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# BUSINESS SCREEN

## M A G A Z I N E

50c



NUMBER 1 • 1949 • OF THE FIRST NATIONAL AUDIO-VISUAL BUSINESS JOURNAL



*Master Showman... Master Salesman*



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**WHERE WERE YOU  
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On Tuesday evening, January 11, 1949, thousands of families—in fourteen metropolitan centers and surrounding towns—sat before their television sets and watched the FIRST program ever to be telecast over the newly-joined Eastern and Midwestern networks of the Bell System.

Part of this program comprised the televising of a motion picture entitled "Stepping Along with Television." It was produced by Caravel for the Bell System; and it was the FIRST film ever to be transmitted over the newly-combined networks.

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If you missed the program on the night of January 11, 1949, we shall be happy to show our portion of it at whatever place may be convenient. We can't make ALL the films for television, but we do try to make the BEST.

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UPON the conclusion of World War II, American industry furled its "E" flags, resigned its role as freedom's armorer and turned to the job of manufacturing civilian commodities for a "seller's" market in a world hungry for goods long denied.

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"ENTERTAINER" 300  
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Automatic  
Slide-Changing Mechanism

• Sales meetings, product demonstrations, conventions, trips through the plant . . . all lend themselves to visual presentations of 2" x 2" color slides. And, these slides take on new brilliance and color fidelity when projected with the new S.V.E. "Entertainer" 300 . . . a fine 2" x 2" slide projector with automatic slide changing mechanism.

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**SOCIETY FOR VISUAL EDUCATION, INC.**  
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**BUSINESS  
SCREEN**

PREVIEW OF CONTENTS

Camera Eye . . . . .	6
Trends in Visual Communications . . . . .	10
Right Off the Reel . . . . .	12
The Offscreen Voice . . . . .	14

FEATURE ARTICLES

Workers Like Their Film Fare . . . . .	19
Films Fight Cancer . . . . .	21
The New Pictures: Case Histories . . . . .	22
Bigelow-Sanford's Quality Story . . . . .	24
After-Hours Selling: U. S. Rubber . . . . .	25
Britain's Prolific Producer . . . . .	26
Color Control in Film Production . . . . .	28
Keeping Them in the Dark . . . . .	29

DEPARTMENTS

The Television Screen . . . . .	31
In the Picture Parade . . . . .	36
Men Who Make Pictures . . . . .	42
Business Screen Executive . . . . .	44
New Products and Equipment . . . . .	45
Directory of Audio-Visual Dealers . . . . .	50

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Field Men  
Projection  
Mechanics

?

Or . . .  
Do They  
Sit At  
The Head  
Table?



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Stage Smooth Meetings

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# **THE MAN WHO IS OFTEN TAKEN FOR GRANTED....**

... the **AMERICAN SALESMAN** ... the story of his vital contribution to the American way of life is the theme of the 1949 Kelvinator sales training film program ... featuring appliances the salesman can be proud to sell ... produced in color, with animation by

*Raphael S. Wolff*  
STUDIOS HOLLYWOOD 28 CALIFORNIA

"what did these  
43 producers do  
before there was an  
emil velazco  
organization . . . ?"

They made good business films, of course, even then, but under handicaps when it came to securing adequate film service facilities. They were either loaded down by a heavy investment in their own service facilities (which they couldn't keep in continuous, economical operation) or were at the mercy of some competitor in that very same fix. Or they sweated out a film being serviced by a score of small individual shops for which they helped pay a score of individual overhead costs. How different now for 43 Velazco producer-clients!

If you are still producing films with pre-Velazco service facilities, you should inquire today about our large staff of film service specialists — and our modern equipment for recording . . . editing . . . screening . . . preparing original or track-recorded musical scores. Coordinating these specialized skills and these large resources in an efficient large-scale operation means lower overhead-costs-per-reel which we will pass on to you.

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INCORPORATED

723 SEVENTH AVENUE, NEW YORK, N. Y.

THE COMPLETE FILM SERVICE ORGANIZATION

## CAMERA EYE

### National Safety Council Announces Details for Annual Film Awards

◆ The NATIONAL SAFETY COUNCIL announced a series of new annual public interest awards to communication media. Topping the list is an award to "one or more motion picture producers performing exceptional service to safety during the calendar year."

Nominations for the film award can be made by producers themselves as well as by local safety councils and volunteer safety groups. The closing date for all 1948 entries is March 15. All entries should be addressed to Paul Jones, director of public information, National Safety Council, 20 N. Wacker Dr., Chicago 6, Ill.

### Kodak Executives Honor Robert Flaherty at Testimonial Luncheon

◆ The *Louisiana Story*, selected by the American Academy of Arts and Letters as its first recognition of film as an art form, lends tremendous prestige to the sponsored film field and is definitely a step in the right direction, according to KENNETH EDWARDS, Eastman Kodak Company's adviser on non-theatrical films. He spoke at a testimonial luncheon given in Rochester for Robert Flaherty, producer of the film.

Speaking of *Louisiana Story*, he said, "It will unquestionably bring a new dignity and respect to ev-

erything and everyone in this field.

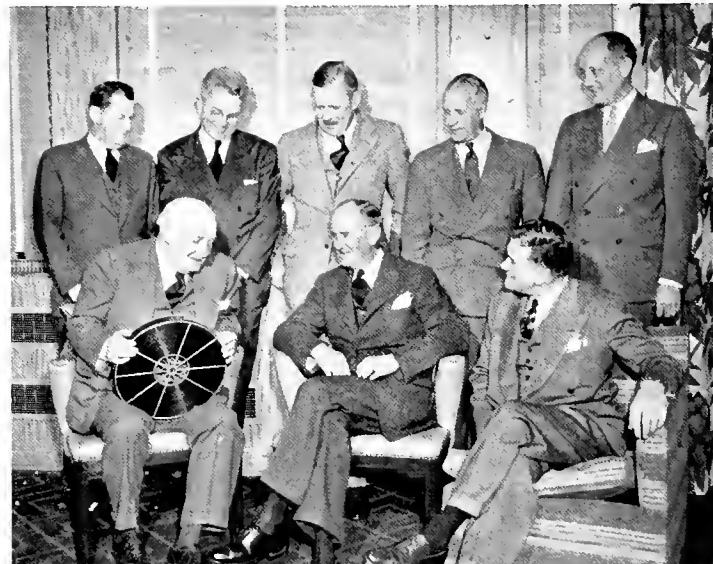
Praising the Standard Oil Company of New Jersey for not insisting on customary credit title, he said, "This action of the Standard Oil Company is unique. Standard has been the first industry bold enough, and in my opinion smart enough, to take that final step into the dark—from theory to practice—realizing that to circulate, a story must be news and that while a sponsored film with credit title is just another picture—a sponsored film *without* a credit title is *news*—definitely an outstanding event."

"All of the major professional motion picture critics, including those of the NEW YORK TIMES and the SATURDAY REVIEW OF LITERATURE have spontaneously and enthusiastically credited Standard for a performance that goes beyond the call of duty in the matter of public service and sets a new standard for industry in the whole field of public relations."

### English Advertising Film Makers Set Up Code of Professional Ethics

◆ English film advertisers, through their ASSOCIATION OF SPECIALIZED FILM PRODUCERS, have set up a code of ethics for themselves. Recognizing in an introductory chapter that films and slides are definitely an important new ad medium, the screen advertising group points out that the maintenance of high standards of ethics and quality in production and presentation can only do them good.

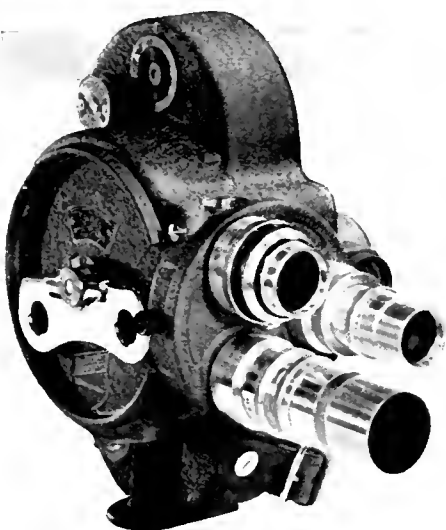
### "LOUISIANA STORY" PRODUCER HONORED BY KODAK EXECUTIVES



DOCUMENTARY FILM PIONEER ROBERT FLAHERTY was the honored guest of these industry executives at Kodak Park recently: front row (l to r) are Mr. Flaherty, Thomas J. Hargrave, president, Eastman Kodak Co., George H. Freyer, director of public relations, Standard Oil Company of New Jersey (the sponsor), and (back row, l to r) Adolph Stuber, vice-president, Eastman Kodak, Roy Stryker, Standard Oil of New Jersey, Kenneth R. Edwards, Kodak, Edward Peck Curtis, vice-president, Kodak, and W. B. Putter, director of advertising operations, Kodak.

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***Matched Pair***



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The 16mm camera choice of professionals, industrial photographic departments, and advanced amateurs. Widely used in producing sales, training, and employee activity films. Loads with 100-foot rolls of color or black-and-white film. Has three-lens turret head, seven operating speeds including slow motion. Film movement mechanism matches that of all Filmo 16mm Projectors, sound and silent, for rock-steady screen pictures. *What you see, you get, with Filmo.*

**Every Filmo is Guaranteed for Life!** During life of product, any defects in workmanship or material will be remedied free (except transportation).



**One-Case Filmosound  
Sound Film Projector**

It projects 16mm sound films with the perfection that has made Filmosounds first choice of experienced business film users. And it offers you an amazing new flexibility, for it handles a wide range of audience sizes.

