation**—controls centrally located.
14. **One Point Lubrication**—on high speed parts. Permanently lubricated journals throughout.

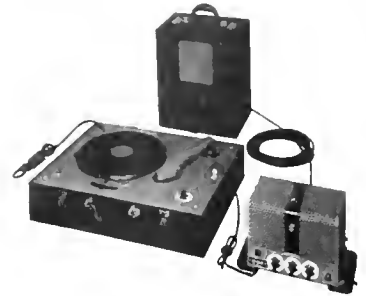
15. **Input Jack** for using high impedance microphone or Victrola Attachment with magnetic or crystal pick-up. Speech input may be used with either sound or silent films.

16. **Standardized Lamps**—pre-focused base projection and exciter lamps available anywhere at standard prices.

17. **Variable Tone Control** providing the best reproduction of both speech and music.

RCA 16" Portable Turntable

A complete turntable-amplifier-public address equipment. Sturdy 16" turntable for standard or transcription records. Two speeds (78 and 33-1/3 r.p.m.) or variable speed. High gain, 6-watt amplifier especially matched for the finest recorded reproduction or for microphone and voice use. True tracking crystal pick-up and tone arm. revolutionary new RCA Accordion Cone loudspeaker with generous length of cable permits placement of speaker for best room coverage. Entire equipment housed in two portable leatherette covered carrying cases.



RCA Portable Recorder

Where it is desirable to move equipment from place to place, RCA offers Portable Recorder Model MI-12701. This model is entirely self-contained. The turntable rotates at a speed of 78 r.p.m., and will accommodate discs of any diameter from six inches to twelve. Discs are cut from rim to center and thus are suitable for reproduction not only on the recorder, but also on any RCA Victrola. Features include an RCA Aerodynamic Microphone complete with table stand, high quality amplifier; speaker; tone arm and reproducing pick-up. A jack permits use of any high impedance headphones for monitoring while recording; visual indicator facilitates accurate adjustment.



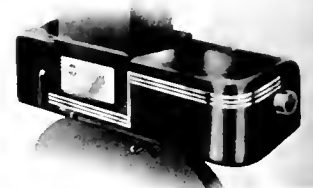
RCA PHOTOPHONE THEATRE SOUND SYSTEM

Recognizing the extraordinary conditions to which theatre sound apparatus is subjected, RCA Photophone has drawn on its vast fund of sound knowledge, including its many years of manufacturing and field experience and its vast research facilities, to develop

theatre sound equipment which meets the most exacting requirements of all theatres. Today exhibitors—whether business or theatrical everywhere have come to realize the inherently superior quality of RCA Photophone Theatre Sound Equipment.

Rotary Stabilizer Soundhead

In this Rotary Stabilizer soundhead, RCA contributes the RCA "Shock-Proof" drive. In all other soundheads, the picture projector is driven from the shaft on which is mounted the soundhead sprocket that pulls the film past the scanning beam. In the exclusive RCA "Shock-Proof" drive, the projector is geared to hold-back sprocket shaft.



FUNDAMENTAL FEATURES OF THE RCA PHOTOPHONE SOUND SYSTEM

1. Famous "Rotary Stabilizer" which assures absolutely constant film speed. No "wows," or "rasps."
2. Cushion-mounted stabilizer and optical parts to eliminate "microphonic" vibration noises.
3. "Shock proof" drive excludes mechanical disturbances from film scanning drive.
4. Reversible twin exciter lamp holder.
5. Pre-focused exciter lamps.
6. Simple high speed projector mounting system with micrometric gear mesh adjustment.
7. High quality ball-bearings throughout make for long life and minimum repair costs.
8. Interchangeable drive motor equipped with heavy flywheel for extra smooth starting characteristic. Saves wear and tear on projector mechanism.
9. Gear drive throughout; no chains or belts.
10. Sealed oil-proof optical system with new positive focus adjustment.
11. Positive oil collection and drainage system.
12. Scientific placement of film driving elements and white-painted interior to facilitate threading.
13. Hermetically sealed Rotary Stabilizer oil case.
14. Positive action pad rollers and large film strippers.
15. Hold-back sprocket to prevent take-up jerks from reaching film in scanning position.
16. No stationary surfaces to damage film.
17. Quickly adaptable to installation of parts for "push-pull" operation.
18. Integral gear box assembly.
19. Totally enclosed case.
20. Modernly styled.

Other Sound and Silent Projectors: (16 and 35mm) Holmes Projector Co., Chicago, Illinois, Universal Projectors, Philadelphia and New York City. (See next issue supplement pages for further details on these and other projector models not submitted for review or received too late for publication.)

VICTOR ANIMATOGRAPH CORPORATION

• In the Series 40 Animatophone, Victor presents its new Add+A+Unit features which makes this well known projector available for a multiplicity of uses heretofore requiring several different types and sizes of projectors. With the Add+A+Unit features, the Animatophone is economically adaptable to public address, service, phono-record reproduction, radio amplification, and sound recording. Presented by its namesake, the noted designer executive, Mr. Alexander F. Victor, this 1940-41 projector innovation carries on a tradition that began with the earliest 16mm



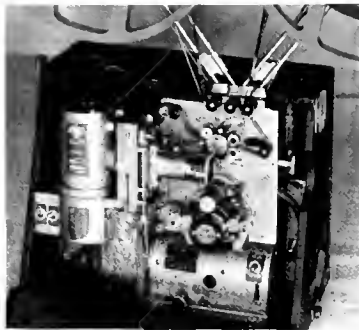
cameras and projectors. While the basic sound projector is being used in one location, for example, an auxiliary Add+A+Amplifier may be used with a "mike" or turntable (or both) as an independent Public Address system in an auditorium, etc.

Included in the Victor line is a dual projector outfit Unit "O" Amplifier and Change-Over Switch for continuous multiple reel showings for use with any two Model 40A or 40B Animatophones. Projector stands, speakers, microphones, converters and other accessories are listed in the complete Victor price list.

GENERAL OFFICES AND FACTORY - DAVENPORT, IOWA

Series 40 Animatophone

1600 ft. reel capacity. Operating Speeds: Governed, 16-frame silent and 24-frame sound. Still picture safety shutter and shutter control knob. Optical System: Victor High Efficiency Conza Condensing Lens System; indestructible metal reflector. Projection Lens: 2" high-speed F16, standard equipment. Interchangeable. Lamps: Standard pre-focused base . . . obtainable anywhere. Standard equipment: 750 watt. Interchangeable. Switch provides for operating motor with lamp off. Cooling System: Victor "Spira-Draft" ventilation. Motor: (Reversible) Universal AC-DC, VICTOR-G. E., with switch-operated, 2-speed governor



(+) 8-inch Integral Speaker

UNIT "H" (Recommended only for small room use with the basic Model 40A Projector. Separate 12" or 15" speakers should be used with greater amplification in larger rooms.) Unit "H" affords great ease of portability as it makes an "all-in-one" sound unit. Permanent magnet type, equipped with 50 ft. attachment cord. Cone is protected by mesh grille with special Duvelyn finish. Size: 3³/₈" x 9¹/₂" x 15¹/₄". Weight: 6¹/₂ pounds.



(+) 12" & 15" Speakers

For 40-A or 40-B Animatophones, with or without extra amplification. Type: High fidelity permanent magnet with impedance transformer and switch with settings for 1, 2, 3, and 4 speaker operation. Case: Leatherette-covered, affords maximum battle, 1600' reel compartment, and attachment cord rack. Speaker cone protected by grille. Attachment Cord: 100 feet, 2-wire cable with two male plugs.

12" SPEAKER Unit "J." High fidelity type - best grade heavy magnet. Size: 10" x 17" x 18³/₄". Weight: 20 pounds.

15" SPEAKER Unit "K." Unexcelled for high fidelity response. Equipped with special oversize magnet and multiple speaker switch. Size: 10" x 17" x 18³/₄". Weight: 32 pounds.



(+) 12" Dual Speakers

12" DUAL SPEAKER Unit "M." (For greater sound distribution), 2 Standard 12" permanent magnet speakers, each with separate baffles, mounted in 2-section case, carried by one handle. Size: 9¹/₂" x 15¹/₄" x 20". Weight: 31 pounds.



(+) Booster Amplifier-Unit "O"

Unit "O" amplifier provides volume for sound film or P.A. service for all purposes. This amplifier supplied in an Add+A+Unit type case, snaps on to the bottom of Animatophone case or may be carried with separate LidTop. For use with 1, 2, 3 or 4 12" or 15" speakers. Frequency Range: 40 to 10,000 cycles. Overall Gain: 120 db. Safety Fuse: 3 Ampere, radio type. Illuminated control panel. Controls: Microphone volume, sound film volume (also for mixing sound from microphone and phonograph, or microphone and sound film, or phonograph and sound film), new acoustical tone regulator.



(+) Booster Amplifier-Unit "R"

Unit "R" amplifier provides maximum volume for indoor or outdoor service of all types. May be used with from 1 to 8-12" or 15" speakers (not supplied with carrying case). Size: 8¹/₂" x 12¹/₂" x 21". Weight: 65 pounds. Frequency Range: 40 to 10,000 cycles. Overall Gain: 120 db. Safety Fuse: 3 Ampere, radio type. Illuminated panel. Controls: 2 for microphone volume, 1 for sound film volume, 1 for phonograph volume, the new Victor Dual Acoustical Tone Regulator, Fader Control, and changeover switch for operating 2 Animatophone projector units (40-A or 40-B).



(+) Recording Unit "Y"

May also be used as a reproducer. Standard lead screw for 78 R.P.M., 10" and 12" recordings, free from wows and flutter. 100% synchronous motor. 60 cycles, 110 volts. Direct worm drive. Perfect recordings of voice and music. Used with any Victor amplifier, "A," "B," "O," or "R."



(+) Record Turntable-Unit

For attachment to ANIMATOPHONE, ADD+A+AMPLIFIER or LidTop. Accommodates both 8" and 12", 78 R.P.M. phonograph records. Size: 4³/₄" x 9¹/₂" x 15¹/₄"—7¹/₂ pounds. 50-60 cycle, 100-125 volt.

The addition of a record turntable adapts the Victor Animatophone for teaching music appreciation, voice, speech, language or dancing, or when used with other Add+A+Unit equipment furnishes music for large assemblages indoors or on outdoor locations.



(+) Central Sound System

ADD+A+UNIT "V" This unique instrument, when used in conjunction with booster amplifiers "O" or "R," provides a central two-way talk-back sound system for servicing any desired number of rooms with radio broadcasts, phonograph record reproductions or microphone announcements. The switch panel of the standard model contains 16 switches for individual room-speaker control. Special models with any desired number of switches can be supplied on order. Size: 9¹/₂" x 12¹/₂" x 15¹/₄". Weight: 23 pounds.



OTHER FEATURES OF THE VICTOR SERIES 40 ANIMATOPHONE

PROJECTOR CASE "Blimp." Leatherette-covered. Sturdy, rust-proof hardware. Unit entirely enclosed during operation.

AMPLIFIER Basic amplifier is built into case with projector. (See model listings for specifications.) Any output for small rooms to largest auditoriums may be obtained by selecting Add+A+Unit equipment to give power desired.

SOUND UNIT Sound Lens: Special formula highly corrected with precision light slit. Unusual depth of focus

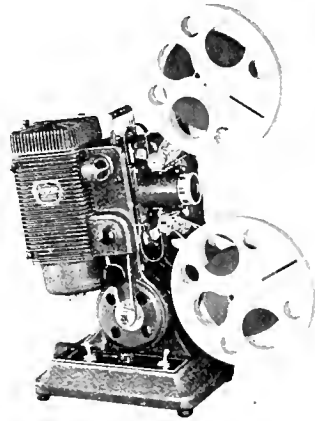
insures maximum quality with Kodachrome as well as black-and-white. Microscopically set and sealed for correct, permanent adjustment. Photo Cell: Special, in pre-focused base, mounted in vibrationless rubber. Adjustable voltage control insures peak performance at all times and on all voltages (90 to 125). Exciter Lamp: Pre-focused G.E. T-8, 5 volt, 6¹/₂ Amperes VICTOR Special. Exciter filament construction and exceptional beam intensity designed for high quality reproduction.

SILENT MOTION PICTURE PROJECTORS

★ Although overshadowed by the widespread use of sound motion pictures, the silent projector has many specialized applications in the field of business and widespread basic acceptance in the educational field. This representative showing of "professional" quality 16mm. silent pro-

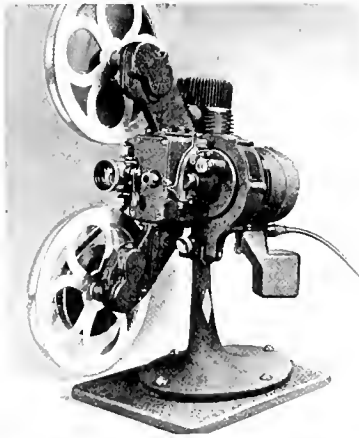
Ampro Model "KD"

Capacity, 400 feet of silent film. 1600 feet optional. Sound film can be used on silent models, standard 750 watt or under projection lamp, operates on 25 to 60 cycles A.C. or D.C. current, standard 2-inch focal length F1.6 objective lens. Interchangeable with 1-inch to 4-inch lenses, centralized lubrication. Motor has grease sealed ball-bearings, button for "still" projection, automatic safety shutter prevents blistering or burning film, reverse film switch, automatic rewind, no transferring of reels or belts, easy threading, flickerless pictures at speeds as low as 13 frames per second, triple claw movement, control knob for speed regulation, micrometric lamp adjustment, framing button, automatic pilot light, centralized control panel, adequate cooling system, two-way tilting control knob, bi-convex condenser lens, reel locking device for all 1600-foot reel arms. Finish: gray crinkle-baked enamel, chromium plated, stainless steel fittings, 32-volt operation.



Filmo "Master"

Capacity, 400 feet film; 750 watt, line-voltage projection lamp. Also uses 300, 400 and 500 watt line-voltage lamps. Magnilite condenser, fast 2-inch F1.6 lens. Other lenses available from 5/8-inch to 4 inches, entirely enclosed gear driven, automatic motor rewind, lamp switch for turning off lamp during film rewinding, lever for reverse film action, sealed motor lubrication, clutch for "still" projection with safety shutter. No-glow pilot light, two-way tilting device, finished in dark brown crinkle-baked enamel. Fittings are of brown bakelite and polished nickel plate, carrying case with drop front, permitting easy removal of ready-erect projector, compartments for two 400-foot films, take-up reel, extra lamp, oil can, etc., brown covering, also model for 32 volt lines. Comes equipped with 400 watt, 32 volt lamp and 32 volt motor; weight, 14 pounds. Approved by Underwriters' Laboratories.



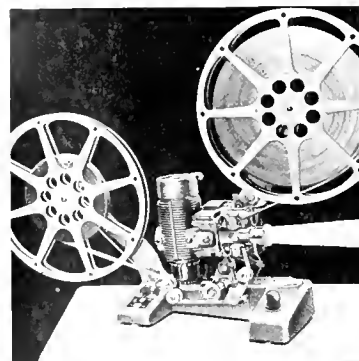
Filmo "Diplomat"

Capacity, 400-feet. 750-watt, 100-volt lamp illumination. Wholly gear-driven, with gear-driven power rewind. B & H 2-inch, F 1.6 lens; Magnalite condenser. Two-way tilt, lamp switch, reverse and still projection plus all-metal safety shutter. Built in pilot light. Finished in dark brown crinkle-baked enamel, fittings in harmonizing brown bakelite and polished nickel plate; carrying case with adequate accessory space.