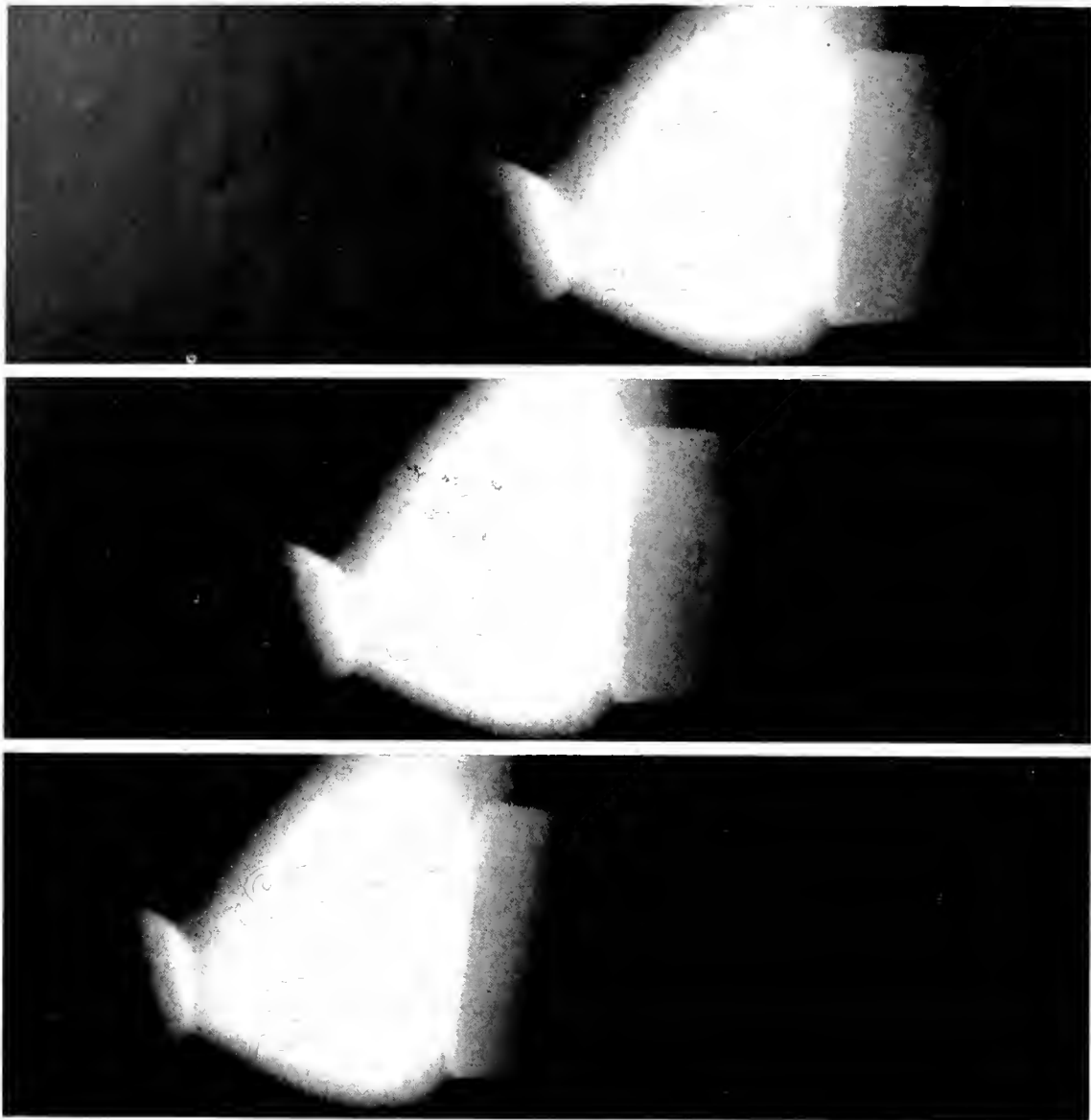
Using the 6-inch speaker that is built into the projector case, this new model is far lighter, more compact, and lower in price than any previous Filmosound. It is easy to carry, too, and quick to put into operation. And it provides *more than double* the sound output of other lightweight sound film projectors.

You can handle larger audiences with the same machine, too, simply by adding an 8-inch or a 12-inch speaker, or even a power speaker with its own auxiliary amplifier.

*Before you buy sound film projectors, get the full Filmosound story. Write Bell & Howell Company, 7108 McCormick Road, Chicago 45. Branches in New York, Hollywood, and Washington, D. C.*

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Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World



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CARBONS FOR**

"National" carbons for 16mm. projection are 4 times brighter than the next best light source . . .  $\frac{2}{3}$  cheaper in cost . . . and seat 298 more people without sacrificing one bit of visibility or entertainment value. Ideal for use by schools and colleges, hotels, churches, industrial exhibitors or in any large auditorium. For more details, write to National Carbon Company, Inc., Dept. BS.

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Kansas City, New York, Pittsburgh, San Francisco



# "One for the money

The biggest value in the field. \$298<sup>50</sup>

# two for the show

Theatre quality image . . . finer tone—the only 8" p.m. speaker at the price.

# three to get ready

Ready to operate in a flash—because it's easier to thread and focus.

# four to go"...

Travels with you handily in light weight single case unit . . . built to withstand jars and jolts . . . plays anywhere on A.C. or D.C. without converters. Underwriters' Laboratory approved.

**NATCO, 4401 W. North Avenue  
Chicago 39, Illinois**



# Don't Let Your Film Shift for Itself

## FOLLOW-UP PLAN IMPORTANT

Slidefilms and motion pictures are so well-established that there is a tendency to "get out a film" and then to let it shift for itself. This is particularly unfortunate in the training field and at least unwise—regardless of the given objective.

The best results are obtained when the film buyer and a progressive film producer combine their talents and experience to design an *integrated* program!

In sales training (for example) an integrated program that will get results might require field research, a "train-the-trainers" school session, a trainers' manual that they can really use without stumbling, bungling, or mumbling!

Perhaps the program should include discussion procedures, quizzes, training "on-the-job", illustrated review-study booklets, and other training aids.

We have created such *complete* programs for leading manufacturers. Investigate! Review these successful, well-rounded programs based on competent, objective appraisal of client merchandising needs.



### FRANK LEWIS, INC.

RAY BALLARD, VICE-PRESIDENT  
IN CHARGE OF THE FILM DIVISION

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### CHICAGO

SLIDEFILMS MOTION PICTURES  
TELEVISION COMMERCIALS

# TRENDS

## IN VISUAL COMMUNICATIONS

### At Twenty-Nine, Charles Harting Percy Becomes President of Bell & Howell

★ From out of the Midwest last month came news of the election of 29-year old Charles Harting Percy to the presidency of the Bell & Howell Company. To his fellow Americans, the success story of this young man, brought to their attention by the press wires and broadcasters all over the country, came as a breath of cool, fresh air that cut cleanly through the political and economic smog.

In becoming the youngest chief executive of a major industrial organization in America, Charles Percy reminds all of us that opportunity not only lives but that it is a vital part of our way of life. Here was no favorite son but a product of a co-operative training program instituted by a wise leader. The late Joseph H. McNabb, who was president of Bell & Howell for 26 years until his death last month at 61, instituted this training to select and develop executive talent from promising high school and college candidates.

Having been associated with the company for many years, Mr. Percy had filled the post of secretary since 1942. For the past year, he acted as chief executive of the company during Mr. McNabb's absences from the city. Educated at the University of Chicago, he was president of the Inter-Fraternity Council, captain of the Big Ten championship water polo team, a member of the swimming team and president of the senior men's honorary society. During the war, he enlisted as an apprentice seaman, was commissioned 30 days later.

Announcement was made at the same time of the appointment of Albert Summers Howell, a founder of the company, as chairman of the Board. (For other news see Page 44).

CHARLES HARTING PERCY  
President of Bell & Howell Co.



NED H. DEARBORN (left) president of the National Safety Council presents 1948 Award of Merit to Byrnes MacDonald, representing the Sinclair Refining Co.

### National Safety Council "Award of Merit" to Sinclair for "Miracle in Paradise Valley"

★ The Sinclair Refining Company was presented with the highest award of the National Safety Council's Farm Safety Conference for its outstanding documentary motion picture on farm safety, *The Miracle in Paradise Valley*. Wilding Picture Productions, Inc., Chicago producers of the film, shared this signal honor with the sponsor.

#### THIRD AWARD WON BY THE PICTURE

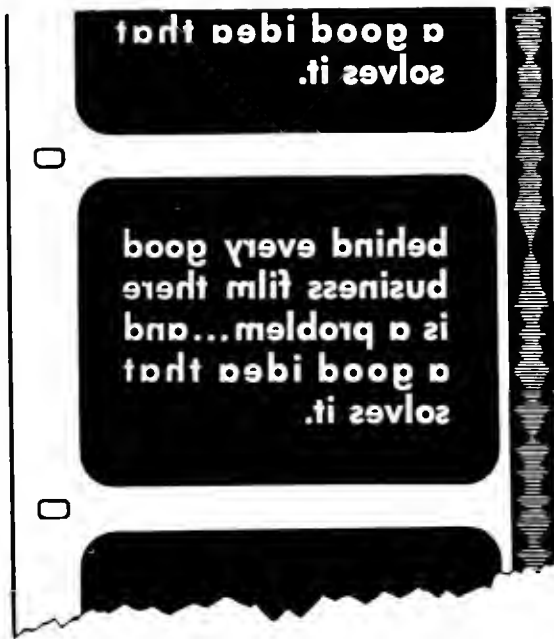
In a special ceremony held at the Rainbow Grill in Radio City, Byrnes MacDonald, executive assistant to President P. C. Spencer of the Sinclair Oil Corporation, accepted the citation from Ned H. Dearborn, president of the National Safety Council. This makes the third award won by *The Miracle . . .* for its Sinclair sponsors. It was also cited by Boston University and the Cleveland Film Council.

*The Miracle . . .* was produced to drive home to farmers and dwellers in rural communities the disastrous effects of carelessness and the extreme importance of safety precautions on the farm and in the home. In the 35-minute film fantasy, an average American farmer is inspired by a miracle to transform his community into a place where persons have a better chance to live longer and enjoy life more.

#### 2,000,000 FARMERS HAVE RESPONDED

The film has been acclaimed by audiences the country over. In fact, it has induced numerous campaigns to practice the safety policies it promotes. MacDonald, when accepting the Safety Council award, put it this way, "The finest evidence of this film's success has been the individual awards of the more than two million farmers and rural workers who have left the showing of this film resolved to conquer their carelessness and to remove the safety hazards about their farms and homes."