Filmo "Showmaster"

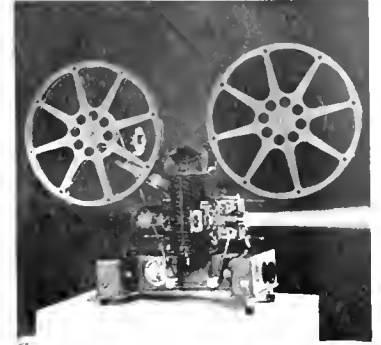
Capacity, 1600 feet silent film; 750 watt, 100-125 volt projection lamp. Also uses 400 and 500 watt, 100 volt lamps. Resistance lever to give lamp fast normal 100 volt load on 100-125 volt lines, magnilite condenser, fast 2-inch F1.6 lens, two-speed focusing with lens lock. Other lenses available from 5/8-inch to 4 inches, metered lubrication, automatic motor rewind, lamp switch, clutch for "still" projection, safety shutter, built-in variable resistance and voltmeter, pilot light, two-way tilting device, carrying case for projector, two 1600-foot reels, two 400-foot reels, extra lenses and lemos, finished in brown fabric leather, weight, 16 pounds. Also model for 32 volt lines. Equipped with 400 watt, 32 volt lamp and 32 volt motor.



jectors will be of interest to sponsors of this type of program. One recent application was an automobile accessory company's sponsorship of short, silent educational reels (on products) which local service station operators purchased in a "package" which included both films and equipment.

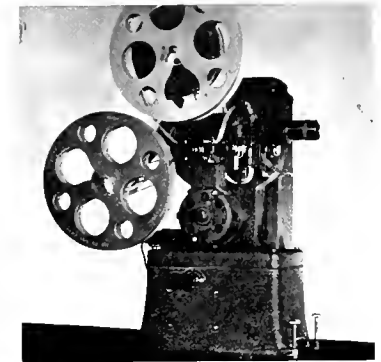
Filmo "Auditorium"

The "deluxe" silent projector features 1200-watt illumination, 1600-foot film capacity (enough for a one hour show), 1200 watt Clearay Lamp, light control and voltmeter. New optical system B & H 2-inch, F 1.6 lens. Variable speed through governor. Two-way tilt, separate motor for take-up, power rewind. Adequate cooling assured by twin fan, also cools and humidifies film. Finish: dark silver grey crinkle-baked enamel, black fittings, polished nickel plate. Carrying case with adequate accessory storage space.



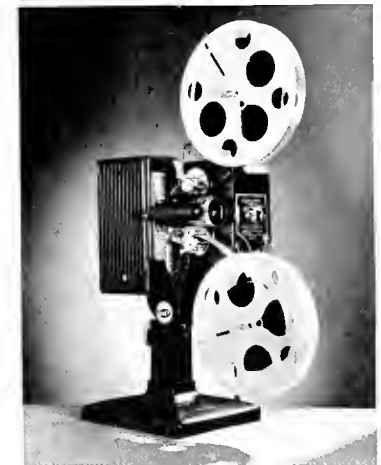
DeVry Model "G"

The familiar DeVry silent model G projector with motor drive is now equipped with a reverse switch, automatic rewind and stop-on film feature. The new model weighs less than ten pounds and has been widely accepted by business organizations and schools. Die-cast housing, simple operation, accommodations for 100-400 foot reels and an especial low price considering its high-wattage brilliance (200-watt) are the advertised features of Model G. The projector also features an efficient frame and positive tilting device as well as added portability because of its removable reel arm.



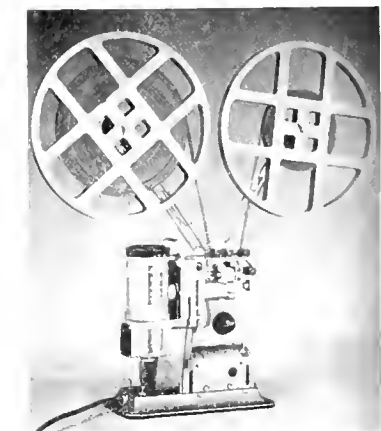
Eastman Kodascope

Special features of Kodascope G, Series 11 include: "Tailor-Made" Projection, with five lenses and three lamps. Concentration of controls. Four major operating functions controlled by simple switch. A threading light, illuminating the film path so that the operator can carry out the few necessary threading adjustments in darkened room. Light automatically goes off as projection begins, may be relighted during rewinding. Projection of any single "frame" of your movies, or a "still," with full, automatic protection of the arrested film. Exact alignment of lamp filament, in relation to reflector and condenser, controlled by set-screw on side of lamp housing. Simplified film threading. Hinged film gate, variable projection speed, D.C. or A.C. 25- to 60-cycle, 100- to 125-volt lines.



Victor Model "16-S"

Capacity: 400 (Victor 16) and 1600-ft. (16S) models. 750-watt, direct, super hi-power illumination (1000-watt optional). Features: convenient fixed disappearing reel arms; quiet movement through new shuttle assembly; automatic "rewind-as-you-show" accommodates as many as four reels while showing one; automatic shutoff film protection prevents mutilation of improperly-threaded film. Other conveniences: Lamp, reverse, motor switches. Pilot light, tilt, motor rewind. Ample accessory storage capacity in case. Finish: Silver grey crinkle (baked). Black and chrome trim.





ANNOUNCEMENT



Columbia Recording Corporation, a subsidiary of Columbia Broadcasting System, Inc., is now actively engaged in the electrical transcription business.

Complete recording studios, incorporating the most modern facilities, will be available September first, in New York, Chicago and Hollywood. Manufacturing and processing facilities are at Bridgeport, Connecticut, and Hollywood, California.

TRANSCRIPTION DIVISION

COLUMBIA RECORDING CORPORATION

A SUBSIDIARY OF COLUMBIA BROADCASTING SYSTEM, INC.

NEW YORK, 799 SEVENTH AVENUE • CHICAGO, WRIGLEY BUILDING • HOLLYWOOD, COLUMBIA SQUARE

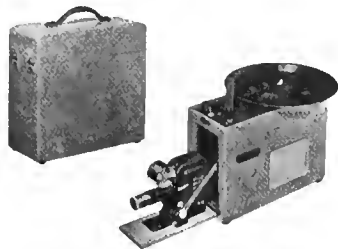
SOUND SLIDEFILM PROJECTORS

THE MAGNAVOX COMPANY, INC.

Electro-Acoustic Products Division, Fort Wayne, Indiana
Manufacturers of the Illustravox Projectors

Illustravox "Sub-Junior"

The unit for individual consumer, dealer or other sales interviews, etc., before smaller groups. Full 100-watt extensible projection with the Magnavox opening feature. Compact: actual dimensions—14" x 13" x 6" closed. Weight 16 pounds. Large-sized film magazine; remote control picture advance. Full-sized crystal pickup for tracking on records up to 16". Space for two 12" records, extra films within case. AC operation; AC-DC may be specified. Natural tone reproduction for individual presentations and especially suitable for showing to small groups not to exceed 25 persons.



Illustravox "Junior"

Suitable for audiences of 100 persons or more—with regulated high-fidelity sound to provide volume for audiences of two or three up to a small auditorium. 100-watt projection; projector mounted on front door in patented Magnavox feature to drop into position when door opens. Dimensions: 13" x 15 3/4" x 6 1/4". Weight, slightly over 20 pounds. Small disk-type screen furnished as standard accessory. Latest type Magnavox 6 1/4" speaker; constant speed motor for AC operation, requires no adjustment, very little oiling. Carries three 12" records, 3 films, inside case. Carrying case covered in gray striped airplane fabric. AC operation. AC-DC may be specified.



Illustravox "Senior"

The deluxe Illustravox, featuring 300-watt projection, rewind takeup and amplification suitable for audiences up to seven or eight hundred people. Illumination for best color and black and white projection results on large screen. Four-tube amplification, eight-inch Magnavox electro-dynamic speaker with curvilinear cone. Removable loud speaker . . . standard accessory equipment includes baffle and extension cord. Dimensions: 18 1/2" x 17 1/4" x 7 3/8". Weight, 38 pounds. Carries four 12" or 16" records; three films. All controls, including separate switches for projector, turn-table and amplifier volume mounted on rear panel of carrying case.



Illustravox "Salesmaker"

A portable theatre in a single case. Built-in translucent parchment screen and loud speaker just below screen permits instant showing by moving record tray from the front of the case; projector mounted in rear. For larger audiences, speaker detaches for projection on wall or tripod base screen. Dimensions: 18" x 18" x 7". Four 12" or 16" records, two films may be carried within case. Weight 29 pounds. Achieves unusual illusion of synchronized sound and picture presentation. AC operation, AC-DC may be specified. Note: all four Illustravox models are standard for operation on AC current.



O. J. McCLURE TALKING PICTURES

1115 Washington Blvd., Chicago, Ill.

Model L Picturephone: the ideal projector for personalized presentations to a few in-

Picturephone Model "E"

(Also Model "X"—With Six-inch Speaker).

Models E and X Picturephones are suitable for showing to audiences of one to 75 people. A self-enclosed screen is suitable for audiences up to 15. Both models feature four-tube amplification, 100-watt projection, and play 16" records. Equipped with 10-ft. cord. Model E carries 12" records; Model X, 16" records. All Picturephone models feature steel chassis, specially designed crystal pickup, metal tubes and permanent magnet

dividuals. 50-watt projection; one-tube amplification. Maximum audience, 25. Plays 16-inch records. Net weight, 16 1/2 pounds.

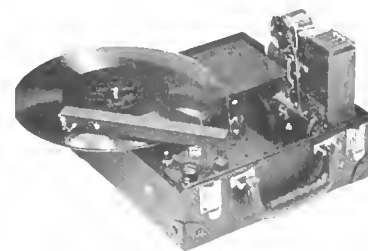


dynamic speakers. Net weight, Model E (AC-DC), 20 lbs.; Model X slightly more.

Picturephone Model "M"

(Also Model "J"—With Six-inch Speaker)

This projector is suitable for an audience of 75 persons. With auxiliary speaker, accommodates 200. Both models feature four-tube amplification, volume and tone controls, 100-watt projection, play 16" records. Equipped with 20-ft. cord. Model M carries 12" records; Model J carries 16" records. Net weight, Model M (AC-DC), 21 lbs.; Model J (AC-DC), 27 lbs.



Picturephone Model "S"

(Suitable for audiences up to 500)

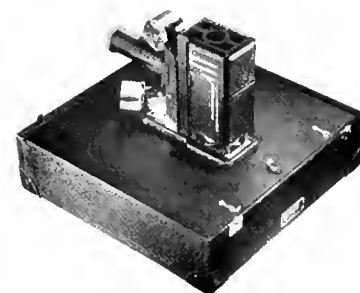
Speaker and projection capacity make this Picturephone suitable for audiences up to 500 persons. Features four-tube amplification, 8" permanent magnet dynamic speaker; volume and tone controls, 200-watt projection, plays 16" records. Equipped with 20-ft. cord. Net weight (AC-DC), 39 lbs.



Super Picturephone

(MODEL "A" for large audience showings)

Audiences up to 1000 persons may be accommodated by this large capacity equipment. (With auxiliary speaker, 1500.) Five-tube amplification, 12" speaker, volume and tone controls, are features of this two-case machine. Brilliant 300-watt projection with an automatic film rewind. (Available with tri-purpose projection at slight additional cost.) Equipped with 50-ft. cord.



(II.) Model "A" Sound Unit

Besides ample sound capacity, the Model A Super Picturephone has two speeds, 33 1/3 and 78 r.p.m., playing both sound slide film and standard records. Microphone input attachment will convert instantly into public address system. Net weight, sound unit (AC-DC), 26 lbs.; net weight, speaker-projection unit, 28 lbs.

Model AA Super Picturephone with six-tube amplification and public address equipment is available for largest auditorium and convention showings.



OPERADIO MANUFACTURING COMPANY

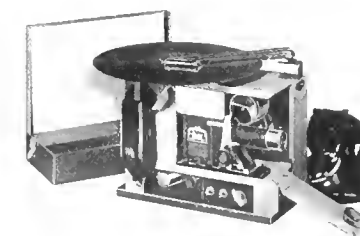
General Offices and Factory, St. Charles, Illinois

Years of specialization in the manufacture of sound equipment, including loud speaker and public address units, stands behind the Exploinette and Explainitone sound slidefilm projectors produced by Operadio. All Opera-

dio systems are licensed by Electrical Research Products, Inc., under patents of American Telephone & Telegraph Company and the Western Electric Company, Inc. Complete literature on request.

Operadio "Explainette"—

Operadio's low priced unit . . . The Explainette . . . is intended primarily for direct sales to individual consumers and personalized selling. Design is such that it can also be used for larger groups. It incorporates built-in screen, Operadio heavy duty 5" Permanent Magnet Dynamic Speaker, two tube amplifier; factory matched tone and volume. Available with either 50 or 100 watt projectors as specified. All-steel construction with durable baked two-tone finish. Turntable accommodates 10", 12" or 16" records. Crystal type pickup. Stowage for four 10"



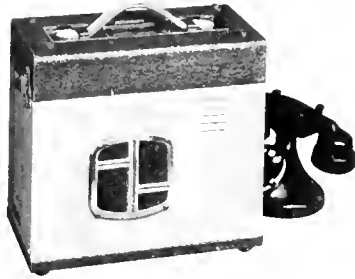
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SOUND SLIDEFILM PROJECTORS

Operadio Manufacturing Company Equipment—Continued

records, four film cups and needles. Ten foot power cord. Dimensions 10 $\frac{1}{2}$ " x 11" x 5 $\frac{1}{4}$ ". Weight 14 pounds. Available for either 110 volt AC or DC as specified.

The small dimensions, light weight and enclosed screen within the top cover of the unit make the *Explainette* the ideal unit to meet the user's specifications for field use in individual consumer and small group interviews. However, it has sufficient volume of sound so that when used with a 100 watt projector and a wall type screen, it can take care of relatively large group meetings. All controls directly beneath the projector including combination on-off switch and volume control for amplifier, on-off switch for projector lamp, and on-off switch.



Operadio "Explainitone"—

The projector for group showings

This unit is for larger group showings. . . . *Explainitone*. . . Operadio's larger "deluxe" model sound slide film unit, is intended for showings before larger audiences. The *Explainitone* is available with 100, 200 or 300 watt projectors. Standard equipment includes 8" heavy duty Permanent Magnet Dynamic Speaker and latest type amplifier, factory matched for volume and tone. Stowage for six 16" records, six film cups, and spare projector lamps, all within the case. Available in either 110 volt AC, or AC-DC models as specified. Case dimensions 18" x 14 $\frac{3}{4}$ " x 9 $\frac{1}{4}$ ", exclusive of record compartment top. Weight AC Model -33 lbs. 12 oz.; AC-DC Model -32 lbs. 12 oz.



(II.) "Explainitone"—closed

All models feature all-steel construction without appreciable increase in weight. *Explainitone* case finished in durable baked black stipple. The loud speaker is mounted in the detachable top which permits speaker to be located alongside of screen. Extension speaker cable furnished. Provision for neat stowage of speaker extension cable and power cable. All controls conveniently located on the same side of unit as projector. They include volume and tone controls with individual power control for amplifier, phonograph motor, and projector lamp. Remote control for projector and SVE automatic filmstrip take-up supplied at slight additional cost.



Operadio Record Turntable

Where a quality turntable is required for transcriptions, recorded sales lectures or public address work, this Operadio model is recommended. Plays up to 16" records, full-volume high-fidelity amplification, AC-DC operation. Crystal pickup, volume and tone controls.



RADIAD SERVICE

154 E. Erie Street, Chicago, Ill.

A completely new line of Radiad equipment takes into consideration every possible usage to which sound slidefilm projectors are sub-

Radiad "Junior"

(For individual or small group showings) Suited for use of salesman in field or groups not exceeding fifty to sixty persons. Detachable speaker (feature of Radiad line). One cover, one plug, and one switch controls simple operation of this small unit. Contains all of features of other models in smaller size. Available with either fifty or one hundred watt projection. Operation on AC or DC with single or dual speed motors, according to needs.



ject. Over a hundred combinations or adaptations of the Radiad units are available as standard equipment. Complete service is provided and a full line of accessories, including microphone and public address equipment is offered for the Radiad units.

Radiad "Intermediate"

(For classroom or general audiences)

Primarily designed for small auditorium, classroom or groups up to several hundred people. Simplicity of operation and design carried throughout the line. Unit may be provided with the 150 watt Tri-purpose projection unit or 200-watt single frame projector. Available for operation on alternating or direct current, single or dual speed motors, and microphone also, if desired.



Radiad "Auditorium"

(For auditorium or executive showings)

This is the largest model in the Radiad line. Serves audiences from several hundred up to three thousand people. Features provided for accommodating even greater audiences under unusual circumstances. Utilizes 300-watt single frame or tri-purpose type projectors, and may be supplied with single or dual speed motors for operation on AC or DC current. Provisions for microphone. In all Radiad units the projector (or any component) is readily detachable, thus broadens the use of the entire equipment.

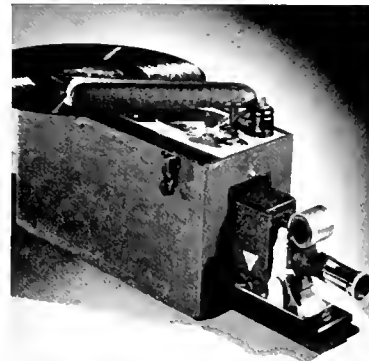


WEBSTER ELECTRIC COMPANY

General Offices and Factory, Racine, Wisconsin
Manufacturers of the "Cinaudio" Sound Slidefilm Equipment

Cinaudio "Cub"

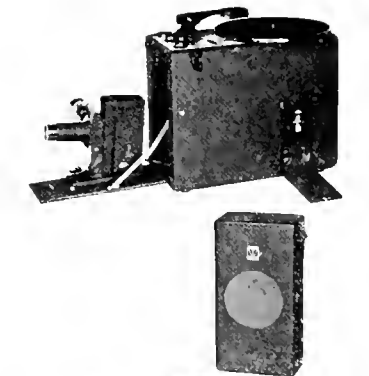
Especially suited for presenting soundslide films before a few executives or for direct consumer selling interviews, the Cinaudio "Cub" model offers 50-watt extension-slide projection (100-watt optional). A net weight of 13 $\frac{1}{4}$ lbs. facilitates carrying in the field. Case dimensions: 13 $\frac{3}{4}$ " x 10 $\frac{1}{8}$ " x 5 $\frac{7}{8}$ ". Projection has standard elevating mechanism, simple framing device; double convex condensing lens, heat absorbing meniscus, double aperture plates. Turntable accommodates up to 16" records at single 33 $\frac{1}{3}$ RPM speed; crystal pickup. The detachable cover of the "Cub" provides a separate speaker which is supplied with a 10-foot extension cord so that the speaker may be placed close to screen. At ten feet, projection size of 2 $\frac{3}{4}$ x3 $\frac{1}{2}$ feet is afforded.



Cinaudio "Standard"

For use before sizeable groups

The larger group-selling model offered by Webster of Racine is the Cinaudio "Standard" equipped with 200-watt projection (100 or 300-watts optional). Detachable speaker in cover with adequate extension cord supplied. Features an exclusive emergency motor board light to facilitate changing records, etc. Separate volume and tone controls, on-off switches for projector, amplifier and phonograph motor. Plays 10, 12, 16-inch records. Built in power amplifier and crystal reproducing pickup.



(II.) Speaker and Case

Model 2-CS-2 of the "Standard" series features 100-watt projection for AC operation. Model 2-CS-1, 100 watts, AC-DC operation. These projectors accommodate audiences of 25 or more people. Cinaudio Model 4-CM-2 is the 200-watt unit for AC operation; Model 4-CM-1 includes AC-DC operation. These projectors accommodate audiences up to 250 people. 300-watt projection with AC and AC-DC also obtainable, when specified. All models are covered with Spanish blue leatherette with modern hardware and are contained in a single case, with room for record and film storage. Foolproof polarized plugs with extension cords; latest type electronic tubes.

Other Sound Slidefilm Equipment: Several other lines are offered in this field. Address manufacturers direct for complete information, prices, etc., on equipment not listed in these pages.

SILENT SLIDEFILM PROJECTORS

SOCIETY FOR VISUAL EDUCATION, INC.

Through its years of service in research and development in the field of visual media, The Society for Visual Education, Inc. has made possible many of the basic projection units employed in slidefilm and miniature projection. Under the guidance and business direction of its chief executive, Marie Witham, The Society has contributed such innovations as the Rewind Take-Up, Tri-Purpose Projector, S. V. E. Objective Lenses, Rear-Aperture releasing mechanism, self-encased and pocket models as well as the manufacture of a majority of the slidefilm projection mechanisms used in most leading sound slidefilm units.

The famed S. V. E. library of silent subjects known throughout the world by their tradename "Picurrols", supplies the basic ingredient of visual learning



in the field of visual education systems. A new, improved model of slide projector is now being announced.

In the near future, the development of the new S. V. E. projector employing Polaroid prints, an exciting field of three-dimensional projection which opens new vistas of interest to business and educational audiences. For visual displays for S. V. E. Double frame slidefilm projector has been an accepted unit for the showing of advertising and educational material.

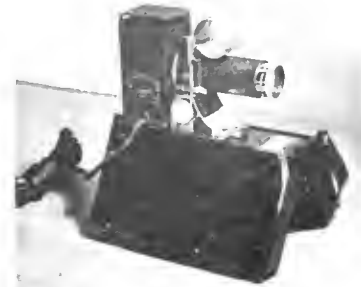
S. V. E. projectors are used by leading camera and photographic artists throughout the world. For special information on the products now listed in these pages address The Society's general sales offices in Chicago:

100 EAST OHIO STREET, CHICAGO, ILLINOIS

S.V.E. Model "K"

50-watt, self-encased projector

A popular 50-watt, self-encased metal case model which provides utmost convenience and portability for contact showings, etc. Case acts as stand; when showing is over one side of case is released, projector is laid over on that side, cord is placed beside it, case is instantly closed and salesman is ready to leave. Optical system, Patented heat-absorbing, heat resisting element, 3" focal length objective lens. Ground and polished reflector, two plano condensing lenses. Switch in cord. Weight, only 3 lbs. complete.



S.V.E. Model "Junior"

50-watt, smallest group showings

Smallest and lowest priced standard 50-watt equipment available. Smaller diameter lens than Model "K" 2 1/2-inch and uses metal reflector. Recommended for showings to smallest groups. Double convex condensing lens, heat-absorbing meniscus and double aperture plates. 8-foot cord. Elevating device. Weight: complete with case, 2 1/2 lbs.



Several of these models form a component part of the sound slidefilm units shown on the pages of this section devoted to that type of equipment.

S.V.E. Model "G"

300-watt, single-frame projector

For large audiences and wherever maximum illumination is required, Model "G" provides brilliance of image and utmost convenience. Patented SVE Rewind Take-Up (rewinds film in proper sequence ready for next showing) is standard equipment. 300-watt lamp housed in scientifically ventilated triple lamp house to assure film protection. Optical system: SVE Series "O" 4" focal length lens (interchangeable). Extra-size film magazine equipped with retaining arm, film track recessed for surface friction protection. Sold complete in black leatherette carrying case, chamoisette-lined; also 15-foot tandem cord and plug. Weight: 6 lbs., 2 ozs. (without case).



S.V.E. Model "F"

200-watt, single-frame projector

For average-sized audiences, Model "F" provides 200 watt illumination. Optical system; features polished, glass silvered mirror reflector, two plano condensing lenses and patented heat absorbing, heat-resisting filter. SVE Series "O" objective lens 4" focal length. SVE releasing mechanism moves rear aperture plate back when turning from one picture to next. Equipped with cord, plug; also elevating device, simplified framing mechanism with bakelite operating button permitting film to be turned either forward or backward. Large magazine accommodates up to 400 frames. Weight: 4 1/2 lbs. (with case, 6 lbs.)



S.V.E. Model "Q"

100-watt single-frame projector

For contact salesmen or showings before few persons, this 100-watt projector is most useful. Where 50-watt illumination insufficient or where throw not long enough to require 200-watt unit, use Model "Q". (Widely used in sound slidefilm units.) 400-frame capacity film magazine. Well ventilated lamp house and separate housing for condensers in conjunction with patented heat-absorbing heat-resisting filter for perfect film protection. 3" focal length objective lens. 10-foot rubber covered cord with push-through switch included.



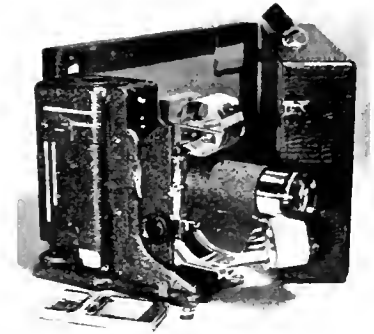
TRI-PURPOSE PROJECTORS

These SVE Units Show 1 Single Frame Film Strips 2 Double Frame Film Strips and 3 Two by Two-Inch Glass Slides.

S.V.E. Model "AAA"

300-watt, Tri-Purpose Projector

This "deluxe" tri-purpose model features a maximum screen illumination; (b) new semi-automatic slide changer which operates entirely from the top cutting off light when slides are changing; (c) new combination single- and double-frame mask provides micrometer side adjustment for centering picture; (d) extra-size film magazine and rewind take-up. SVE Anastigmat, Series "O" 5" focal length lens. Heat absorbing filter; ground, polished condensers, framing and tilting devices. Complete with 10-foot cord.



S.V.E. Model "DD"

150-watt Tri-Purpose Projector

Except for reduced illumination through use of 150-watt lamp, Model "DD" has identical features of Model "AAA" on smaller scale. SVE Anastigmat Objective Lens, Series "O" 5" focus, fully corrected, Semi-automatic slide changer; Rewind Take-Up; Single and double frame mask providing micrometer side adjustment for centering picture also same as Model "AAA" Complete with 10-foot cord.



S.V.E. Model "CC"

100-watt Tri-Purpose Projector

Smallest of the Tri-Purpose Models, this 100-watt projector serves for group meetings, contact use where varied mediums are required. Features noiseless horizontal slide carrier, SVE Series "OA" objective lens 5" focal length. Extra size film magazine. Masks. Two sizes, one for single-frame and one for double-frame, each with aperture glass. Tilting and framing device, ground and polished reflector, condensers. Complete with 10-foot rubber covered tandem cord with push-through switch and rubber connector plug.



S.V.E. Model "Pocketeer"

(A convenient pocket-size projector)

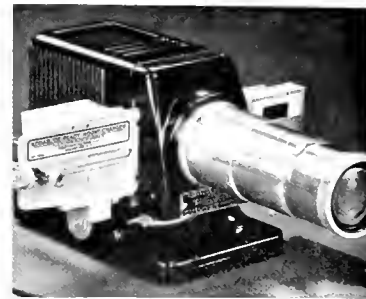
Useful for contact salesmen, this convenient "Pocketeer" model filmstrip projector provides 50-watt projection with a 120-volt, coiled coil filament, T.8 single-contact, bayonet base lamp. Has a heat-absorbing meniscus lens, two plano condensers and rear and front aperture plates, with ground and polished silver reflecting mirror. SVE Series "OO" 3" focal length projection lens standard equipment. Rubber tipped collapsible legs. Equipped with 10-foot detachable cord with switch and plug.



Kodaslide Model "2"

(Equipped with the Ready-Mount Changer)

The Kodaslide Model 2 Projector pictured is equipped with the new Kodaslide Ready-Mount Changer intended for showing groups of Kodachrome still transparencies or black-and-white film positives in the Kodak Ready-Mounts. The projector is one of the standard Kodaslide Models. The Ready-Mount attachment accommodates up to 50 slides and the shifting mechanism is operated by a flexible 30-inch plunger which moves a slide into position, etc. Obtainable in Eastman Kodak stores or your regular camera supply dealer.



SPENCER LENS COMPANY

Scientific Instrument Division of American Optical Company
General Offices & Factory, Buffalo, New York

Spencer Model "O"

(A 100-watt single-frame projector)

The Model O Filmstrip Projector provides the utmost that can be secured with safety when using single frame 35mm. film with a 100-watt lamp. The optical system includes two plano convex condensers, heat absorbing glass, two pressure plates and a four lens objective of 3" focal length. Threading simple and quick. A snap of clip on magazine keeps large rolls of film from spilling out, lift gate catch and both the catch and gate swing clear out of way. Vertical guides above and below aperture secure exact "tracking" of film and allow its placing of film in position. The projector is 2 1/2" x 5 3/4" x 6 1/2". Weight 3 lbs.



Spencer Model "IT"

(200-watts; enclosed film mechanism)

For maximum illumination in using 35mm. single frame film. Brilliant illumination and clear definition produced by 200 watts of illumination, a Spencer formulated optical system, using a triple condensing system (one meniscus and two plano convex condensers), a heat absorbing glass, two pressure plates to hold film flat during projection and a four lens achromatic objective of 1 5/8" diameter, 4" focal length. Film protected by ample upper magazine which eliminates re-rolling film into a smaller spool. The entire film track is recessed so film emulsion does not rub and scratch.



Spencer Pocket Model

(A handy 50-watt projector)

This Pocket Filmstrip Projector designed primarily for the traveling salesman. Compactness makes it extremely attractive to other travelers who prefer film presentation. All parts enclosed and protected by polished case of Bakelite. Illumination ample for direct sales presentation, and the definition and flatness of field are remarkably good. The objective is 2.5" focal length, giving a desirable short working distance. It projects a 1' picture at 30", or, in a darkened room, a 5' picture at 15'. It is supplied with a carrying case, housing a spare lamp.

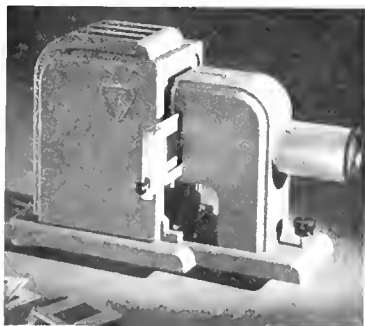


MINIATURE PROJECTORS

Bausch & Lomb Slide Projector

(A product of Bausch & Lomb Optical Co.)

Designed for 2"x2" black and white or color transparencies; utilizes 150-watt lamp. Body of die cast aluminum alloy; projection lens focusing tube of satin chromium plate. B & L Cinephor f:3.8 Projection lens; 5" focus. Three lenses and ground and polished, back-silvered glass reflector in condensing system. Lamp house and slide carrier easily removable; all parts readily accessible for cleaning. Complete with slide carrier, 150-watt, 115-volt bulb, 10 foot rubber covered cord and switch. Carrying case, slide library case extra.