Actually, *The Miracle . . .* is only the latest in a series of public education films sponsored by Sinclair. These documentaries are the result of close collaboration among Sinclair, the United States Department of Agriculture and Extension Service, the National Safety Council, and numerous agricultural colleges, county agents, and farmers.



**We specialize in developing good film ideas that solve problems.**

*Of course, if you have no problems . . . . .*

YOU'RE LOOKING AT A FILM . . . . from the business side of the celluloid. Things look a lot different from this point of view: *To the conscientious producer of commercial films — and especially to his client — the only successful film is one that solves a specific business problem.*

Because we understand that the finest production dramatically, technically or story line-wise, is a flop unless it solves the client's problem, our philosophy and technique of filmmaking starts from the premise that every successful business film must do a specific job. The day may

come when businessmen will buy films that merely entertain or self-glorify — until it does, we'll continue to make films that solve business problems.

For more than a decade, Films for Industry has been solving important problems for its clients. Perhaps that is why it has grown to be one of America's most important producers of business films . . . with one of the largest, self-sufficient studios in the industry . . . and many of the country's largest business institutions among its clients.

*If you have a problem in your business, why not tell us about it? We'll show you some of our films (which will give you an idea of our scope, of our technical perfection which is recognized throughout the industry) but they, after all, are solutions to the other fellow's problem. Then . . . we'll come up with a complete plan for solving YOUR problem . . . story line, sketches, shooting script, budget, etc. There will be absolutely no obligation of any kind.*

We have that much confidence in films that solve problems.



## FILMS FOR INDUSTRY, INC.

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**OUR GOOD FILMS HAVE SOLVED PROBLEMS FOR:** ANSCO • WILLIAM L. BARRELL CO., INC. • BOONTON MOLDING COMPANY • BRISTOL-MYERS CO. • BURLINGTON MILLS, INC. • CALLING ALL GIRLS MAGAZINE • C. B. S. TELEVISION • THE CINCINNATI MILLING MACHINE CO. • FORMICA INSULATION CO., INC. • THE GRUEN WATCH CO. • RICHARD HUDNUT COMPANY • HUGHES BRUSH DIVISION, JOHNSON & JOHNSON • MACGREGOR-GOLD-SMITH, INC. • MAHONEY-TROAST CONSTRUCTION CO. • MODERN PACKAGING MAGAZINE • PHILADELPHIA TEXTILE FINISHERS CO. • PROCTOR & GAMBLE • PYRENE MFG. COMPANY, INC. • REID'S ICE CREAM • SOCIETY OF PLASTICS INDUSTRIES • SPAULDING BAKERIES • SUN OIL COMPANY • WESTINGHOUSE ELECTRIC COMPANY • THE UNIVIS LENS CO. • YALE UNIVERSITY

# RIGHT off the REEL

## U. S. Department of Agriculture Shows Print Sales Records for Past Year

★ A 1% increase in sales of U. S. Department of Agriculture films during 1948 was reported by the USDA Motion Picture Service in Washington. Most of the 2,992 prints purchased from USDA contractors were bought by school and college film libraries, although a significant increase in sales to commercial distributors was noted.

In terms of the volume of sales, the ten leaders are:

1. <i>The River</i> (b&w) . . . . .	146	prints
2. <i>Realm of the Wild</i> (color) . . . . .	111	"
3. <i>A Heritage We Guard</i> (b&w) . . . . .	105	"
4. <i>The Life of Plants</i> (b&w) . . . . .	73	"
5. <i>For Health and Happiness</i> (color) . . . . .	67	"
6. <i>Mosquito—Public Enemy</i> (b&w) . . . . .	65	"
7. <i>The Man Who Missed His Breakfast</i> (b&w) . . . . .	58	"
8. <i>In the Beginning</i> (b&w) . . . . .	55	"
9. <i>More Milk</i> (b&w) . . . . .	53	"
10. <i>Pork on the Farm</i> (b&w) . . . . .	50	"

### NOFF LEADERS IN TERMS OF INCOME

The ten leaders in terms of cash value realized from sales showed an almost totally different array of films. They are:

1. <i>Realm of the Wild</i> (color) . . . . .	111	prints
2. <i>The River</i> (b&w) . . . . .	146	"
3. <i>Forests Forever</i> (color) . . . . .	36	"
4. <i>There's More Than Timber in Trees</i> (color) . . . . .	25	"
5. <i>Freezing Fruits and Vegetables</i> (color) . . . . .	45	"
6. <i>The Farm Garden</i> (color) . . . . .	35	"
7. <i>A Heritage We Guard</i> (b&w) . . . . .	105	"
8. <i>Battling Brucellosis</i> (color) . . . . .	35	"
9. <i>For Health and Happiness</i> (color) . . . . .	67	"
10. <i>For Years to Come</i> (color) . . . . .	29	"

What is the meaning of the two different lists? According to Chester Lindstrom of the USDA Motion Picture Service, "The conclusion that may be drawn from this comparison is that film users are willing to spend more for color pictures, but not enough more to equal the number of black and white prints purchased. You will notice that there are but two color pictures among the first ten in volume sales, while the situation is exactly reversed in the cash value column. This should give film producers something to think about."

### Combined Tools Make Potent Package—

◆ Many producers are beginning to realize that they do not have to create an entirely new audio-visual tool to be original or to put across a screen message more effectively. In a number of instances, they can choose two or more techniques from the a-v tool shell, and, by cleverly combining them, fashion a striking

"new look" technique that can put across an educational or sales message more cogently and get better audience results.

A case in point is the filmstrip lecture; and a good working example is the series of six slidefilms, *Human Factors in Safety*, produced by SARRA, INC. for the NATIONAL SAFETY COUNCIL. Three audio-visual tools—the slidefilm, an instructor's guide and audience take-home materials—are here combined to make a potent educational package.

### OTHER MATERIALS ARE CLOSELY INTEGRATED

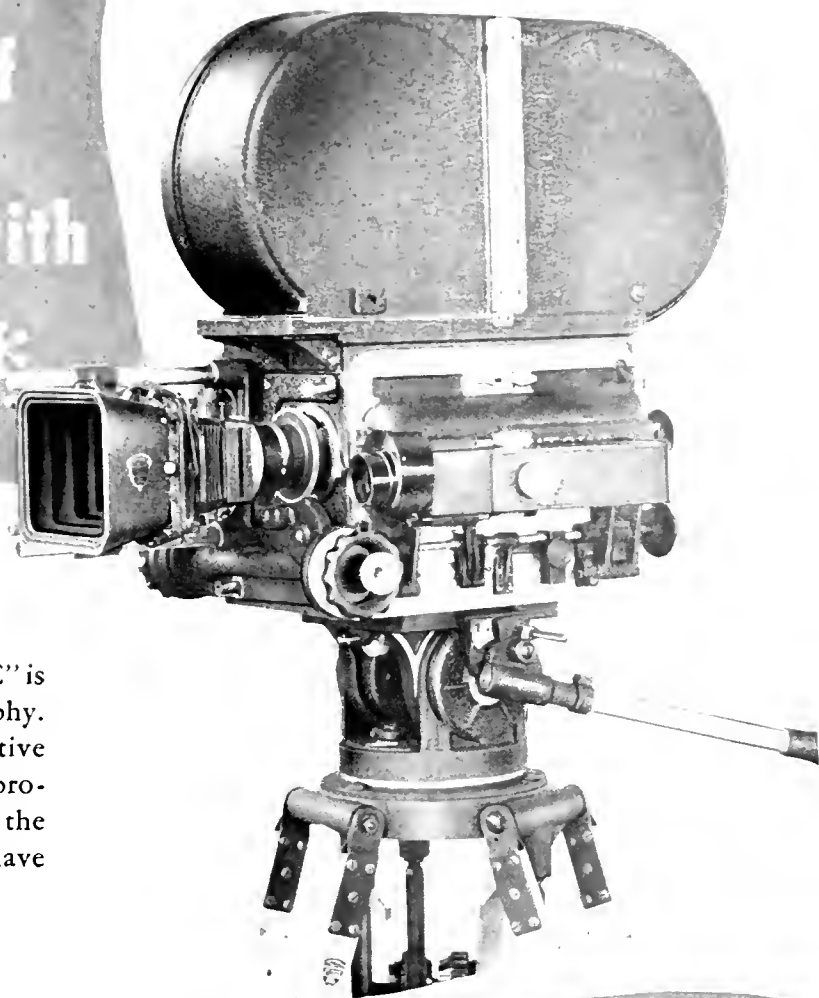
Of course, the series of slidefilms is the focal point of the program. However, the instructor's guide and the audience literature are closely correlated with the film. More, they explain and annotate the film. Thus the safety lesson is impressed upon the minds of viewers more forcefully. Since the program was developed and integrated by an expert in the subject, Glenn Griffin, senior safety engineer of the Council, the result is all the more emphatic.

Producers of film strip lectures can also choose titles and manipulate their subject matter in such a way that the central message is stressed. In *Human Factors in Safety*, the various slidefilms deal specifically with the single idea expressed in the film titles: *The Secret of Supervision*, *Teaching Safety on the Job*, *People Are All Alike*, *Everybody's Different*, *Teamwork for Safety*, and *Safety Case Histories*. The material in each of these films is arranged to motivate a directed discussion.

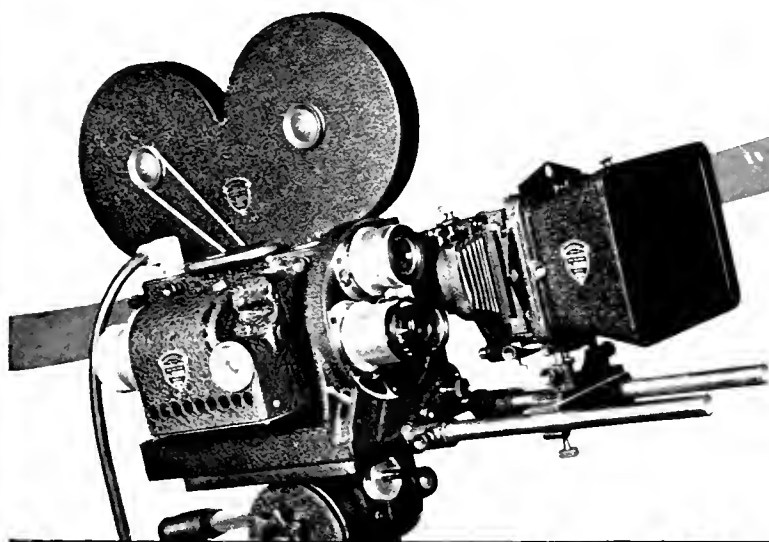
tele commercials... minute movies... business films...  
 produced by combining dramatic originality  
 with basic sales sense.