Spencer Model "MK"

(For miniature slide projection)

The Spencer Model MK Delineascope offers quality and efficiency, combined with compact size and moderate price. Optical system projects images of a uniform brilliance and clarity. Design provides for addition of attachments for projecting roll film and viewing strip film before making slides. A large well ventilated lamp house keeps the equipment cool enough to handle at all times. Very sharp definition is secured by corrected Spencer projection lens of 5" focal length. Includes 10' of rubber covered cord with switch. The projection lamp is 100-watt capacity. The lens is of 5" focus and an aperture of f:3.6. Height 7 1/2". Width 4 1/4". Length 11 1/2". Weight 5 lbs. A product of Spencer Lens Co., Buffalo, New York.

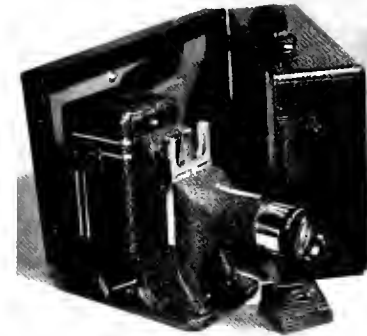


Other Projector Models: Miniature projectors also manufactured by E. Leitz, New York City; The International Research Co., Ann Arbor (Argus Line). See your local dealer for details of projectors on this page. Keyed price list on request from Business Screen.

S.V.E. Model "DK"

(With Semi-Automatic Slide-Changer)

This 150-watt 2"x2" miniature slide projector features the semi-automatic Slide-Changer. Operated entirely from the top; slides inserted in front, are pushed down into position by a center control. Operation quiet and simple, light on screen cut off momentarily while slides are changing. "DK" is also equipped with anastigmat 5" Series "O" objective lens providing sharp definition over entire screen area. Other focal length lens available. Easily accessible lamp house; heat ray filter reduces heat, fully protects film at the aperture.



S.V.E. Model "AK"

This model shows black and white or color film mounted in 2"x2" glass or Ready-Mounts, including single or double frame and Bantam. It has special heat absorbing glass to protect slides at all times. Model AK with its 300-watt lamp and modern optical system provides maximum illumination (with perfect safety to the film at all times), sufficient for the largest audiences. This machine is regularly equipped with the S.V.E. semi-automatic vertical slide changer which takes either glass slides or Eastman Ready-Mounts, and is so constructed that the Eastman Ready-Mount changer may be instantly attached. Complete with 300 watt lamp, 5" Series "O" anastigmat objective lens, semi-automatic slide changer, and leatherette carrying case.



SCREENS AND PROJECTOR ACCESSORIES

★ Next in importance to an efficient projector, the selection of a proper screen is a matter to which every user of films and other visual material will give thorough consideration. The screen must reflect the picture with depth, brilliance and realism. Reflected light must be evenly distributed for uniformity of scene and with sufficient brightness for each member of the audience. Here are a few factors suggested by one manufacturer for your guidance in choosing the proper screen:

1. Where are the pictures to be shown? In the business office? In the classroom? In a large auditorium? In display booths?
2. What light sources will be used? Mazda lamps? Arc lamps of low intensity?
3. How large a picture is needed? What are the dimensions of the

room? How many persons in the average audience?

4. Is portability important? Is the film program used in the field? Carried by salesmen? Shipped via express?

5. How durably is the screen made? What type of material used? Kind of handling expected? Are mountings sturdy?

DALITE SCREEN COMPANY, INC.

2723 North Crawford



Ave., Chicago, Illinois

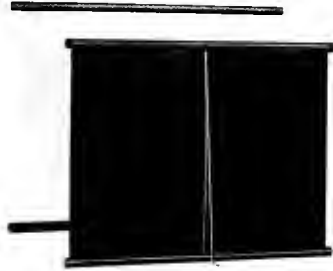
Through Da-Lite dealers in all principal cities or through his favorite producer, the film user may select the proper screen for his purposes from one of the most complete selections of screen surfaces, sizes and mountings ever of-

ferred. These styles were dictated by the requirements of users and fulfilled by Da-Lite through the past 30 years of experience. Special problems and details on models not shown in these pages will be answered on your written request.

DaLite "Junior"

(A popular, low-priced portable unit)

Made in all standard Da-Lite sizes from 13" x 18" up to and including 30" x 40". Gross weight of 13" x 18" is 1 1/2 lbs. Mounting: The Junior consists of our standard beaded surface mounted on a round wood roller at the top and an attractive grooved moulding as the bottom support. A spring wire upright support is included with each unit. Adaptability: The Junior can be used by hanging on the wall or the straight ends of the spring wire support can be easily inserted into the sockets provided in the base.



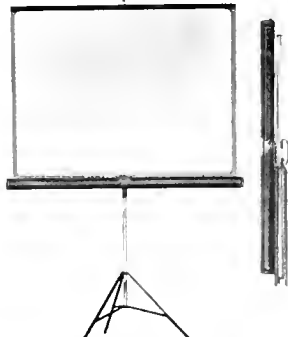
DaLite Model "D"

Model "D" is a modern streamlined box screen. Made in all standard Da-Lite sizes from 22" x 30" to 72" x 96"; also made with square picture surface for slide projection from 40" x 40" to 52" x 52". Box: Black leatherette equipped with burnished hinges and clasps. Roller: Specially designed heavy duty 1 1/4", 1 1/2" and 1 3/4" diameter rollers are used, according to sizes. Mounting: A collapsible steel center support, equipped with a hinge bracket, bolted to bottom rear center of the box. Single upright, together with the non-sag tubular slot, assures positive and continuous alignment of the screen when fully erected. Surface: Da-Lite beaded surface standard. Mat white or silver surfaces supplied on request at same prices. Black borders also standard.



DaLite "Challenger"

The Challenger is a tripod and screen unit and can be set up in 15 seconds. All standard Da-Lite sizes 30" x 40" to 52" x 72"; also with square picture surfaces for slide projection from 40" x 40" to 60" x 60". Case: Re-enforced slotted tubular metal case pivotally attached to the tripod. End caps are steel stampings. Tripod: Steel with center tubing and elevating rod square. Extension rod equipped with goose neck at top to receive screen and a flange on bottom to support and lift case. This design prevents rotating of the case and is fully covered by patents. Non-Sag Tubular Slot: Used in pocket at top edge of screen surface. Roller: Heavy duty 1 1/4", 1 1/2" and 1 3/4" spring rollers. Adjustable Height: Has three fixed height positions 38", 48" and 58"

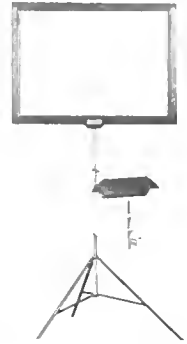


from floor to the lower edge of the screen. Provides for making change in height without separate adjustment of screen and case.

DaLite "Datex"

(For rear projection at exhibits, etc.)

DaTex translucent screens are used for rear projection at exhibits, etc., and where pictures must be shown under daylight conditions. Fabric is attached to non-collapsible dull black frame of white pine; is stretched to perfect flatness, free from graininess, spots or streaks. Frame, fittings and tripod in accordance with Da-Lite standards. Made in four sizes only: 15" x 20" 22" x 30" 30" x 40" and 36" x 48"—tripod adjustable in height.



DaLite Model "B"

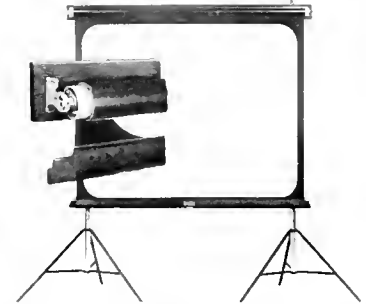
Model "B" is designed to hang on wall, or, in larger sizes, from Da-Lite Super Tripods. Made in standard Da-Lite sizes from 22" x 30" to 63" x 84". Gross weight of 22" x 30" is 5 1/2 pounds. Case: Slotted, tubular steel case with two hanger loops fastened to case. End caps are steel stampings secured to assure permanent fixed position for roller brackets, and prevent torque caused by spring tension of roller. Roller: Specially designed heavy duty 1 1/4", 1 1/2" and 1 3/4". Screen operates with ease of window shade. Finish: Black baked crystal finish. Surface: Glass beaded surface standard. Mat white or silver supplied on request. Black borders standard.



DaLite Model "C"

(Shown mounted on Super Tripods)

Model C is a backboard hanging type, with or without metal cover; also can be suspended from ceiling or from tripod. Principally larger sizes from 6' x 8' to 9' x 12'; also made with square surfaces, 8' x 8' to 12' x 12'. All backboards equipped with special hangers for flush wall hanging; oversized metal spring rollers; metal dust-proof cover; black finish. Beaded surface screen standard; mat white on request at same prices; black border of small extra cost.



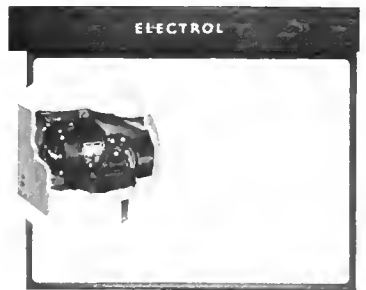
Scenic Roller Mounting

For large screen sizes from 8' x 10' the Scenic Roller Mounting is economical. Consists of roller attached to lower edge of screen, substantial wood batten at top edge equipped with eye bolts. Roller operated by ropes wound around each end of roller, through overhead pulleys. For larger screens 12' or more in width offers advantages over roller mounting. Beaded or seamless white surface recommended; sound screen on request. Sizes from 8' x 10' to 15' x 20'.



DaLite "Electrol"

Da-Lite Electrol is a motor driven screen. Made in standard sizes 6' x 8' to 15' x 20' and with square picture surface from 8' x 8' to 20' x 20'. Special sizes on request. Motor: Special 3-wire quick reversal. Interlocking gears. Ball-bearing. A.C. 110 volts, 60 cycles standard. D.C. at no additional cost. Limit Switch: Automatic limit switch. Switch Control: A three-way control switch is provided. Roller: Strong, 5" in diameter. Operates on ball-bearings. Finish: Prime white finish which can be painted to harmonize with surroundings. Surface: Beaded surface standard equipment. Mat white supplied on request. Black borders supplied at small extra cost.



Screens Continued on the next page—

MOTION PICTURE SCREEN & ACCESSORIES CO., INC.

351 West 52nd Street, New York City

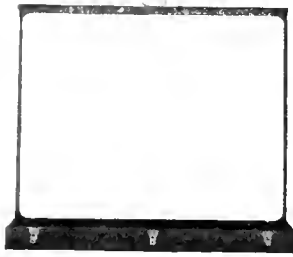
In the complete line of photographic products offered by Motion Picture Screen & Ac-

cessories Co., Inc. are these typical Britelite-Truivision screens.

Britelite-Truivision "NuMatic"

(With a wide angle crystal beaded screen)

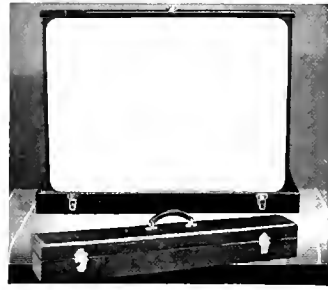
NuMatic Model is so constructed and designed that it has no gadgets, strings or tricks making the operation (which is completely automatic) a simple task. To open, merely pull the handle on the top support of the screen and it is in position for projection. To close, push screen down and it rolls automatically in position. The NuMatic Model has a Wide Angle Crystal Beaded Screen Surface found also in the Britelite tripod and De Luxe A Screens which evenly distributes light rays over an extremely wide angle. Sizes range from 30 x 40 inches to 42 x 56 inches. Special details on all screens on request.



Britelite-Truivision Model "A"

(with wide-angle crystal beaded fabric)

This is the most popular of Britelite-Truivision screen models. It is convenient and can be set up anywhere instantly and with ease. When open, it is held taut and erect by a double frame support. Contained in a solid wood case covered with fine quality simulated-leather trimmed with nickel. Sturdy leather handle for carrying. Sizes available (22" x 30" to 54" x 72").



Britelite-Truivision "Tripod"

Wide Angle Crystal Beaded Screen Surface

The Tripod Model is the practical screen, where the essential requirement is portability. Easy to set up, easy to manipulate, easy to carry, requiring no table or desk, it stands by itself on the floor. Is rigid, semi-automatic, and mechanically perfect throughout. The screen is contained in a roller tube which is pivoted onto the tripod and swings into position easily. Screen may be raised on tripod to desired heights to 7½ feet and over on larger sizes by use of spring release catches. All mechanism of high quality plated steel. Legs and screen tube finished in black crackle. Closed it presents a handsome compact unit. A leather handle is attached.



RAVEN SCREEN CORPORATION

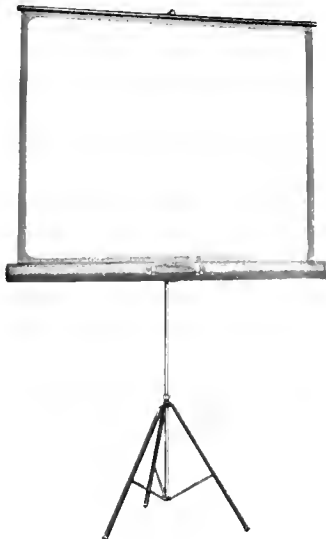
314-16 East 35th Street, New York City

Raven Screens have been in use in theatres and featured in industrial and educational use for many years. With this experience, Raven's technical staff offers a current line

of six different fabrics and eight types of mountings to meet a variety of problems. Screen materials include: Crystal Beaded, Silvertone, Halftone, Witelite, and Opaque.

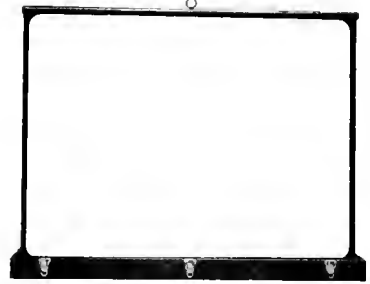
Raven Tripod Model

Constructed of strong but lightweight metal tubing; easily set up; fold into neat compact units for carrying. Height of screen on standard model can be adjusted quickly; gear operated model has efficient extending mechanism opening screen to full height with crank. All models attractively finished in dark "crackle" enamel; both types equipped with non-scratch rubber feet. Screen surfaces include: white opaque, silver tone, crystal beaded, white lite and halftone. Sizes range from 30" x 40", 40" x 40", 36" x 48", 48" x 48", 39" x 52", 52" x 52", 45" x 60" to 52" x 72" (standard models); gear-operated tripod model sizes range from 45" x 60", 60" x 60", 54" x 72", 72" x 72", 63" x 84", 84" x 84", up to 72" x 96". Screen surfaces same as "standard" models, seamed and unseamed surfaces vary according to size and type of material desired.



Raven DeLuxe Model

This deluxe automatic collapsible model is especially useful for sales and product demonstrations. The screen rises from a leatherette covered carrying case by means of self-acting collapsible legs attached to top cross-bar. Slight upward pull erects screen. Best grade whitewood case, lock jointed corners, covered with leatherette. Nickel-plated hardware, leather handle. All Raven screen surfaces and sizes from 22" x 30" to 54" x 72".



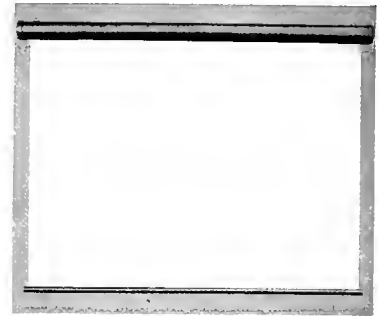
The deluxe automatic collapsible model is attached to a special spring roller mounted in a halfinch whitewood case with lock-jointed corners, leatherette covering.



Raven Hanging Model

Metal case hanging models mounted on spring rollers in metal map case are made to hang from wall or ceiling; are operated like a window shade. Larger sized screens mounted in square cases and operated by means of pull cord around spool at one end of roller. This reduces strain, prevents roller sagging. All screen surfaces available; sizes range from 22" x 30" to 12' x 12' with either square or regular frame size.

Raven also features the Thruivision rear projection screen in sizes from 18" x 24" to 45" x 60".



RADIANT MANUFACTURING CORP.

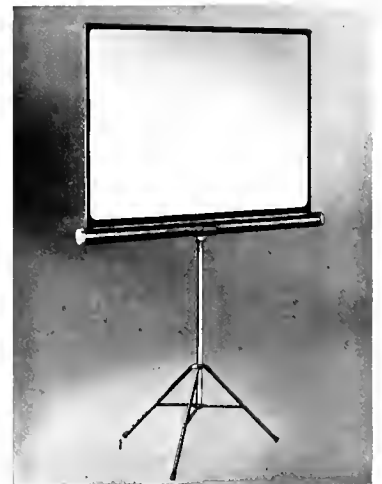
4111 Irving Park Road, Chicago, Illinois

Radiant "Hy-Flect" screens are available in a wide variety of styles to fit every purse and purpose. Features include: Glass bead-

ing; guaranteed whiteness; brilliant glareless surface; positive perfect alignment.

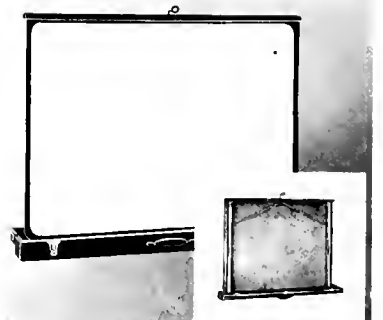
Radiant Tripod Model "D"

Model D consists of a beaded screen mounted in metal case, pivotally attached to tripod. Adjustable height by means of spring friction clutch so that lower edge measures from 17 to 50 inches above floor. Hy-Flect beaded screen contained in heavy-duty roller tube housed in crackle-finished non-sag metal case; permanently attached to tripod. Leather carrying handle attached to sturdy clutch bracket; double-wall tripod legs for rigidity. Screen sizes from 30" x 40", 40" x 40", 36" x 48", 48" x 48", 39" x 52", 52" x 52", 45" x 60", 60" x 60", up to 52" x 72". Zipper carrying bag of black waterproof imitation leatherette optional.



Radiant DeLuxe Model "A"

A carrying case model which sets up in a few seconds for table-top presentations. Simply pull up top wood batten and screen comes up evenly from high-tension spring roller. Two end supports come up automatically to hold screen smooth and rigid. Contained in black leatherette carrying case with leather carrying handle; nickel-plated hardware. Radiant "Hy-Flect" beaded surface screen; sizes from 30" x 40" to 52" x 52". Other Radiant models include Tripod Model "T", Economy Model "L", Box-type Models "S" and "C" and Wall Type Model "W".



FILM STORAGE EQUIPMENT

NEUMADE PRODUCTS CORPORATION

427 West 42nd Street

New York City

This well-known maker of professional motion picture equipment also specializes in film storage and handling equipment for

the 16mm. department. In addition to the cabinets on these pages, projection tables and rewinders are described elsewhere.

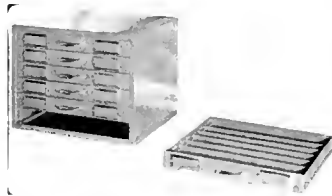
Filmstrip Cabinet "MF-34"

The wide range of dustproof and fireproof film storage units begins with this small but efficient steel filmstrip cabinet which holds 34 100 ft. rolls of 35mm. width filmstrip on reels. Index card holder for each reel; door provides shelf when lowered. Equipped with humidifying tray. Cabinet size 29" long, 14" wide, 10" deep.



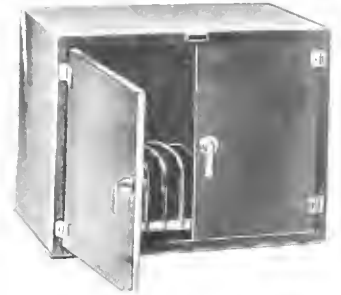
Filmstrip Cabinet "MF-6"

A six-drawer steel cabinet to accommodate filmstrips of various lengths. Will hold over 300 of 1 1/2" paper labelled lid cans of 35mm. strips. Each drawer has six adjustable dividers; two large index card holders for each drawer. Overall size 15" wide, 12" deep, 13" high. Finished in olive-green enamel.



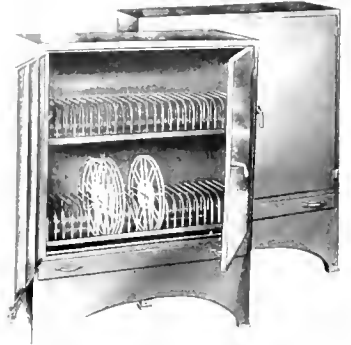
Neumade Model "MM-16"

For storing motion picture films, the Innovation (sectional) Models offer a practical solution. Each section an individual cabinet for 800, 1200 or 1600 ft. reels, with humidior tray and index cards. Model MM16 shown holds 17 reels of above sizes, with or without cans. Made of heavy gauge steel with 3-point latching device. (Choice of single drop or double doors unless drop type specified, double door supplied. Overall size 29" wide, 21 1/2" high, 17" deep.



Neumade Model "MM-55"

A self-contained complete film storage cabinet which holds fifty 800, 1200 or 1600 foot reels with or without cans, the MM-55 is a film department in itself. Index card holder for each reel, removable drawer for humidification of cabinet or utility purposes. Double interlocking doors have key lock. Overall size 53" high, 41" wide, 16" deep. Standard finish: olive green enamel, baked-on, with polished chrome handles, hinges, etc. Other finishes available on special order.



(Continued on the next page)

They "beat" the Auto Shows

♦ Long before you see the 1941 models at the Auto Shows, Spencer Delineascopes are busy giving thousands of dealers their first view of the new cars.

Just as motor car manufacturers have, you may find that the projection of natural color slides is a most effective way of introducing a new product to your selling organization—or of re-vitalizing their sales presentation of your present line.

Brilliant illumination is an outstanding characteristic of Spencer projectors. Priced from \$22.50 to \$225.

Write to Dept. J30 for literature on the instrument in which you are interested.

* * *
At left—JK for 3 1/2" x 4" or 4" x 5" slides, 1500 watts; GK for 2" x 2" x 3 1/4" x 4" slides, 750 watts; and MK, MK3 for 2" x 2" slides, 100 to 300 watts.

Spencer Lens Company

Buffalo  New York

KEYED PRICE LIST SENT ON REQUEST

Because of changes in prices, etc., a separate price list of equipment covered in the 1940-41 Equipment Review is published. Sent on written request to all users and prospective users of visual equip-

ment and supplies—without obligation. Extra copies of this edition also available for limited distribution at 50c per single copy; sent postpaid in U. S. A. Included in subscription: 8 numbers for \$2.00.

PLEASE MENTION BUSINESS SCREEN WHEN WRITING TO EQUIPMENT FIRMS REPRESENTED IN THIS ISSUE

ORIGINALITY PLUS TECHNICAL SKILL mirror a producer's ability...

THESE RECENT LOUCKS & NORLING PRODUCTIONS GAVE SPONSORS FRESH, VITAL APPEALS TO THEIR AUDIENCES:

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2. A Sound Motion Picture Featuring Optical Effects With Kodachrome
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3. "A Travelogue of Unusual Photographic Beauty"
"WASHINGTON, THE SHRINE OF AMERICAN PATRIOTISM"
Produced for the Baltimore and Ohio Railroad
4. Another Crowd-Winning Three-Dimensional Film
"THRILLS for YOU" Produced for the Pennsylvania Railroad

■ WHATEVER your product and its special selling problem, the film which wins prospects must be your picture. As in the above, the objective is to mirror the personality and value of your product and organization with originality and technical skill.

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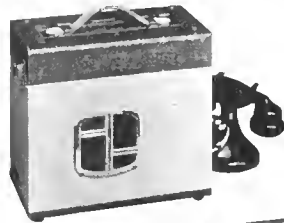
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Telephone: COlumbus 5-6974

OPERADIO EXPLAINETTE

Sound Slide Film Unit

The Modern Unit for Consumer Selling



Explainette closed. Easy to carry as a brief case.

Operadio equipment is used by such nationally known firms as:

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- Frigidaire Division General Motors Sales Corporation
- United Motors Service Oldsmobile Automobile Company
- Delco Vent Appliances
- Toastmaster Division of McGraw Electric Company
- Chicago Wheel & Mfg. Company

It also can do a real job for your own organization.

Write Your Sound Film Producer for Full Particulars, or Communicate with

OPERADIO MANUFACTURING COMPANY

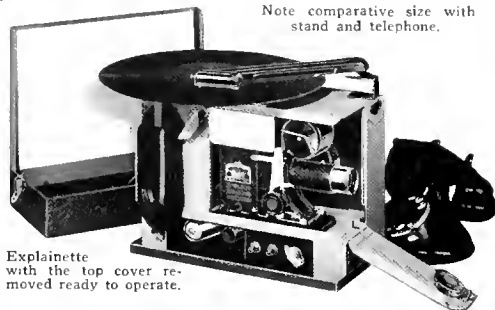
Also makers of EXPLAINITONE, the larger sound sidefilm unit for group selling.

Dept. BS10, St. Charles, Illinois

All Operadio Amplifiers and Intercommunicating Systems are Licensed by Electrical Research Products, Inc., under U. S. patents of American Telephone & Telegraph Co. and Western Electric Co., Inc.

Light in weight. Low in price. Compact in size . . . Operadio Explainette is the vocal-pictorial brief case of modern business.

Explainette weighs about 14 pounds including projector, and measures 10½ in. high, 11 in. long, 5¼ in. wide . . . a unit a salesman will carry because it gives him a powerful dynamic selling tool with which to present your products or services in a convincing, dramatic manner to the ultimate consumer.



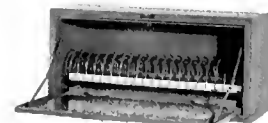
Note comparative size with stand and telephone.

Explainette with the top cover removed ready to operate.

FILM STORAGE EQUIPMENT

Neumade Model "MM-20"

Another Innovation Model which can be built up like sectional bookcases is the MM-20 which holds twenty 400-ft. reels; drop door, indexed card holders. Overall size, 29" wide, 14" high, 10" deep.



Neumade Model "MM-102"

A complete film department for storage of 100 reels or more is the MM-102 model. A large compartment in base for movie equipment (18" high), five shelves above to hold 100 reels in separators. Index card holders. A similar model is the MM-100 which does not have storage compartment in base.



For storage and work facilities combined the DC-175 and DC-200 Models are ideal (not shown). Rewinders and splicers may be mounted on drop doors, ample utility drawer space is provided as well as storage facilities which may range from 80 to 120 reels or more.

Deluxe Storage Facilities

For complete humidification, storage protection and simplified individual handling of prints or negative stock, etc., the Neumade sectional cabinets offer the ultimate in convenience and sturdy construction. ST cabinets holding 400, 800, 1200 or 1600 foot reels may be accommodated. Each compartment contains one or two reels with or without cans. Built of steel, double wall construction throughout with ½" air space between each section. Separate doors, handles and index card holders. Doors have special reel carriage and close automatically when reel is inserted. Made in units of 5, 6, 8, 10 or 12 compartments.



Other Neumade storage items include open film racks (RK) and the small "Junior" line of 10 and 20 reel capacity cabinets holding 400 to 1600 foot reels. Information on these and other models on request. Also projection and editing tables, rewinders, etc.

R. M. McFARLAND & ASSOC.

520 North Michigan Avenue, Chicago, Ill.

Sound-slide equipment and supplies include needles, lamps, shipping cases, screens, cords, musical rec-

ords (33-1/3 r.p.m.) tripod chart stands, zipper covers for equipment and screens, entertainment sound slidefilms, pull cords, lamp clips, projector legs, lenses and a complete line of sound slide and silent slide-film projector equipment.

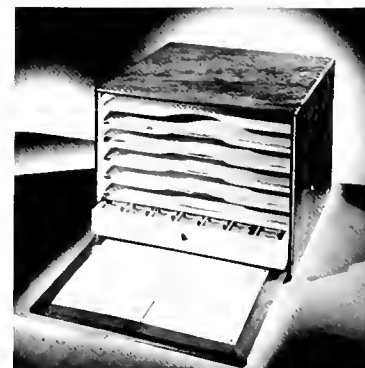
Slidefilm Carrying Case

Record and Film Carrying and Storage Case—strongly built—snappy in appearance—grey or brown tweed covering—will carry or store ten films and records. Da-Lite beaded screen in cover protected against dirt and injury. Eliminates carrying bulky, unsightly cartons and confusion of packing and unpacking before showing. Also available without screen. Thousands now in use by Sound-Slide Film users.



Slidefilm Storage Cabinet

Sound Slide Record and Film Storage Cabinet—strongly constructed—finished in walnut—can be placed on your office desk. Will hold a minimum of 70 films and 70 records (16 inch). Seven shelves for records and special drawer for films. Can be locked. Special library reference record card on inside of lid. Lid slides back into case when opened. Records stored flat which prevents warping. Size 13" high x 17" wide x 18" deep.



Send for this free reprint booklet!

"Solving Your Problems With Sound-Slide Films" the series of articles which has been appearing in Business Screen is now in booklet form. Your copy awaits your request. No charge.

RAVEN SCREENS FOR BUSINESS

The increasing importance daily of the business screen has brought with it the realization that no detail can be overlooked to provide perfect co-ordination between "lights, camera, action!", and "OK—ship this order immediately." And between perfect projection and the ultimate satisfying reception is the motion picture screen. It must be perfect. It must fit the requirements. It must complement and justify all the painstaking efforts that have gone into producing an effective sales film.

For many years Raven Motion Picture Screens have been acknowledged among the finest. Wherever superior screening is demanded—there will you find Raven Screens. At the New York World's Fair Eastman Kodak selected Raven Screens from among all others for their gorgeous Cavalcade of Color. No matter what size, no matter what model or fabric Raven Screens will fit your requirements. The extensive line of Raven Screens stand ready to serve you. Your inspection invited.

For special orders and complete information on all models, sizes, types of mountings and quantity discounts call or write Dept. B-1.

RAVEN SCREEN CORPORATION



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PROJECTION LAMPS

★ The increasing use of color film and the growing size of audiences attending showings has made illumination an important projection problem. Projection lamps are supplied by General Electric, Westinghouse and Radiant Lamp as well as by the leading projection manufacturers.

Radiant Lamp Corporation
Newark, New Jersey

Radiant specializes in concentrated filament lamps of which a great majority are designed for use in commercial and professional slidefilm and motion picture equipment. Radiant spots, floods and photo cell exciter lamps are likewise widely used. Described below are a few typical Radiant models.