**Reid H. Ray Film Industries**  
 2269 Ford Parkway - St. Paul, Minnesota - Emerson 1393  
 208 So. LaSalle Street - Chicago, Illinois - Financial 6-0897  
 Write or phone now for a screening. No obligation.

The great films of  
Today are shot with  
a *Mitchell* \*



The MITCHELL STUDIO MODEL "BNC" is a truly silent camera for sound photography. No blimp is required. Its smooth, positive operation saves many costly hours of production time. Since the introduction of the "BNC," more and more major studios have made it standard equipment.



1.35 mm QUALITY ON 16 mm FILM"

The MITCHELL "16" is enthusiastically acclaimed by leading commercial producers as the first professional camera to bring theatre-like quality to the 16 mm screen. Typically MITCHELL in design and workmanship, it contains the same proven features that made MITCHELL cameras famous throughout the world.

# *Mitchell Camera* CORPORATION

666 WEST HARVARD STREET • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"  
EASTERN REPRESENTATIVE: THEODORE ALTMAN • 321 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 2-7038



85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell

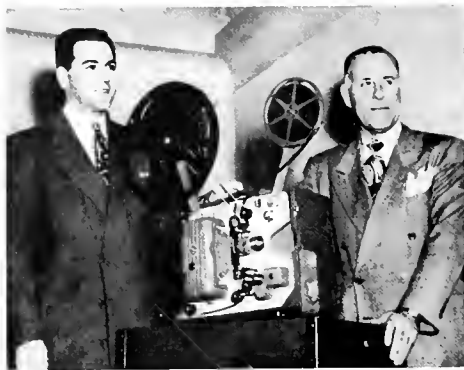
# THE OFFSCREEN Voice

## Special Report Coming on Film Distribution:

★ Articles, charts and special features have been piling up our editorial desk these past months and now it is time to announce the early publication of a Special Report by BUSINESS SCREEN editors on film distribution, its mechanics, problems, and its vitally important role in the industry.

For 10 years we have presented many articles on this subject but we have never seen a time when it was so important to a producer and to all sponsors to know the full extent of the self-equipped audience in these United States. Or the facts about the kinds of films typical audience groups want and don't want. The appeal of titles, of color, of certain kinds of content—all these factors enter into the distribution picture we're about to present.

Most important, too, are the physical facts about film distribution. How typical film exchanges and libraries do their effective work, how films travel to and from their selected audiences—all these details and the economic facts surrounding them are typical features which should make this Special Report most important to every user of films in the country.



ABOVE: LOU BOUDREAU (left) and LEW FONSECA (right) reviewing *World's Series* films via the Cleveland manager's sound projector.

### Professional Baseball Champions Show the Right Way Via 16mm Sound Motion Pictures

★ Sports play an important part in our national life and their importance is reflected in the immense job being done by films in serving sports interests in so many ways. Athletic organizations of all kinds now depend on motion picture training as a regular part of their routine. And the biggest sports film job of all is done by organized baseball through the Promotional Department of the American and National Leagues of Professional Baseball Clubs, headed by Lew Fonseca. Lew's 19 baseball films (produced since 1934) have played to an attendance of over 70,000,000 persons.

Individual ball clubs have been increasing film activities. Cleveland's world-champion

Indians, managed by Lou Boudreau, are among those who utilize motion pictures in training techniques. A DeVry 16mm sound projector travels with the Indians on long cross-country train rides. By the way, you can see Lou and other diamond stars in *Double Play Kings of Baseball* and in the *World Series of 1948*. Both films are available free, except for transportation, from Lew Fonseca's department at 64 E. Jackson Blvd., Chicago 4.

### A Word About the Business Screen Layouts:

★ "There's no doubt about it," writes one advertiser, "you provide the most effective showcase for our specialized products of all the business papers in the U. S."

Thanks to our good friend and consistent user of space for nearly 10 years. From its inception, BUSINESS SCREEN was created to reflect the quality of films and the precision equipment needed to produce and project them in business and industry.

These pictures cost from \$50 to \$250,000 for a single production. The "showcase" which tells all about them, from "idea to the screen" has been designed to attract and hold the interest of busy executives. How well it has succeeded is proven by the complete "sell-out" of our December, 1948 issue; by the steady increase in paid subscribers, ranging from A.T. & T. to Zenith and thousands more like them. P.S. Note the freedom of display and the uncrowded positioning of each and every advertisement in the pages of this typical issue. Good design and planning made it that way.

We would be

**PROUD**

to have you see our

Phelps-Dodge Kodachrome picture

# ARIZONA

as a representative production.

• May we have the pleasure of  
arranging a screening for you?

**ATLAS FILM CORPORATION**



SINCE 1913

1111 South Boulevard

Oak Park, Illinois

*Mr. Producer*  
**50 MILLION FEET  
OF SOUND  
CAN'T BE WRONG!**

**SERVICES  
IN SOUND**

Motion Pictures  
Newsreels  
Television  
Phonograph Recordings  
Radio Transcriptions  
Band Stages  
Shooting Stages  
Trailers  
Recording and  
Sound Laboratories

***That's the opinion of hundreds of  
producers using Reeves facilities.***

**REEVES:** Five floors devoted to recording sound and the production of Movies, Radio and Television shows.

**REEVES:** Completely equipped and manned by experts geared for sound recording from a one-minute spot to a feature production.

**REEVES:** Where a Producer can work with confidence. Remember, Reeves is a partner not a competitor.



**REEVES SOUND STUDIOS, INC.**

304 EAST 44th STREET • NEW YORK 17, N. Y. • OREGON 9-3550

***The Largest Sound Service Organization in the World.***

RCA Licensee

Western Electric Licensee

# Life-Vitarama Show Goes Abroad

AUDIENCES IN GERMANY, JAPAN SEE "NEW AMERICA"

★ LIFE Magazine's advertising promotion film presentation, *The New America*, is being shown to packed houses in Germany and Japan. Native narrators deliver the script, which describes the American life flashed on the five-part, forty-foot screen by a battery of five double projectors. The Army took over the king-size documentary and plans to show it in Austria and Korea following its Germany and Japan showings.

Fully half of the new version is original and has not been seen by the 175,000 persons in 60 U.S.

cities who viewed the panoramic film during the past two years. At the request of the Army, the picture was edited to eliminate the marketing angle and present a clear view of American culture.

For export display, the Army insists that films (1) tell the truth about our country; (2) undermine a prevailing European belief that the war "made" the U.S. which really has no culture; (3) stand up for the little man who does not fit into the pattern of big business; (4) show that the U.S. is a meeting place of races

and creeds; and (5) demonstrate the basic freedoms as practiced in the U.S. In their extensive overhauling of *The New America*, the Army together with the LIFE staff stressed these factors.

At the New York preview of the gigantic film presentation, Henry R. Luce, editor-in-chief of Time, Inc., reminded the audience that "our land is no longer just ours, but is now a large part of the destiny of mankind." Therefore, he added, Americans owe it to the peoples of the world to tell them "who we are and what we do." *The New America* is a tremendous stride in that direction.

According to LIFE executives, the State Department would like to show the film in France and

England after the Army has finished with it.

## Soviet Union Increasing Picture Program With New Public Films

◆ The Soviet Union is making a new effort to educate its people by means of audio-visual aids. This month *Michurin*, a color and sound motion picture dealing with the career and work of Russia's Luther Burbank, was released by the Soviet Ministry of Cinematography.

The Russians launched the picture amid a fanfare of blatant advertising. For weeks before the picture's preview, trailers advertising the film were shown in theaters along with regular features. Huge advertising signs were plastered all over Moscow and frequent ads appeared in the newspapers urging all citizens to see the new motion picture.

The film presents Michurin's theories on heredity — acquired traits can be inherited. Numerous Soviet geneticists, biologists and plant breeders, including T. D. Lysenko, are now leaning toward this idea in opposition to the popularly accepted theory of heredity developed by the famed Austrian monk, Gregor Mendel. Whereas Mendel found that individual characteristics are inherited according to a mathematical ratio, the fathers of Russian biology and plant selection maintain that environment is the great factor in determining these characteristics.

One interesting sequence of the film shows an American business man trying to lure Michurin to America with promises to pay travel expenses and the cost of setting him up in business with his complete plant stock. Michurin, of course, refuses indignantly.

More than 1,500 prints of the film have been issued even though the picture was produced in expensive color. Many were sent to out-lying rural areas.

## Allied Independent Producers Set Standards on Replacement Footage

◆ At a recent meeting of the ALLIED INDEPENDENT PRODUCERS, southern California film organization, standards were set for prices of replacement footage for black and white and colored film sold by members of the association. Still in the blueprint stage is an agreement to ensure the availability of replacement prints and footage for any subjects produced by members of the group.

THE BUYERS READ BUSINESS SCREEN

## SLIDES FOR EFFICIENCY

YOU WILL WANT TO REMEMBER THESE IMPORTANT FACTS!

Thirty-five millimeter 2" x 2" slides when automatically used in Admatic are the most practical, economical and flexible visual film medium. Here are the reasons:

1. Glass mounted slides never come in touch with any moving projector part. Hence they never become scratched or collect dust or dirt.
2. Slides consequently have for longer life. No film breakage — no splicing — no plus handling.
3. They remain clear and sharp for especially long periods of time when used in ADMATIC Projectors.
4. When a slide message needs to be changed for advertising or merchandising reasons all that is necessary is to instantly remove the one that may be obsolete and instantly replace it with another. No need to produce an entire new strip of film or to splice in a new film sequence.
5. Flexible slide programs can be made using 2, 3, 6, 10, 15 or 30 slides with duplicate prints which can be produced at low cost.