35 mm. Projection Lamps

A lamp of many uses is the Radiant Stereopticon for 35mm portable motion picture projection. Specifications: Recommended ventilation natural; Watts 500; Volts 100, 105, 110, 115, 120; Bulb T-20, Base Medium Prelocus; Filament construction Monoplane; Initial lumen output 12750. Light life varies depending on usage; Motion picture projection 50 hours; advertising spotlighting 200 hours; advertising projection 500 hours, advertising floodlighting 800 hours. All models are constructed of heat resisting glass.

Slidefilm Projection Lamps

Shown (at left) is the Radiant 100-watt T-8 bulb monoplane filament lamp, available in models for use with SVE, Argus, Burton, Spencer, Bausch and Lomb, Holloway, Lee, Leitz, Agfa Ansco, Recordak and other slidefilm projectors.

Radiant Photo Cell Exciter lamps are available for use in virtually all 16mm portable and 35mm. portable, semi-portable and standard theatre models.

Radiant Stereopticons

Unless the projector is fitted with a cooling system or heat-absorbing filters it is not advisable to use lamps of higher than normal light output as the increased heat will damage the slides. A typical cooling system consists of a small blower, attached to the projector housing, which directs a blast of air against the slide. Heat filters may be either water cells or heat-absorbing glasses placed between the lamp and slide. Shown here is a typical stereopticon for glass slide and opaque projection; a 1000-watt T-20 bulb, monoplane filament lamp produced by the Radiant Lamp Corporation, Newark, N. J. The lamps are individually designed for use with Balopticon, Besseler, Brenkert, Brischograph, Comomatic, Delineascope, General Motorsign, Keystone, Kodaslide, Leitz, National, Smithian, Stereomograph, Trans-Lux and Victor projectors.

8 mm. & 16 mm. Lamps

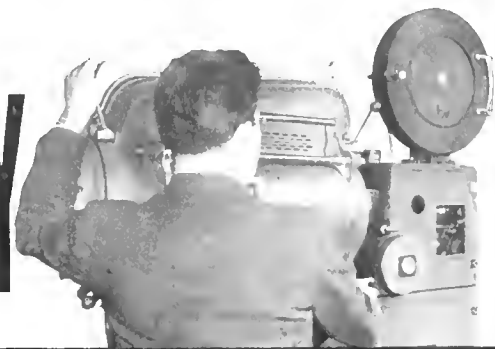
Some of the earlier projector models are fitted with lamps of the automotive type. Owners who wish to adapt such projectors to more powerful lamps should have the changes made by removing the transformer and lowering the socket $\frac{1}{8}$ inch to correct for the difference in light center length. The socket must also be rotated so that the plane of the filament is perpendicular to the optical axis. With these changes in the projector, the 50- and 100-watt T-8 bulb projection lamps shown above may be used interchangeably. By the addition of baffles to direct the air around the lamp, it is usually possible to employ a 200-watt T-8 projection lamp for greater illumination.

Radiant has also designed the new 300 watt miniature biplane projection lamp to replace standard 300 watt single contact bayonet candelabra base lamps used in 8 and 16mm. projectors. Approximately one-third greater screen illumination.

THE QUALITY PERFORMANCE OF THEATRE PROJECTION

WITH

DeVRY



YOUR film sales message will be more dramatic, more convincing and much more powerful if the projector you use is capable of theatre quality reproduction in both picture and sound. Why take a chance? Project your valuable sound films with a DeVRY and be assured of professional presentations every time.

Isn't it reasonable to expect a manufacturer who since 1913 has produced quality, professional 35 mm motion picture equipment for Hollywood, deluxe theatres, U. S. and foreign governmental departments, to build 16 mm motion picture equipment comparable to theatre quality?

Business showmen have long since discovered that the success of their films depends on the projector that shows it. That is why so many RELY ON DeVRY! It will pay you to try DeVRY — too!

THESE LEADING FILM SPONSORS USE DeVRY PROJECTION:

Ford Motor Company	Dollar Line
International Harvester Co.	H. J. Heinz Co.
Caterpillar Tractor Company	Minneapolis Machine Impl. Co.
Firestone Tire & Rubber Co.	Pure Oil Company
Standard Oil Company	General Electric
G. I. Goodrich Co.	Pan-American Airways
Alfred Cahners Co.	Crowell Publishing Co.
Bell Telephone Co.	Puick Motor Co.
Goodrich Tire & Rubber Co.	Westinghouse Electric Co.
American Steel & Wire	Brown & Williamson
Armstrong Cork Co.	Lobacco Co.
Canard Line	and many others.

Plus U. S. Army and Navy Departments.

The only manufacturer with a complete line of 35 mm and 16 mm recording and projection equipment for professional and institutional use.

All DeVry Projectors Conform to Underwriter's Laboratory Standards



DEVRY CORPORATION

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NEW YORK Established 1913 HOLLYWOOD

SEE EQUIPMENT SECTION THIS ISSUE FOR COMPLETE INFORMATION ON ALL DeVRY 16 and 35 mm. PRODUCTS

IN INDUSTRY & EDUCATION

IT'S

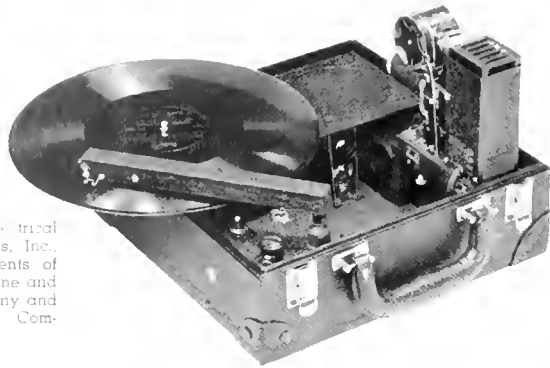
DEVRY

16 mm. SOUND PROJECTORS



— BUYER'S GUIDE

Licensed by Electrical Research Products, Inc., under U. S. patents of American Telephone and Telegraph Company and Western Electric Company, Inc.



PICTUREPHONE

A radically new departure in sound slidefilm projection equipment—a different principle of design

The Picturephone type of flat construction gives even distribution of sound in the junior models. Case is completely enclosed—no outside doors, grills, or fittings that can admit dirt or moisture. The Picturephone built-in screen and shadow-box make possible a good picture in an undarkened room. Carrying capacity for eight records and films. Records are protected against warping and breaking. S. V. E. Projectors assure the utmost in illumination. Projector is

located on operator's side of case, where it is most convenient. Fourteen other advantages.



MODELS A and AA PICTUREPHONES are for largest sound slidefilm audiences. Twelve-inch speakers—300-watt S. V. E. projectors with automatic re-wind. Can be used as public address system. Play records at 78 and 33 1/3 r. p. m. Outlets for two speakers.

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NATION-WIDE RAIL-AIR SERVICE

MINIATURE PROJECTORS

(Continued from Page 34)

Spencer Model "MK-3"

Same as Spencer Model "MK" previously described but features 300-watt illumination. In this 300-watt instrument, a fan cooling attachment forces a volume of cool air across the slide and through the lamp house. The motor-driven fan is housed in the special added base shown and affords full protection against additional lamp heat to the films. "MK-3" has a three-element condensing system and an efficient heat-absorbing glass. Has universal motor and rheostat for controlling fan speeds.



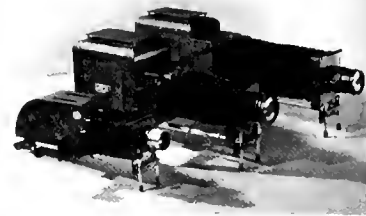
STILL PROJECTORS

These instruments are especially useful for showing of larger slides, opaque materials such as diagrams,

charts, etc. Address manufacturers for further details, specifications, etc.

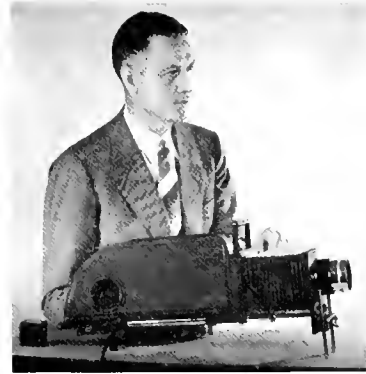
Spencer Delineascopes

For showing opaque materials or standard-size lantern slides, these precision-made Spencer Delineascopes rank high in projection quality. The Model "GK" is especially useful for the showing of fine color work in large halls or before convention groups, etc. With Models "V" or "VA" the business or educational user may show any charts, diagrams or other opaque subjects of interest to the observer. Lantern slides may also be projected. Model "VAC" projects micro-slides as well as opaque material and standard lantern slides.



Spencer Model "GK"

Model "GK" Delineascope is a 750-watt projector for 2" x 2" or 3 1/4" x 4" color slides (or black and white). Its special value for color projection is enhanced by an ingenious cooling system to protect delicate color material and by effective optical design to provide fine image quality. Projection lenses 2 1/2" diameter and 6 1/2" to 24" focus produce screen images of suitable size at distances from 10 to 100 feet. Elevating legs, hinged lamp-house, demountable condensing units, non-sagging bellows. Cooling fan has rheostat. Includes metal carrying case.



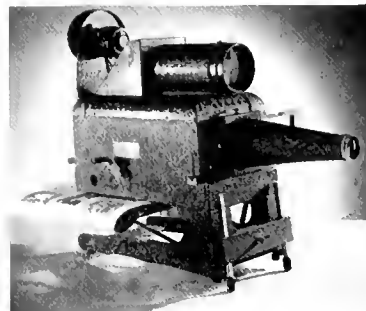
Spencer Model "D"

Especially designed for lantern slide projection, this 500-watt instrument is for classroom or lecture use. Features tilting and elevating adjustments, reading light, slide carriers with automatic lifters to aid changing, spiral focusing adjustment, hinged lamp-house, carrying handle and lamp-house handle of non-heat conducting material. Non-sagging bellows; projection lenses of 5 1/2 to 18 inch focus without change of condensers.



Spencer Models "V", "VA"

For the business lecture or for general educational purposes where photographs, diagrams and drawings, rough layouts, charts and all other types of opaque materials may be profitably employed, the Models V and VA are used. Slides, filmstrips and microslides may also be projected with this versatile 500-watt unit. Will project copy units 6" square. Rheostat controlled cooling fan, elevating legs. Filmstrip and microslide attachments, etc., optional extras.



Address Spencer Lens Company, Buffalo, N. Y. for complete details and illustrated catalog, prices, etc.



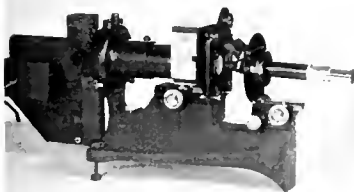
Bausch & Lomb Model "ERM"

Especially designed for projecting opaque materials, either in black and white or in colors, Model "ERM" is a 500-watt instrument. Will project flat or even solid objects such as geological specimens, flat mechanical parts, etc. Lenses of 3 1/2" diameter, 14" focal length or of 4" diameter and 18" focal length supplied; subjects up to 6" x 6 3/8" can be projected in entirety. Built-in blower cooling system



Bausch & Lomb Model "LRM"

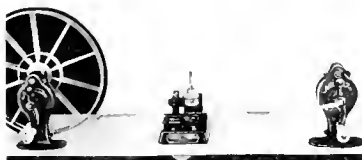
Projects either slides or opaque objects. 14" focus lens of 3 1/2" diameter for opaque objects; 7" focus lens for slides. Larger if necessary for projection of more than 20 feet. Also a 500-watt projector with built-in blower cooling system; balanced illumination between slide and opaque projection.



Bausch & Lomb Model "AA"

A simple and compact instrument for micro-projection, permanently aligned, and suited to a great variety of work. After the light source has been centered, it is necessary only to set the projector according to the translucent chart on the water cell holder, insert the specimen and focus. The chart shows readings for 32, 48 and 72mm. Micro Tessars and 32, 16, 8 and 4mm. Achromatic Objectives. These optical settings cover all general micro-projection problems. A water cooling cell is mounted just back of the substage condensers to protect specimen material from heat of light beam.

FILM REWINDERS AND REELS



NEUMADE Rewinding and Editing Assembly Unit
Rewinding and editing board complete with two geared end RW-1 (1600 ft) rewinders, HM-6 Griswald Jr. Splicer, cement holder and applicator all mounted on weighted porcelain panel, 40" long, 13" wide.



NEUMADE Power Drive Rewind Assembly Unit
Motor driven rewriter, connected through variable speed control, foot operated, equipped with throw-out clutch for reversing film with geared rewriter.

DeVRY Rewinder
Accurately geared, sturdily-built. Turn-screws adapt it to instant use anywhere.



MODERN PROJECTION STANDS

DALITE Projection Stand. Consists of a tripod and choice of No. 1 or No. 2 tables. Table No. 1, designed for silent projectors, 12" long and 5" wide, with adjustable side clamps. Has worm gear tilting device. Table No. 2, 12"x20", will accommodate most sound and slide projectors. Non-tilting but rotates.



NEUMADE Projection Tilt Table T-134

Sturdily built of heavy gauge steel, two rigid shelves for reels, projector case, etc. Top will tilt to any angle up to 10" rise, smoothly and evenly by two sets of spiral gears controlled from one hand wheel. Adjustable bar prevents machine sliding.

AMPRO Projector Stand
Portable Model for field use, of sturdy all-metal construction. Collapsible, Telescope Type to facilitate transportation and storage - Rigid Convenient Utility Tray Adjustable Legs Height 41" Folds flat 10 1/2"x21 1/2"x3" Weight 24 pounds.



Neumade 16 mm Equipment

for the

COMMERCIAL FILM LIBRARY

SPECIALLY DESIGNED FOR THE BUSINESS FILM USER. THE RESULT OF MORE THAN 24 YEARS OF EXPERIENCE SUPPLYING THE MOTION PICTURE INDUSTRY.

Your valuable films require and deserve proper care and protection or they soon lose their effectiveness. When filed and preserved in special film cabinets they last for years.

NEUMADE CABINETS ARE:

DUSTPROOF	ALL STEEL	HUMIDIFIED
FIREPROOF	INDEXED	TAMPERPROOF

Professional Equipment for Professional Results

EVERYTHING NEEDED FOR:

FILING	SHIPPING	CLEANING
EDITING	STORING	HANDLING

— Complete Film Equipment —

CABINETS • REWINDERS • SHIPPING CASES • PROJ. TABLES
CLEANERS • SPLICERS • REELS & CANS • REWIND TABLES
FLANGES • CEMENT • LEADER • MEASURING MACHINES

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for 16 mm



No. 4
for 35 mm

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large addition to our studio-laboratory demanded by increased volume of business.

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VISUAL DISPLAY PROJECTORS

★ In the convention hall or wherever exhibits of products and ideas are held, the motion picture and other visual media help tell the advertiser's story faster and more thoroughly. In the retail store, too, modern exhibits of merchandise and demonstrations of manufacture aid in selling goods. For all these purposes an entire field of specialized equipment is described for the guidance of display, sales promotion and advertising users.

CONTINUOUS MOTION PICTURE EQUIPMENT

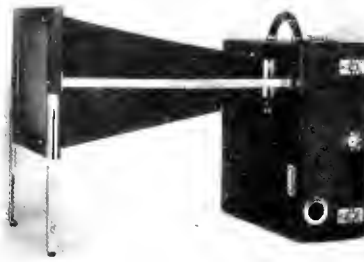
Advertising Projectors, Inc.

10 West 33rd Street, New York

Specialists for more than 14 years in the manufacture of continuous projection equipment, displays and special automatic projector units.

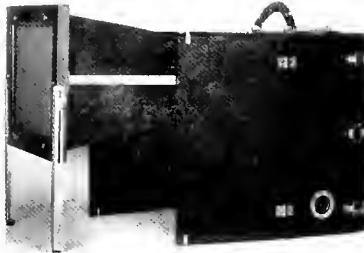
Automotion Model "A-2"

The Automotion projector illustrated is Model A-2, which is preferred for permanent installations of exhibits or sales displays, and may be utilized as a straight projector with continuous operation by detaching the screen and arms. Automotion projectors come completely equipped with self-contained screen and apparatus entirely enclosed in case preventing exterior dirt and objectionable noises, or distraction to the viewer by open apparatus.



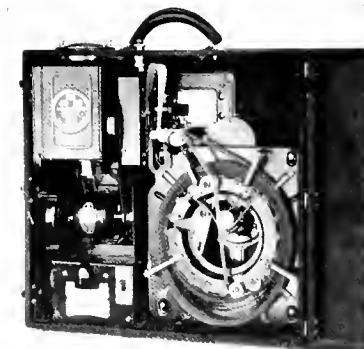
Automotion Model "A-11"

Model A-11 illustrated here is the Automotion projector for portable exhibit use and is capable of heavy-duty service. Shows color or black and white film, up to 400 feet in length continuously, any number of desired hours, without attendant.



Automotion-Mechanism

Patented belt drive conveyor feeds film without use of sprockets. Optical system equipped with 500-watt lamps, rhodium heat-proof reflector, fan-ventilated lamp house. Mercury switch shuts off current in case operation is interrupted. Automatic oiling.

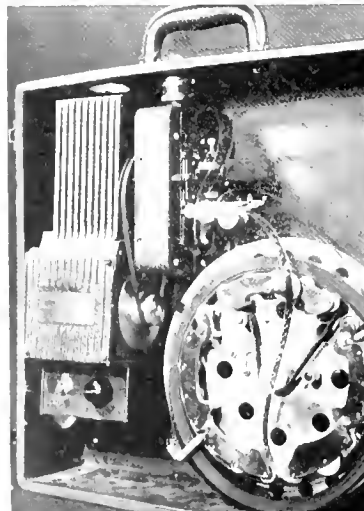


The Automotion projector is a pioneer in the field, serving national users of visual display equipment. At the Socony-Vacuum Exhibit, Radio City, New York, four of these projectors have operated continuously, twelve hours a day, seven days a week, for four and one-half years. In addition to the exhibit model, there are four additional models built for portable exhibits.

Automotion-Model "SM"

(New lightweight continuous projector)

The latest Advertising Projector development is the Model "SM" 16mm Salesmen Continuous Projector. Presents 12-minute film of either black and white or color. Uses inexpensive 100, 200 or 300-watt lamp for either rear or front projection demonstrations. Has self-contained screen, including film for 12-minute showing, weighs less than 20 pounds in self-contained carrying case. Equipped with Universal AC or DC motor, adequate ventilating system. Primarily for showings to the individual customer or smaller groups under normal lighting conditions.

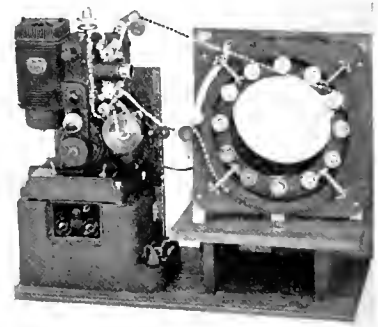


For special equipment designed to meet exhibit problems address the manufacturer

Ampro "Continuous" Models

(A Product of the Ampro Corporation)

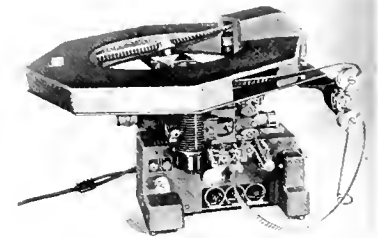
Seven continuous projector models featured in Ampro line. Four are continuous units for silent film; three feature sound. Unit pictured is CS5, from large cabinet model which shows 400' of continuous talking pictures on a screen 15" by 20". Projector is Amprosound Model U. Other sound units of 400' and 800' capacity installed in portable sound-proof suitcases with 10" speaker in separate carrying case. 750 illumination general. Sound models operate on AC (DC on 150 watt converter); silent models either AC or DC. A product of The Ampro Corporation, Chicago, Illinois.



Bell & Howell "Continuous"

(Manufactured by Bell & Howell, Chicago)

An 800 ft. continuous attachment of unique design is offered by Bell & Howell for use with Filmo and Filmosound Projectors; shown mounted on a Filmosound model 138. The attachment is for use with 16mm. films, either sound or silent. Eight hundred feet of sound films, at 24 frames per second, provides a 22 minute showing; silent film at 16 frames per second provides a 33 minute showing, before repeating. Showings of these extra lengths are very much desired by those exhibiting at fairs, conventions, etc.



Contimovie Attachment Unit

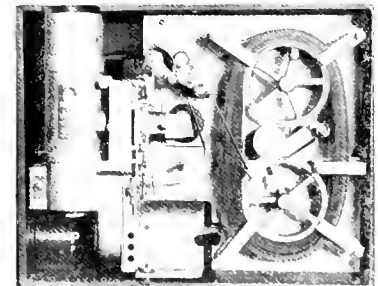
The Contimovie is a continuous film rewind device attached to any type of projector and designed to eliminate wear on film. Independent concentric discs of the horizontal turntable prevent binding of film. Drive of discs supplied by oil-less friction discs; speed controlled automatically by weight of film. Continuous principle eliminates tension on film and permits use of any quantities of 16 or 35 Mm. sound or silent. Sizes up to 1600 feet are available larger capacities to order. A product of the Contimovie Sales Corporation 347 Madison Ave., N. Y. C.



Victor "Continuous"

(Victor Animatograph Corp., Davenport)

The Victor portable continuous projector provides complete silent or sound pictures at the turn of a switch. According to the manufacturer, it eliminates operating "headaches" and high upkeep costs previously associated with continuous motion picture projection, a patented "advance-feed" principle that provides positive regulation of the amount of film fed from the magazine to the projector intermittent, does away with strain on the film, prevents binding and breakage, and minimizes surface wear.



CONTINUOUS STILL PICTURE EQUIPMENT

Advertising Proj Model "CJ"

(Product of Advertising Projectors, Inc.)

Another innovation of the Advertising Projectors (New York City) line is the Model CJ 16mm Continuous Slide Projector. Particularly designed for national advertisers desiring visual display unit for window or counter display use at lowest cost. Shows single-frame 16mm. pictures using 200 or 300 watt illumination. Cabinet only 12" wide by 16" high, 15" deep, producing a picture on self-contained translucent screen 8" x 10".



A keyed price list of all models shown is supplied on written request to Business Screen



Bausch & Lomb Model "AU"

Bausch & Lomb Optical Co., Rochester, N. Y.

This automatic "Balopticon" projects lantern slides (standard size) continuously upon a screen. Slides are automatically changed every few seconds. Display cabinet shown can be easily removed for conversion into projector for auditoriums, outdoor advertising, etc. 500-watt projector lamp standard; 1000-watt recommended for unusually long distances, etc. Size of cabinet, 49 1/4", width, 21". Picture size 16 1/2" x 18". Minimum slides, 18; maximum capacity, 70 slides. AC or DC operation. Uses either U. S. or British standard lantern slides.

DeHaven Iconovisor

The Automatic Slidefilm Projector Unit

An electrically operated Automatic Slidefilm Projector, for continuous operation, no operator necessary. Patented Streamlined Design. Projects standard single frame slidefilm width either in roll or loop form. Takes looped films up to 35 frames under normal conditions, but an unlimited length may be inserted if lid is left open. Time interval for pictures easily changed by hand. Also available with steady continuous movement of film for special applications. Distributed nationally by Marks and Fuller, Rochester, New York.

DeHaven Iconovisor—Open

(For either manual or automatic operation)

The following uses have been listed for the DeHaven and other continuous units: (1) Exhibits and conventions; (2) Luncheon displays (windows, counters and by demonstrators); (3) Sales Promotions, special sales, etc.; (4) Illustrated Lectures. The DeHaven Unit features streamlined appearance, is fully automatic, has forced ventilation for cooling and is compact and portable for ready shipment and carrying in the field. Exclusive distributors: Marks & Fuller, Inc., 44 East Avenue, Rochester, New York.

Projects up to 350 single frames of 35mm. film automatically and continuously at predetermined intervals (1, 3, 6 or 16 secs.). Automatic rewind and remote control switch available. Standard units operate on 110 volts, 60 cycles. 3" lens; 200-watt lamp.

Selectroslide

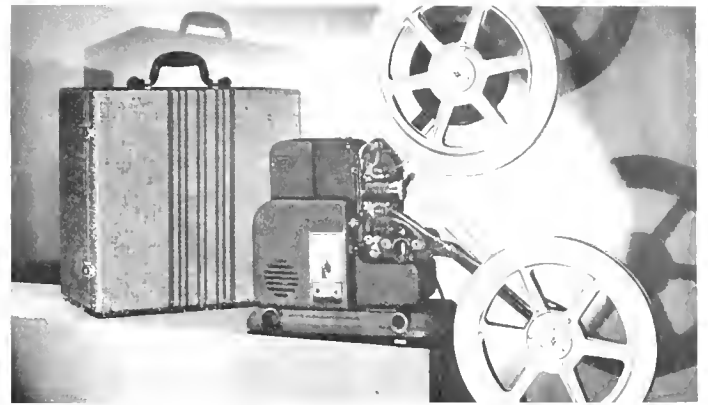
(Shows Kodachrome slides, etc., automatically)

For automatic projection of 2 inch square glass slides full natural color or black and white. The magazine of the Selectroslide will hold 48 slides. It operates by set automatic control over long periods of time, with no attention required or by remote push button control. Sound equipment may be attached. Manufactured by Spindler and Sauppe, 86 Third Street, San Francisco, California. Distributed in New York by E. Leitz, Inc., 730 Fifth Avenue, New York City.

S.V.E. "Continuous"

Continuous, automatic slidefilm projection

S.V.E. 250-watt Automatic Picture Projector for projecting slidefilms continuously and automatically. Recommended for window display, convention booths and general advertising. Specifications include: 1, 200 frames or pictures can be shown in each strip; 2, 250-watt Mazda prefocused lamp; 3, S.V.E. releasing mechanism, assuring prevention of rubbing or marring film emulsion; 4, equipped as standard with 2 1/2" objective lens; 5, patented heat absorbing, heat resisting filter. A product of the Society for Visual Education, Inc., 100 East Ohio Street, Chicago.



THE SOUNDMASTER PROJECTOR combines utility and beauty in appearance and performance. Sturdy aluminum alloy construction and many new original device and sound developments are featured but prices remain within reach of all potential users.

The New SOUNDMASTER

16 mm. TWIN-MOTOR SOUND PROJECTOR

FAR BELOW WHAT YOU EXPECT TO PAY FOR ALL THESE OUTSTANDING FEATURES:

- Independent Motors for Both Ventilation and Advancing Mechanism with Separate Rheostat Control for Both
- Reverses Film and Automatically Rewinds without Changing Bolts or Reels
- Saves Film with Floating Tension Pressure Gate and Recessed Guides
- Automatic Loop Setter
- Two Balanced Flutter Illuminating Stabilizers on Sound Head
- Separate Public Address System Adapted for Use with Record Maker and Record Player
- Airplane Type Luggage Carrying Case
- Will Show a Still Picture Instantly

HERE is the projector-value of 1941! These new Soundmaster features offer the latest in 16 mm. quality sound and picture reproduction: separate motor operation of ventilating and of film advancing mechanism to assure maximum cooling and even, flickerless performance—straight-line, simplified film threading and convenient controls—vibration-proof sound amplification from separate balanced amplifier unit. These and other features



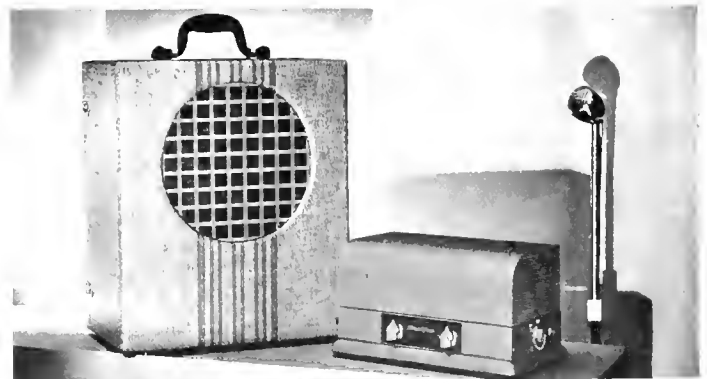
Soundmaster Record Player

With high fidelity magnetic pickup for use with amplifier unit shown at right. Details on request.

provide maximum screen brilliance, quality sound reproduction and sturdy, dependable performance. Soundmaster's separate ventilation unit makes possible 1000 and 1200 watt illumination, protects film, 15-watt balanced amplifier; governor-controlled film advancing motor; 2-inch F 1.65 lens; 12-inch speaker. All included in two carrying cases weighing 35 lbs. each.

For complete details and specifications see this unit in the Equipment Review pages of this issue.

THE SOUNDMASTER AMPLIFIER & SPEAKER are in a separate unit assuring vibration-proof performance. Add an inexpensive microphone and obtain a portable public address system by using regular speaker and amplifier unit thus doubling utility.



CLASSROOM LABORATORIES, INC.

108 East Ohio Street

Chicago, Illinois

Telephone: SUPERior 5778

26 MILLION PEOPLE IN THE U. S. A.

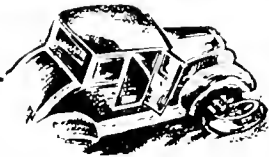
Attended
Showings of American
Business Pictures
Presented by More Than
10,000 ORGANIZATIONS

Having Their Own
Up-to-date

SOUND EQUIPMENT

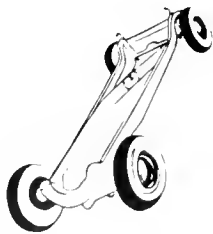
They Secured Their
Film Programs From . . .

**THE Y. M. C. A.
MOTION PICTURE BUREAU**
19 S. LaSalle Street 347 Madison Avenue
CHICAGO NEW YORK
351 Turk Street
SAN FRANCISCO



YOUR CAR NEEDS ALL 4 WHEELS

• And your motion picture films need all 4 FEATURES of ADEQUATE FILM PROTECTION



1. INTERNAL SOFTNESS. To resist heat and dry air.
2. EXTERNAL TOUGHNESS. To resist scratches and stains.
3. SURFACE LUBRICATION. To resist wear and sprocket-strain.
4. PERMANENT IMPREGNATION. To resist loss of protection in cleaning.

Any three features without all 4 are no better than three wheels on your car. Genuine impregnations, with SEPARATE chemical vapors, each doing its SEPARATE job, give you effective 4 FEATURE FILM PROTECTION against CLIMATE, WEAR, SCRATCHES, OIL, DIRT, WATER and FINGER MARKS.

Better Photo Finishers Offer
VapOrate protection for still
negatives.