## YOU'LL BE IN GOOD COMPANY!

A Few Well Known Admatic Users

Aluminum Company of America  
American Red Cross  
Automobile Club of Michigan  
Chicago & Southern Air Lines  
Delta Air Lines  
DeSoto Motor Corporation  
Detroit Edison Company  
General Chemical Company  
General Electric Company  
General Motors Corp.  
Kroehler Manufacturing Co.  
Mariborough Shirt Co.  
Monsanto Chemical Co.  
Ohio Bell Telephone Co.  
Owens-Illinois Glass Company  
Portland Cement Ass'n  
State of Georgia  
State of Illinois  
State of Iowa  
State of New York  
Swift & Company  
Sylvania Electric Corp.  
U.S. Government  
U.S. Gypsum Company



## A Point of Sale "Natural" for

- Dealer Display rooms
- Retail store departments
- Store windows
- Office lobbies
- Sales offices
- Conventions
- Personnel waiting rooms
- Employee training quarters
- Sales meetings

ADMATIC automatically and economically shows your products and their special features in a sequence story with thirty 2" x 2" color slides magnified upon the large cabinet screen. The brilliant, true color of projected messages makes ADMATIC an extremely practical result-getting advertising medium. Fool-proof in operation — effective in lighted areas — sensibly priced. Synchronized sound attachment at nominal added cost.

Write for descriptive circular, price, and ADMATIC projector specifications



# ADmatic Projector Company

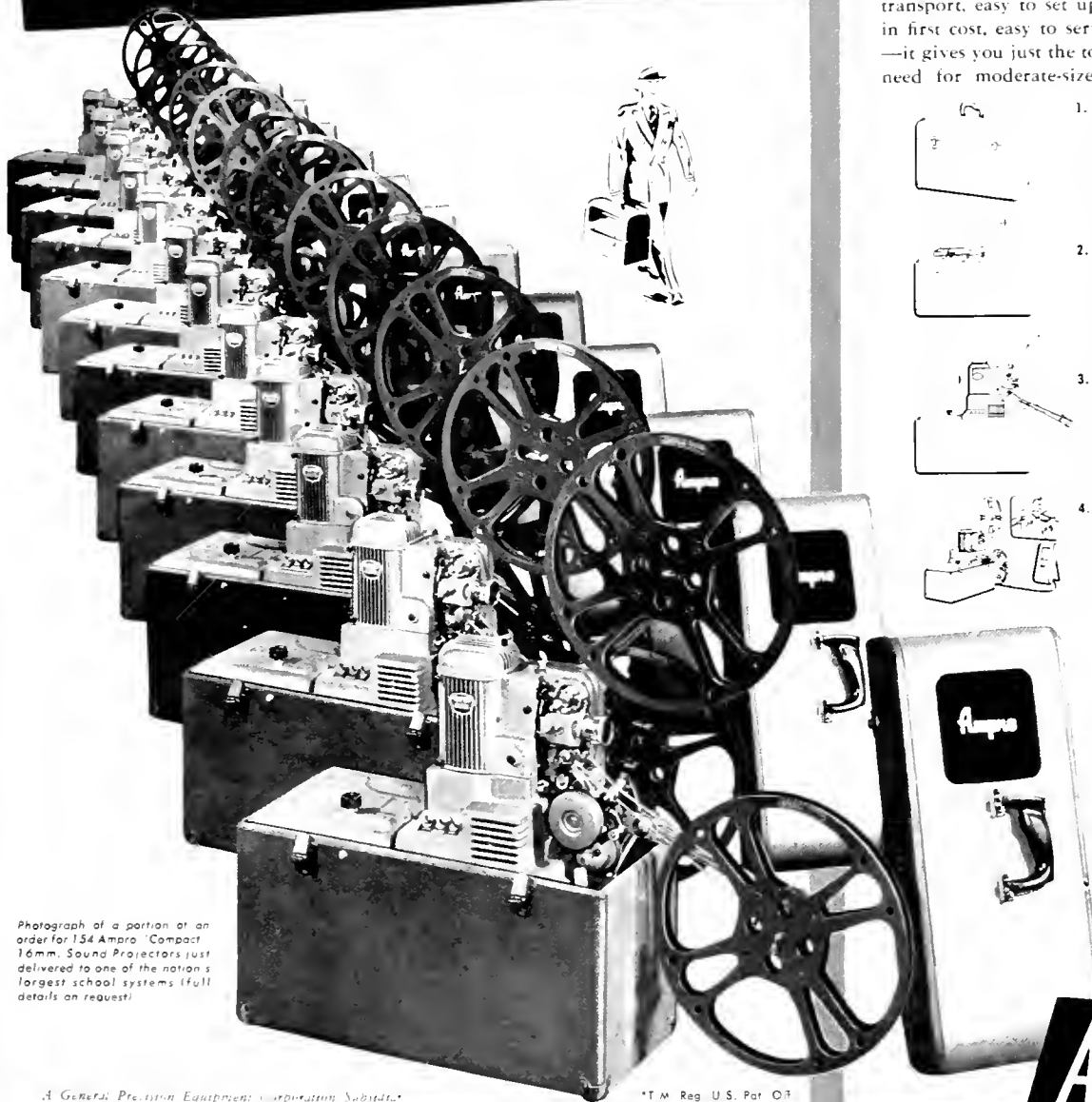
SALES AND DISPLAY OFFICE

318 West Randolph Street • Chicago 6, Illinois



# Amazingly compact!

designed to meet the needs of the industrial users of sound films



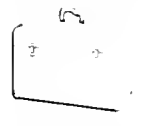
Photograph of a portion of an order for 154 Ampro Compact 16mm. Sound Projectors just delivered to one of the nation's largest school systems (full details on request)

A General Precision Equipment Corporation Subsidiary

\*T.M. Reg. U.S. Pat. Off.

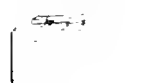
## THE AMPRO "COMPACT"... a complete 16mm. sound projector unit in one portable case

This ingenious new type 16mm. sound projector is ideal for the industrial user of 16mm. sound films. Easy to transport, easy to set up, simple to operate, economical in first cost, easy to service—remarkably quiet running—it gives you just the tone quality and illumination you need for moderate-sized audiences in smaller rooms.



### 1. New Amazingly Compact One-Case Unit

A complete full size 16mm sound picture projection outfit—including projector, amplifier, detachable 8" speaker and cord, plus room for extra 100' reel and film—all in one portable case. Measures only 15" x 21 1/2" x 9 1/4". Speaker can be instantly removed and set up near screen for best sound reproduction.



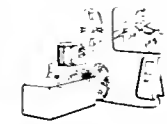
### 2. New Remarkably Quick Set-Up

Through new counterbalancing mechanism, projector swings up into operating position in one easy movement. Permanently attached reel arms swing quickly into position—and in less than ten seconds the Ampro Compact is ready to thread, connect and operate.



### 3. Full Professional Quality Projection

The many Ampro quality features, tested in thousands of projectors over many years and through millions of performances, are fully maintained. Not a new untried unit—but rather an ingenious adaptation of a proven 16mm. sound projector. Unusually quiet-running.



### 4. 100% Availability for Quick Servicing

The entire chassis of the Ampro Compact can be removed quickly and easily from the case. This is the only portable one-case 16mm. sound projector that offers 100% convenient availability for both mechanical and electrical servicing.

### Plus New Lower Price and many other new features

Including a new free flow streamlined cooling system—and special cushioning to protect projector mechanism against shocks. Ideal unit for both silent and sound projection for moderate sized audiences where compactness, ease of set-up, portability, quality of projection, are important factors.

### Send for FREE booklet

Fill out coupon for free copy of "A Powerful Aid to Industry"—telling how you can use 16mm. sound films to help solve your problems.

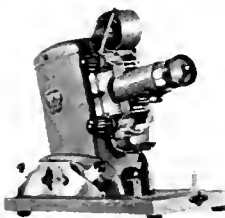
IN CANADA  
Telephoto Industries Limited  
1438 Yonge St., Toronto



### A dual purpose projector

The Ampro Slide Projector Model 30-D

Especially engineered for dual purpose operation. Provides for instant conversion from slide to film strip use—with complete utilization of light for both purposes. Has a host of unusual features that make it the most efficient dual purpose projector available.



### A new inexpensive precision film splicer



The Ampro Model 600

trims and cuts both ends of film and splices in one fast, easy motion. Produces dry, pressure-welded splice under tension. Has many unusual features.

### AMPRO CORPORATION

2835 N. Western Ave., Chicago 18, Ill.

- Please send me full details and price of the new Ampro Compact Projector—and FREE copy of "A Powerful Aid to Industry."
- Send me circular on Ampro Slide Model 30-D.
- Send me circular on Ampro Model 600 Film Splicer.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

**American Food Council, Inc.**  
 17, Park St., Boston, Mass.  
 Washington, D.C.  
 April 1, 1947

Dear Mr. Speidell:

Your letter regarding the film "Progress in Production" is received and we are glad to hear that you are so interested in the subject. We are sure that the film will be of great value to you and your organization.

Although the film has been available for some time, it is still one of the best on the subject. It is a well-made, informative and interesting production.

The relationship of film to the general public is a subject of great importance. It is a medium which can be used to great advantage in the field of education and public relations.

We are glad to hear that you are so interested in the subject and we are sure that the film will be of great value to you and your organization.

We are glad to hear that you are so interested in the subject and we are sure that the film will be of great value to you and your organization.

Sincerely yours,  
 Clayton A. Leonard  
 President

**THE TEXAS COMPANY**  
 TRADING IN PETROLEUM PRODUCTS

100 EAST 42ND STREET  
 NEW YORK 17, N. Y.

December 29, 1947.

Mr. Frank Speidell  
 Audio Productions, Inc.  
 630 Ninth Avenue  
 New York, N. Y.

Dear Frank:

The battle of 1947 has been fought and won. On every hand the Sales Promotion Division is receiving compliments and expressions of appreciation of the work that has been done.

Without your intelligent and continuous effort no record such as ours could have been written. May I express to you on behalf of the Sales Promotion Division of The Texas Company our sincere appreciation of your thoughtful and helpful work, and wish for you in 1948 a successful and prosperous year.

Sincerely yours,  
 J. M. Skilleps  
 Director of Public Relations

**NATIONAL COTTON COUNCIL OF AMERICA**

100 EAST 42ND STREET  
 NEW YORK 17, N. Y.

December 29, 1947

Mr. Frank E. Speidell, President  
 Audio Productions, Inc.  
 630 Ninth Avenue  
 New York 17, New York

Dear Mr. Speidell:

With the 2,276 sponsors who have endorsed the magazine file you have produced for the year in the most efficient and effective manner possible, you have made a most valuable contribution to the cotton industry.

The progress of the cotton industry is a subject of great importance. It is a medium which can be used to great advantage in the field of education and public relations.

We are glad to hear that you are so interested in the subject and we are sure that the film will be of great value to you and your organization.

We are glad to hear that you are so interested in the subject and we are sure that the film will be of great value to you and your organization.

Sincerely yours,  
 J. M. Skilleps  
 Director of Public Relations

**McGraw Hill Book Company, Inc.**  
 1221 Avenue of the Americas  
 New York 10, New York

June 16, 1948

Mr. Frank E. Speidell, President  
 Audio Productions, Inc.  
 630 Ninth Avenue  
 New York, New York

Dear Mr. Speidell:

I want to take this opportunity on behalf of the Company to thank you for the excellent service of Radio Research in motion pictures that you and your organization produced for us.

Radio-Hill Book Company, Audio Productions and the other producers took the production of these series of educational motion pictures before production in a new film field. So we had never before produced educational motion pictures directly connected with specific textbooks for use in colleges and schools. Consequently, we did not know how they would be received by teachers and educational administrators. However, the cooperation and understanding shown by your organization in the different stages of the production program, the creative ability and originality your production people saw well illustrated by the finished motion pictures.

The five motion pictures and the five filmstrips correlated with the textbook of reading, writing, and arithmetic, are well received by teachers and are being widely used by schools and colleges.

I want to express my personal appreciation of the help and cooperation given by your entire organization.

Sincerely yours,  
 Albert J. Rosenberg  
 Director

**THE NATIONAL BOARD**  
 175 JOHN STREET  
 NEW YORK

December 29, 1947

Mr. Frank E. Speidell, Pres.  
 Audio Productions, Inc.  
 630 Ninth Avenue  
 New York 17, N. Y.

Dear Mr. Speidell:

The initial venture of the National Cotton Council of America, education in cooperation with the National Board of Education in the production of "Progress in Production" has been most gratifying. In fact, the number of requests for the film is so great that it has been available for distribution for some time.

We have been highly pleased with the technical production of the film. The picture is well made, the script is excellent, and the music is of high quality. The picture will be shown at our national convention in New York, N. Y., in September, and then all members of the National Board of Education will have a chance to see the film.

Several requests for foreign showings have been received, including those from the United States, Mexico, and the Philippines. Short runs of the film in the U.S.A. and Mexico, and weekly sessions, have brought a large number of requests for showings.

Our relationship with your organization has been highly satisfactory in every way. We look forward to some time in the future.

Sincerely yours,  
 J. M. Skilleps  
 Director of Public Relations

**ALLEY & RICHMOND, INC.**  
 NEW YORK - BOSTON

December 29, 1947

Mr. Frank E. Speidell, President  
 Audio Productions, Inc.  
 630 Ninth Avenue  
 New York 17, New York

Dear Mr. Speidell:

With the last five years, your company has produced the first motion picture for the film industry.

We have been highly pleased with the technical production of the film. The picture is well made, the script is excellent, and the music is of high quality. The picture will be shown at our national convention in New York, N. Y., in September, and then all members of the National Board of Education will have a chance to see the film.

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Our relationship with your organization has been highly satisfactory in every way. We look forward to some time in the future.

Sincerely yours,  
 J. M. Skilleps  
 Director of Public Relations

**The Babcock & Wilcox Co.**  
 150 Broadway  
 New York 5, N. Y.

November 9, 1947

Mr. Frank F. Speidell, President  
 Audio Productions, Inc.  
 630 Ninth Avenue  
 New York 17, N. Y.

Dear Mr. Speidell:

Your organization has completed to our satisfaction the film "Color-and-sound motion picture".

As you know, we are pleased with the result, and the film has been very well received. It is a well-made, informative and interesting production.

I would not, however, feel that the records are complete without adding that your organization handled a most difficult subject without a hitch and without interfering in any way our own operations.

This assignment completed aside, a lettered location unusual production results, the intelligent scheduling and efficiency of your production staff gave us at all times and comfortable relationship.

To sum it up, we are very pleased with "Color-and-sound motion picture" and we are sure that it will be of great value to you and your organization.

Sincerely yours,  
 J. M. Skilleps  
 Director of Public Relations

**ALLEY & RICHMOND, INC.**  
 NEW YORK - BOSTON

December 29, 1947

Mr. Frank Speidell, President  
 Audio Productions, Inc.  
 630 Ninth Avenue  
 New York 17, N. Y.

Dear Mr. Speidell:

You may recall that the second of the motion picture "Progress in Production" has been made for our motion picture. It is a well-made, informative and interesting production.

I thought you would be interested in this picture as well as useful in the field of education and public relations. It is a well-made, informative and interesting production.

We are glad to hear that you are so interested in the subject and we are sure that the film will be of great value to you and your organization.

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 J. M. Skilleps  
 Director of Public Relations

**ALLEY & RICHMOND, INC.**  
 NEW YORK - BOSTON

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Sincerely yours,  
 J. M. Skilleps  
 Director of Public Relations

**Thanks Again . . .**

WE ARE INDEBTED to these and many other clients for their good words about Audio which have helped to introduce our company to many new prospects for motion picture productions.

A complete file of these letters and a copy of the folder, "A Few Facts About Audio", will be sent upon request.

**AUDIO PRODUCTIONS, INC.**  
 PRODUCERS OF MOTION PICTURES  
 630 Ninth Avenue • Film Center Building • New York, N. Y.

## Botany Mills Employee Showings Feature Education and Recreation

★ **WARTIME GOVERNMENT FILMS** proved to be the seed from which a healthy, solid, recreational 16mm film program evolved at the Passaic, N. J., plant of Botany Mills, Inc., well known clothing manufacturers. The company's first film presentations for employees were shown in 1944, when restricted government motion pictures on various operations of the armed forces were available. However, these films proved so popular that a schedule had to be planned so that each shift could be given four showings. This added up to 4,800 employees viewing each film program, which ran almost continuously for three days every week.

After the war, the recreational film programs were continued, with the accent placed on educational and entertainment films. The company medical director suggested outstanding health pictures, while the safety director teamed with the National Safety Council to supply the best in 16mm safety films.

Today, the program has fanned out to include other highly-rated educational and patriotic films, travelogs, westerns, cartoons, and various sports films, including World Series baseball games, the highlights of important football games and the ins-and-outs of bowling, hunting, fishing, horse and dog races, and swimming.

The pictures are shown before and after workers' shifts as well as during the lunch hour. In lieu of an auditorium, programs are presented in the company recreation hall, which can, and often does, accommodate an audience of 500 employees.

Announcements listing the dates and titles of the films scheduled for the entire month are posted on bulletin boards throughout the plant. That the films hold the interest of the employees is evident from the great number that attend all showings.



# Workers Like Their Film Fare

COMPANIES REPORT POPULARITY OF SPONSORED SHOWS

theater. Attendance at these Sunday shows hovers around the 400 figure.

Many of the 16mm programs are given in the large theater, first, because more people can attend, and second, because so many good films are available only on 16mm prints. Just recently, *Behind Your Radio Dial* was shown this way.

A novel twist was added to the children's performance of *Crimes of Carelessness* by having the city firemen watch the film and answer questions after the showing. Another time, local dentists helped swell the attendance at a children's matinee featuring a film on care of the teeth. Like the firemen, the dentists also became part of the program. It is progressive employee recreational film programs like Tennessee Eastman's that make for a happy, contented company family.

up the bulk of the programs. The film programs have been extremely popular with the employees from the very beginning and City Bank officials now consider them an important part of their internal relations program.

## Standard Oil of New Jersey Shows to 350 N.Y. Employees Every Week

★ **IT COSTS THE STANDARD OIL COMPANY** of New Jersey only two dollars a year per film-viewing employee to put on a weekly 16mm film program for their workers in Manhattan. According to Daniel Rochford, head of the company's employee relations department, the dividends in bolstered morale make this program one of the firm's best investments.

In the company's Rockefeller Center area, approximately 350 employees voluntarily spend their lunch hour every Thursday watching entertainment and educational motion pictures. The cost of this program runs to an annual \$700. This includes rental of films, the pay of the projectionist, maintenance and

(CONTINUED ON THE FOLLOWING PAGE)

## N. Y. City Bank Club Membership Fills Little Theater to Capacity

★ **TO GIVE THEIR MEMBERS** a daily morale-building lift, the City Bank Club of New York has paired a five-day film week with the regular five-day work week. This organization of city banking institutions features three one-hour recreational film programs every day for their 8,000 members. Although the Little Theater accommodates only 144 persons, it is usually filled to capacity for every showing. This means that more than 400 employees see the pictures presented there each day.

As a rule, two 30 minute films make up the daily program, and the shows run continuously during the noon time lunch period from 11:45 to 2:30.

Program directors dig into a variety of entertainment and educational film catalogs to construct a well-balanced show. Industrial films, travelogues, sports highlights and general films which help build and retain goodwill between personnel and management make



## Tennessee Eastman's Film Program Plays to Noon Audience of 1,500

★ **THE 16MM FILM PROGRAM** of the Tennessee Eastman Corporation, Kingsport, Tenn., has grown so popular that it has overflowed into a 35mm auditorium. At first, educational and entertainment films were shown in the company's small 16mm theater; in fact, 16mm programs are still presented here three times each week to approximately 600 persons.

However, when company officials realized that the theater was too small to hold the vast number of employees who flocked to see the films, they built a large, 35mm theater. Here short subjects are shown to more than 1,500 persons during the Tuesday, Thursday and Friday noon hours. In addition to this, a Saturday morning children's matinee draws close to 500 children to see a variety of comedies, serials, short subjects and features. An extra program of shorts and features is also shown every Sunday afternoon to employees who wish to spend their day of rest in the company

(CONTINUED FROM THE PRECEDING PAGE)  
repairs, and the purchase price of the equipment written off on a five-year basis.