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PERSELESS
FILM TREATMENT

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New York City

BELL & HOWELL CO.
1801 Larchmont
Chicago
716 No. La Brea
Hollywood

IMPROVING SOUND-SLIDE REPRODUCTION

• SALESMEN who have, through neglect or otherwise, been forced to listen to their sales messages come off the record accompanied by scratching, distortion, and other out of order noises in the prospect's office know only too well the value of using a good needle with the proper characteristics.

That record needles have "characteristics" should not come as a surprise. After all, the needle is the transmission medium between the modulated record groove and the reproducing unit.

The photo-micrograph of Fig. 1 shows a needle with too sharp a point for the proper coupling to the groove. Not only will the needle "shimmy" and damage the "high frequency" groove modulations but, by virtue of the sharpness of the point, may also dig up the groove bottom for some distance before the point is worn down by friction. This results in poor tone and distortion. The "high frequencies" of a voice give clearness or brilliance in reproduction. Recorded sales messages depend on the quality of the voice and inflections of speech to put over a good story. Since the greater portion of the recorded voice is in the upper frequency range, it can be understood why it is necessary to reproduce the record with clearness and no distortion.

Fig. 2 shows a needle with too broad a point. The needle rides the top of the groove, is poorly coupled to it, and also has a tendency to erase the higher frequency groove modulations by riding through them in a straight course.

The Photo-Micrograph of Fig. 3 shows a needle that has "shouldered" due to excessive wear. It not only completely fills the record groove, thus restricting free motion, but also rests on the record surface. It cannot reproduce properly because of the added pressure at the sides, and will damage the top of the groove.

Fig. 4 shows a needle with correct tip radius to properly fit the groove, and an included point angle which permits free motion of the needle at all recorded frequencies and amplitudes.

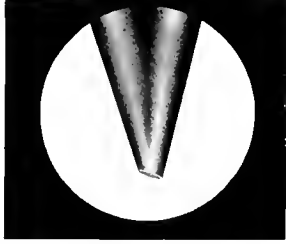
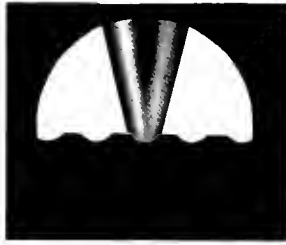
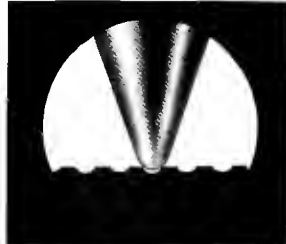
Ordinary steel needles wear down quickly within a few turns of the record as shown in Fig. 5. This forms sharp edges, causing rapid record wear. Since sales records run from 3 to 15 minutes duration, it is essential to use needles which will give long life with proper points so as not to damage the record grooves.

The Permo-Point needle, shown in Fig 4, is made with Osmium, Ruthenium, and Rhodium tips, ground to proper radius and is wear resisting, gives long life and reduces record wear to a minimum.

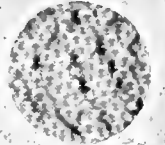
• For proper presentation of sound slidefilm programs, the choice of a proper needle is of utmost importance. Regular phonograph needles wear down records, do not give good reproduction. Even "shadow-graphed" and other customary sound slidefilm needles should be used only once.

At the end of the showing, remove the needle from the pick-up arm—never leave a needle in the arm when the machine is packed up for carrying or shipment.

HOW NEEDLES WEAR: Fig. 1 (top) shows point of needle too sharp for proper coupling to record groove. Fig. 2: point too broad (shouldering—damage to groove walls). Fig. 3: Point of needle shouldered due to excessive wear. Fig. 4: Needle with tipped radius to properly fit record groove. Fig. 5: Ordinary phonograph needles wear down quickly—form sharp edges, causing rapid record wear.



PROVE IT TO YOURSELF!

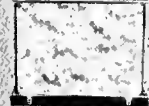


Write for your free 5" x 7" sample of the BRITELITE TRUVISION WIDE ANGLE SCREEN FABRIC and Reflection Test Chart.

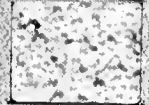
Whether you like a Box or Tripod Model, we challenge you to find any other SCREEN which will give equal projection quality at all angles . . . sharper definition, no glare, halation or distortion. Best for black-and-white or color. NO GREATER COST!

See the Britelite Line of Screens, Reflectors, Spotlights, Utility Cases, etc., at your dealer, or write for Catalog and Test Package.

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AND ACCESSORIES CO., INC.
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A COMPLETE MOTION PICTURE DISTRIBUTION SERVICE

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• Complete 16mm. Motion Picture Service throughout New England. Competent operators, excellent equipment and the knowledge necessary to handle your distribution problems properly.

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ALLIED FILM EXHIBITORS, Inc.

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EXHIBITORS OF 16MM. INDUSTRIAL AND PUBLIC RELATIONS FILMS.
56 exchanges serving 250 communities in the Western Trading Area.

Regional offices
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- ★ All the prints you want.
- ★ No gadgets—just 35 mm film.
- ★ No splices.
- ★ Costs no more than black-and-white.

Of course we make black-and-white films as well as color—both motion and slide, sound and silent—and have been making them for over twenty-five years. Ask for demonstration. No obligation.

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PATHESCOPE

CO. OF AMERICA, INC.

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NEW YORK, N. Y.



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MUSICALS**

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16mm. INDUSTRIAL • MEDICAL 16mm.
MOTION PICTURE PROJECTION SERVICE

• Projection service that assures your motion pictures receiving the same careful attention to detail and sound reproduction as was given at the time your pictures were produced.

TRANS-MEDICA FILMS

Serving Chicago and all Chicago and
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(Nights and Sundays call River Grove 1162W)

FILM TREATMENT & PROCESSING

Film Rejuvenation
by Recono Method

• THE NATURE OF PHOTOGRAPHIC EMULSION, and likewise of the base, makes film a receptive medium for accumulating oil and dirt. The substances of which the emulsion and celluloid are composed are not highly resistant to abrasion, and scratches appear in a short time under normal use. Scratching is not usually caused by the projector gate but by winding the film in a continuous roll; the friction of one layer against the other causes scratches and "rain" and nothing can prevent it.

The screen, being the package containing the film story, is as important to the sponsor as the package which contains his product. Every effort is made to obtain a beautiful negative but once the sample print is seen, everyone seems to lose interest in the quality of the film that reaches the consuming public. Scratched and "rainy" prints mar the effect of the picture and reflect on the prestige of the sponsor. Schools and organizations renting or borrowing sponsored films are critical of screen quality. The answer to this problem of presenting your story in a beautiful unmarred



package is supplied by the Recono process.

By the Recono rejuvenation process, scratches and abrasion marks on both the emulsion and celluloid sides of negatives and positives are removed from both 35 mm and 16 mm film. The removal of scratches is effected by impregnating the film with chemicals, causing a temporary swelling of the celluloid and emulsion layers, thus bringing together the walls of the scratches. Neither distortion of the film nor disturbance of the picture results from this treatment. No coatings are used. Recono rejuvenated film has all the "life" of new film. Recono is, moreover, exclusive in its field—the removal of scratches from 16 mm and 35 mm film, both color and black and white.

Recono includes a free advisory service covering any of your film problems. Write 245 W. 55th St., New York City.

Preservation of Films by Vaporating

• GELATIN is used in photographic emulsion because gelatin will absorb moisture and become soft, and because it will retain moisture under normal conditions, and stay soft. This absorbent property of gelatin makes it possible to mix in the photographic elements thoroughly and evenly, avoiding graininess. It makes it possible to wind and rewind the raw stock without disturbing the grain dispersal in the soft gelatin. It makes it possible to get the developing and fixing chemicals in and out through the emulsion with a minimum of interference.

But when the picture is on film, softness and permeability of the emulsion are no longer advantages. Softness encourages scratches, and permeability permits spotting and staining. It is necessary, therefore, to toughen the emulsion of a finished picture to resist scratches, and to make it less susceptible to stains.

There are many emulsion "hardeners"—based chiefly on alum, formalin, and the like. All these work the same way. They harden gelatin by reducing the moisture content—by drying it out chemically. Thoroughly dried-out gelatin is hard enough, but it is neither elastic nor pliable enough for printing, projection, or even safe storage. The use of ordinary hardeners must there-

fore be in the form of a compromise. The hardening solution must be weak enough to leave the emulsion pliable, and cannot be strong enough to provide proper protection.

Peerless VapOrate Film Treatment, the only emulsion protection used extensively by the major motion picture companies, approaches the problem from a different angle.

Since the complete removal of moisture content from the gelatin and complete exclusion of moisture absorption by the gelatin in damp weather are necessary for adequate protection, and since dried-out emulsion lacks resiliency, VapOrate first substitutes internal lubrication which is less susceptible than water to climatic conditions, and then toughens the gelatin solids in each particle into a resistant, impervious membrane around the core of pliability-conserving lubricant.

This external lubrication can be provided only in the large vacuum installations established at various points to offer convenient VapOrate service on motion picture films throughout the country. Motion picture films, therefore, are sent by dealers everywhere, to VapOrate Co., Inc., 130 West 46th Street, New York City; to Bell & Howell Co., 1801 Larchmont Avenue, Chicago; or to Bell & Howell Co., 716 North LaBrea, Hollywood, California.

ADVERTISING that MOVES

People like ACTION. Notice how many more people will pause at a display in motion than at a window full of dummies.



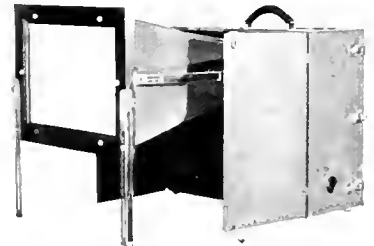
Wherever there are people . . . at window displays . . . in department stores . . . or the World's Fairs and other exhibits. Automation, the Continuous 16 mm. motion picture projector, puts ACTION into your advertising.

Automation shows clear, brilliant pictures in daylight or under artificial lighting. Designed and constructed for long, heavy-duty continuous projection.

WORLD WIDE USE

These projectors have been used by Federal and State Departments and leading industrial organizations for sixteen years.

We are the pioneers of continuous projectors, and the only company exclusively specializing in all requirements of Continuous Motion Picture and Slide projectors, also special equipment designed and built.



Portable models for Exhibit or Salesmen — Motion Pictures or Slides.

Tell your story dramatically, effectively, economically, and continuously . . . with Advertising Projectors.

ADVERTISING PROJECTORS INCORPORATED

10 W. 33rd Street New York
Telephone: Pennsylvania 6-8567

Write for
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See Equipment Review Pages for
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WHAT, NO FILM SHOW INSURANCE?

You arrange for insurance covering property—accidents—life—bad debts—everything except the results you want for your investment in motion pictures.

INSURE

the prestige of your company and products as reflected in your film shows by NOT SHOWING film that is scratched and "rainy"—which occurs from normal usage.

THROUGH RECONO

you can have restored to good condition all film that shows signs of wear on the screen.

ONLY RECONO removes scratches and "rain" from both sides of black and white and color films—both 35 mm. and 16 mm.

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AMERICAN RECONO, Inc.
YEARS OF SERVICE TO MAJOR HOLLYWOOD PRODUCERS
245 West 55th Street New York, N. Y.

PROOF OF THE PICTURE IS IN ITS PROJECTION

A good slide film or motion picture demands proper projection. And proper projection demands a good lamp. The Radiant Lamp Corporation specializes in concentrated filament lamps for exacting purposes—makes more projection lamps than any other kind. Radiant—standard equipment on many leading machines—gives brilliant, economical performance. Plan for replacement now—see your dealer today and ask for Radiant, the Precision Projection Lamp.

FREE: Lamp Guide, giving explicit lamp requirements for virtually every projector in current use. Expert consultation on specific projection problems. There is no charge or obligation.

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INSIST ON FIBERBILT SHIPPING CASES



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SITUATION WANTED

PHOTOGRAPHER—SLIDEFILM. Four years' experience making 25,000 stereographs (including Kodachromes) and managing photographic department for a sales corporation of internationally known educational products. Age 31. College graduate. Christian. Married. Excellent health and references. Free to go anywhere, prefer East. Box 11-C, Business Screen, Chicago, Ill.

YOUR SOUND-SLIDE FILM PROGRAM

by R. M. McFarland

• The Sound-slide film has yet to be made which does not sell someone—something.

The effectiveness of any film and of the entire program depends upon two important factors—a well made production designed to effectively meet your problem and its proper use in the field.

Assuming that your productions are the best obtainable, two further factors must be taken into consideration before placing your programs in the field. First, your equipment—the sound projector and accessories. In the long run, you will find it a decided economy to buy the finest equipment.

Once your program is in the field, the responsibility for its successful use rests entirely upon the shoulders of the salesmen who show the films to the buyers. The manner in which each showing is made determines whether it is an asset or a liability to the salesman and your company. The following suggestions may be helpful:

(a) *Place projector on a firm table or other base as nearly as possible on the same level as the screen. If the projector is not level, it should be built up as necessary by placing paper under the legs.*

(b) *Check electrical current—is it AC or DC? Set the toggle switch on top of the machine accordingly. Now your checkup shows no sound issuing from the speaker after the 20 to 30 second tube warm-up period. What to do? Check your current again. If still no sound comes out, reverse the polarity by giving the plug in the wall socket one-half turn. Make sure the radio tubes are all lighted and firmly in their socket. Next, check all*

electrical connections.

(c) *Threading Projector—Both the lens and film gather dirt and dust through projection and handling. These spots are always magnified on the screen. So, before each show, the film and lenses should be cleaned with a dry photo chamois or a soft clean linen handkerchief. Never touch a hot or warm lens with a moistened cloth. Now place film in magazine (1) through film slot, (2) on sprockets (3) and hold firmly against sprockets when you close the gate. Then focus and frame.*

(d) *Room setup. Set projector so that it shoots into the light rather than with it. Darken the room as much as possible. Seat your audience at least 8 feet from the screen and keep them within a 45° angle of the screen.*

(e) *Film. If the film is dirty, place a few drops of carbon tetra chloride on a clean photo chamois, wipe the film, then dry it. The film should not be allowed to fall on the floor, but rather should unwind into the lid of your equipment, placed on the floor immediately under the projector. Some projectors now have a mechanical rewind.*

(f) *Volume. The amount of volume needed depends on size and acoustics of the room and number of the audience. The objective is good clear volume, neither too low nor too loud.*

(g) *Pace. This is important in the showing of a sound slidefilm. The voices and music are recorded at 33-1/3 revolutions per minute. If the reproducing equipment is not running exactly at this speed, voices and music will be too slow and the growing will drag; if the speed is too fast, the voices will not be clear.*

Out of the Chicago factory of the DeVry Corporation rolled these sound trucks last month, six of a fleet of thirteen, equipped with DeVry 16mm. Interpreter sound projectors and public address equipment for use by the Republican National Committee during the current presidential campaign.



How DOES YOUR RECORDED SALES MESSAGE SOUND?

Put that extra punch in your recorded sales message with clear, concise sound reproduction. Use FIDELITONE, the trouble free, long life, needle—do away with constant needle changing. With a FIDELITONE needle your salesman and your prospects will hear and understand all of the sales message on the record.

PERMO RECORDING STYLI

Will record the entire frequency range with absolute faithfulness. Recording Engineers praise Permo Recording styli for their clean, quiet cut grooves—try Permo on your next recording and increase the efficiency of your sales message.



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- Recording
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