Although 350 weekly film-goers is a good percentage of Standard's Manhattan personnel, a further increase in attendance could drastically reduce the per capita cost of the program. If company film directors could seat 500 at a showing and run three shows each week, the cost would drop to 46¢ a year per employee. And if the films could be shown to 1,000 persons—usually considered the desirable top limit on audience size for 16mm projection—at each of the three shows, the employee cost per year would amount to a piddling 23¢. Compare this to the cost of an efficiently managed employee newspaper with a 12,000 circulation—more than two dollars per year per employee.

#### EMPLOYEE'S CLUBROOM BECOMES THEATER

A large auditorium is not essential to a successful film program. To make up for this lack, Manhattan officials of the Standard organization stagger the lunch hours of personnel from noon to 2 p.m. and run three continuous showings so that the employees' small clubroom-turned-theater will not be full to overflowing.

In planning their weekly film programs, Standard officials consistently lean toward entertainment films and educational motion pictures that are interesting as well as instructional. Training films are out; they are kept strictly for showings on company time and would scare away the ordinary lunch time film-goer.

The Standard program directors choose employee film fare on the assumption that if they want to get a point of view across in a film, they must show it to a voluntary audience. Experience has shown that if people are forced to see a film, they will resist its doctrine and suspect it as company propaganda. However, if they view it of their own free choice, they

are more apt to accept the film on its merits. Actually, showing films to a small group of volunteer employees is the better way of getting an idea veasted about among the whole com-



pany family, for their comments on the film will mean more and travel further.

This brings us to the problem of how to draw employees to the company theater during their free time. Standard's solution: Show worthwhile, interesting films and let the personnel know about them. With the great number of excellent film catalogs available, the task of selecting good films is simple. To publicize their film program, Standard distributes each week a printed announcement describing the films on the next program and giving pertinent information about the show—place, time, length of the pictures, etc.

#### IMPROVING LABOR-MANAGEMENT RELATIONS

★ During the war, 62% of large U.S. employers made use of incentive or employee attitude motion pictures. Today, that figure has dropped to 35%. Isn't it reasonable to believe that a mass return to employee film programs would help pave the way for smoother labor-management relations? And at 50¢ a year per employee, or even two or three dollars, wouldn't it be cheaper than a strike ending in a 12½¢ an hour pay raise? Standard Oil of New Jersey thinks so, and shows films accordingly.

## “WHEEL SENSE” FOR YOUTH

**Sponsor:** The Studebaker Corporation. **Film:** *Wheel Sense*. **Producer:** Transfilm, Inc.

★ Paul Hoffman, president of the Studebaker Corporation (now on leave as boss of ECA), has long planned a campaign to promote good highway habits among youngsters just learning to drive. *Wheel Sense* is part of this campaign. It is the first picture of this type the company has made.

In the planning stage, Studebaker and Transfilm approached the National Commission for Safety Education of the National Education Association for advice and collaboration in preparing the script. From that point on, a committee of state and municipal safety educators checked a first draft script, a revision, the work print and successive final revisions until *Wheel Sense* emerged with the endorsement and approval of the commission.

Despite the heavy emphasis on collaboration by educators, *Wheel Sense* is not an instructional film in a pedagogic sense. It is inspirational, seeking to encourage good driving attitudes rather than its mechanics.

Inserts in *Wheel Sense* deliver the commercial for Studebaker. In scenes of factory and testing ground the film points out that all the safety possible is built into the cars, and a never ending search is always under way to build automobiles safer.

**Technical Notes:** *Wheel Sense* is in Kodachrome, 19 minutes in running time. It was filmed in Greenwich, Conn., with the cooperation of the Connecticut state police, and the Greenwich town police. The cast, besides Jones, was made up of members of the Greenwich High School Dramatic Association. Highway scenes of near accidents are convincing enough to slow most drivers down—for a few days, at least.

**Distribution:** All exchanges of Association Films (YMCA) will distribute *Wheel Sense* on free loan.



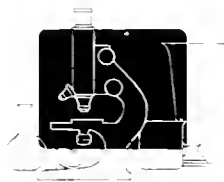
HIGHLY PORTABLE PROJECTION EQUIPMENT AND SCREENS make possible almost every kind of arrangement for plant shows.

FACTORY AND OFFICE AUDIENCES SEE FILMS under all kinds of conditions, ranging from open shop floors with shadow-box screens (left) to a corner of the locker room (below) or in dining rooms and cafeterias (above).

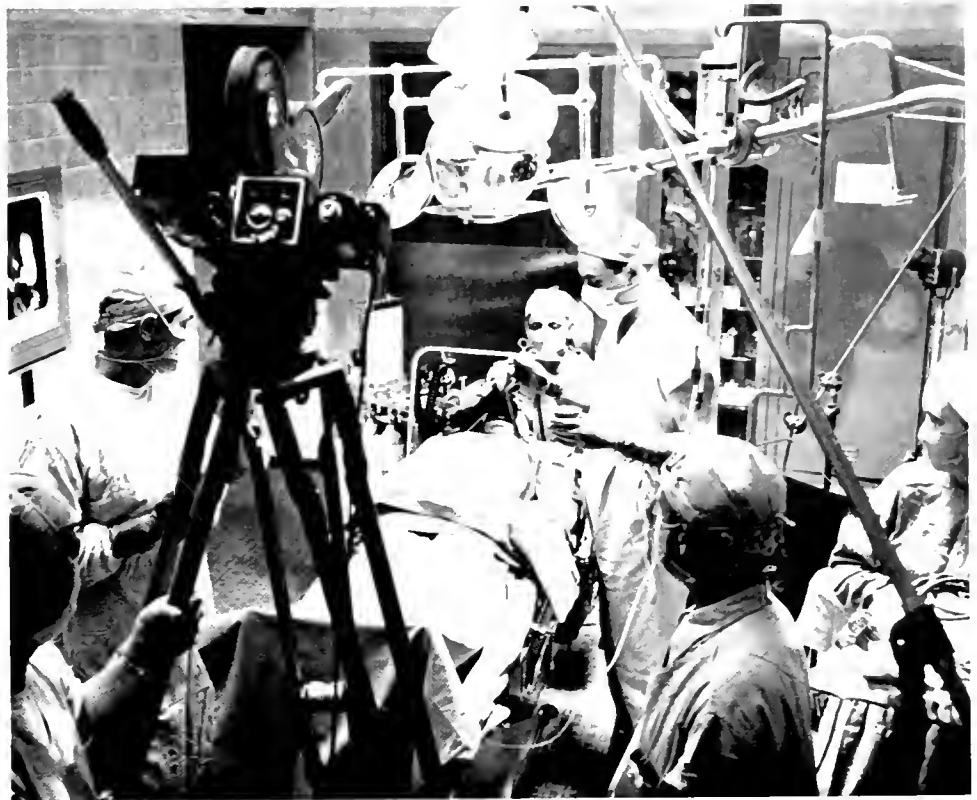


A Vital New Series—

# Films Fight Against Cancer



One of the most useful contributions of the factual film medium to the welfare of mankind is made by pictures like this new series on cancer detection—



SKILLFUL SURGICAL CINEMATOGRAPHY will help medical practitioners and senior medical students in their professional fight against cancer. Excellent graphic materials have been produced to accompany this new film series. The first booklets are reproduced in the illustration (left).

THE FIRST OF A SERIES of six sound motion pictures in full color for general practitioners and senior medical students to aid in the early detection of cancer has been completed by Audio Productions, Inc., of New York for the AMERICAN CANCER SOCIETY and THE NATIONAL CANCER INSTITUTE.

*Cancer, The Problem of Early Diagnosis*, is an introductory film running 30 minutes, opening with an historical sequence covering the first successful cancer operation performed in Vienna in 1881. The picture then devotes attention to each of five major cancer sites, providing the statistical pictures due to late diagnosis and illustrating the possibilities for decreases in mortality through early diagnosis and examples of modern surgery. Technical animated drawings in color add enormously to the teaching value of this film.

#### SERIES INCLUDES FIVE DIAGNOSTIC SUBJECTS

When completed, the series will include five diagnostic post-graduate teaching films covering intra-oral cancer, lung and esophageal cancer, breast cancer, gastro-intestinal cancer and skin cancer.

It is believed that this new series of medical motion pictures will represent the first attempt to plan a teaching film series of this scope and detail requiring specialized research, the facilities of the most active clinics and the cooperation of leading physicians and surgeons in the entire cancer field.

It is planned eventually that the sound tracks, translated and recorded in many lan-

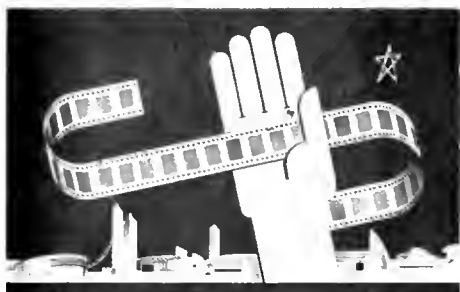
guages, will make these films available throughout the world. Plans are being made for showings in this country before all county medical societies, hospital staffs and medical schools.

#### PRODUCED UNDER EXPERT SUPERVISION

S. S. Feuerman, medical director of Audio Productions, Inc., assisted by Earl S. Peirce, heads up Audio's cancer film staff as announced by Frank K. Speidell, president. Mr. Feuerman has been identified as the writer-director of many notable film productions in the medical and pharmaceutical fields. His association with Audio covers more than fifteen years. Mr. Peirce, writer and film technician, served in the Navy's Bureau of Medicine and Surgery and has been with Audio since World War II. Other able film technicians assisted.

MEDICAL HISTORY RECREATED in this scene of the first successful cancer operation.





## THE NEW PICTURES

### NATIONAL CANCER EDUCATION

**Sponsor:** The American Cancer Society. **Film:** *The Doctor Speaks His Mind*. **Producer:** Caravel Films, Inc. **Supervision:** Film Counselors.

★ The American Cancer Society is one of the largest and most discerning sponsors of motion pictures for public service and education in the country. Its program includes films for theatrical and non-theatrical use, for public distribution in conjunction with medical speakers and without, and for technical training of diagnosticians and surgeons.

*The Doctor Speaks His Mind* is a film designed primarily for public groups of 16mm audiences. It is a reminiscence, in a series of flashbacks, of a doctor in a typical American town. He speaks (off-screen voice) to himself as he leaves an old friend who is inevitably doomed to die of cancer. He thinks of his friend, and of half a dozen other unfortunate patients who had waited too long before seeking medical examination for slight symptoms of cancer.

The film describes various symptoms and how they may be detected. It depicts the happy outcomes of many other of the doctor's patients who had sought treatment early and who had been cured.

Films of this type must tread a narrow path between full and early warning of possible disastrous consequences of neglected disease and scaring people to such an extent that known symptoms will be ignored out of pure fright. *The Doctor . . .* starts off in the fearful

direction but transforms into a strong message of hope halfway through. It urges the audience to get a regular bi-annual examination as the best way of preventing an incurable cancer.

**Technical Notes:** Black & white, 21 minutes, *The Doctor . . .* is a full scale production with several sets and a large cast.

**Distribution:** Through local councils of the American Cancer Society. About 300 prints will be used.

### IRONRITE'S VISUAL SALESMAN

**Sponsor:** Ironrite Ironer Co. **Film:** *Making a New Day Out of Tuesday*. **Producer:** Raphael Wolfl Studios.

★ A proof of the effectiveness of this sales picture is the fact that almost everyone who worked on the film immediately went out and bought an Ironrite Ironer.

The first reaction of most people who see the film is either to buy the ironer immediately, or, if a man, to say "I hope my wife



doesn't see this, she'd certainly want me to buy one"; and if a woman, to say, "My husband must see this. Maybe then he'll get one for me."

Originally planned to train demonstrators and salesmen, the picture has been so well received and so interesting to consumer audiences that the company is planning broader distribution to general audiences, as well as to its dealers and their sales personnel.

The picture is essentially a demonstration on film. It shows how the Ironrite Ironer is

used, how it can iron shirts, children's clothes, and all kinds of complicated garments, as well as the flat work for which ironers are best known. The demonstration makes it all seem so simple you wonder why there are any benighted souls still using a hand iron.

And you feel that if the girl demonstrating the ironer, because she looks more decorative than functional, can do all that, your wife certainly can.

All in all, it's a very convincing demonstration, with all the advantages that a film demonstration offers—perfection every time it's shown, a glamorous setting and demonstrator, lack of audience distraction, etc.

### I.P.I.'S "RAINBOWS TO ORDER"

**Sponsor:** International Printing Ink Division of Interchemical Corp. **Film:** *Rainbows To Order*. **Producer:** Wilding Picture Productions, Inc.

★ The demands on printing and those who supply the ingredients of printing have become more and more exacting and complex through the years. *Rainbows To Order* is designed to take IPI customers through the company's laboratory and plant operations—to explain what happens in formulating inks—what is required to manufacture printing ink so that it will meet today's printing conditions.

*Rainbows To Order* explains how printers, production men and creators of printing are the catalysts whose creative efforts start a chain reaction in which every factor must play its part effectively. Of these factors, printing ink is far more important and requires far more scientific research, technical skill and precision equipment than is indicated by the thin film of colorful material that lies on the printed page.

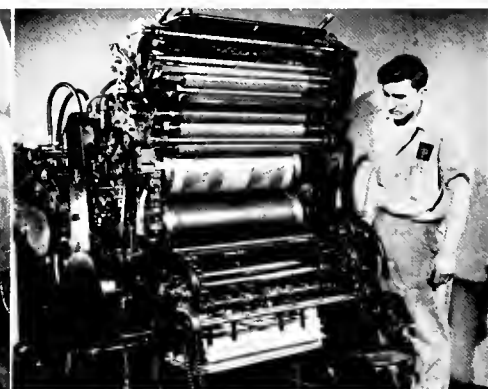
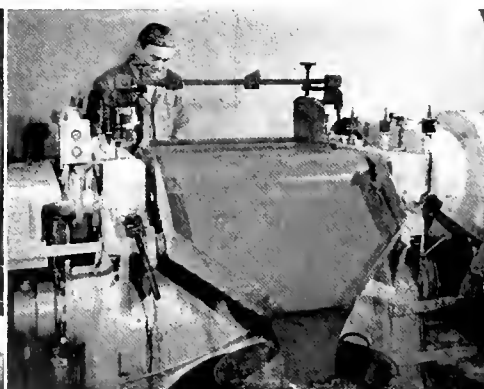
**Technical Notes:** *Rainbows To Order* is in Commercial Kodachrome, about 20 minutes in length. Following costume sequences of Isaac Newton in his original prism experiment, the film continues, in 76 scenes, to IPI plants and laboratories, and to illustrations of the end use of color printing—billboards, magazines, packages, books, etc.

**Distribution:** Available to graphic arts groups, allied trade associations and educational audiences through all IPI branches.

**HISTORICAL SEQUENCE** from the new IPI color motion picture "Rainbows to Order."

**TECHNICAL SKILL IN INK PRODUCTION** assures uniform results in the printing industry.

**MODERN OFFSET PRESSES** require special inks to maintain quality—"Rainbows to Order."





Eye-filling beauty graces a fashion scene in duPont's "This Is Nylon"

## Glamorous Nylon

DUPONT FILM REALLY SELLS IT

★ "What won't they do next?", people say. Every week, it seems, a product appears on the market newly made of nylon. Usually, too, though a little more expensive, the new nylon product is better than others of its type. There seems to be no limit to its applications.

One thing everyone knows about nylon is that it's good. Beyond that, there have been many examples of public lack of accurate information about the super stuff which the Nylon Division of du Pont has been striving to provide.

YOU HAVE TO SEE IT—TO KNOW IT

The company publishes regular informative advertisements in widely circulated magazines. It distributes informative booklets to schools, stores and consumer groups. It takes great pains to prevent mis-interpretation of nylon and what it can do. It emphasizes that du Pont produces nylon in filament form, not in the finished product which is fabricated by other manufacturers.

But, to tell the story properly, no means of information can be more effective than an actual demonstration. Best way to find out about nylon is to own some and use it—in stockings, sweaters, lingerie, etc. The next best way is to see someone else use it.

HARRY LIVES IN A NYLON WORLD

You can see Harry West use a lot of nylon in a new du Pont motion picture, *This Is Nylon*. Harry West is nuts about the stuff, and he ought to be—he works in the du Pont Nylon Division.

Our picture opens on Harry in his back

yard with his pretty wife, Helen, and his two children. Harry's home life consists of ogling Helen in her nylon duds, and staunchly admiring and fondling his shirts, lawn hose, chairs, pants, draperies, curtains, carpets, luggage, table cloths, ad infinitum—all made of nylon. Harry not only lives with nylon, he dreams of it; he reminisces about his army days with nylon glider tow ropes, bomber tires, jungle and arctic tents, parachutes and parkas. He talks about other things, too—nylon sails, fishing lines, football pants, commercial laundry bags, etc. Going to work with Harry, we find him explaining (with animated diagrams) what nylon is, how it is made, and why it acts as it does.

The telling of this may sound monotonous, but it's only the telling. *This Is Nylon* is actually a joy to behold. Not only are the sets, the people, the outdoor scenes good looking,



GOOD-LOOKING PEOPLE who can act help make "This Is Nylon" a top-flight product sales film.

but the people really act like people, not commercial film actors.

But Harry West's nylon experiences, which demonstrate its stability, resistance to abrasion and moisture, quick drying and easy handling, are but a fillip to the grand finale when Helen West goes to a nylon fashion show. This is as pretty a movie scene as anything to come out of Hollywood in months. Featuring nylon in all seasons and weather conditions, and a box of pretty mannequins who come to life for a clothes modeling spree, the ten minute fashion show and its beautiful garments should inspire a lot of envy among women in the audience and considered admiration among men.

FOR RETAIL STORES AND CONSUMERS

*This Is Nylon*, which was produced by the Apex Film Corporation in Hollywood, will be shown on a wide scale to sales groups in department stores and specialty shops, schools and women's groups. The 29 minute Commercial Kodachrome film may be obtained for free loan on request to Nylon Promotion, E. I. du Pont de Nemours & Company, Wilmington 98, Delaware. About 200 prints will be circulated this spring through all du Pont branches over the country.



OLIVER EXECUTIVES hear about company plans in scene from "Acres of Power" (see below).

## Colorful "Acres of Power"

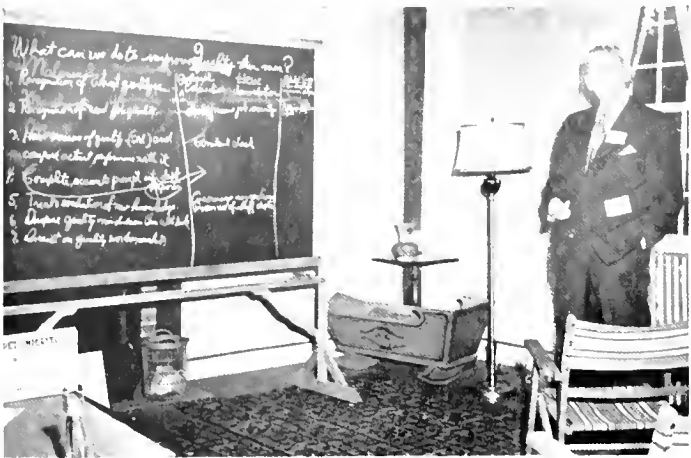
★ The Oliver Corporation's 30 minute Kodachrome film is a documentary-institutional story of the company's history and operations, past and present. It has a lot of story to tell but the producer, Chicago Film Studios and the supervising agency, the Buchen Company, have managed to tell it with understanding and unceasing interest.

The miracle of this film is that only nine weeks elapsed between planning and the screening of the first release print. Every foot of the film was made in that time on location all over the U.S. (covering Oliver's seven plants) plus numerous studio sets and dialogue sequences. The color on both interior and exterior rural scenes is often spectacularly good. On this kind of film color proves an indispensable asset.

This is the kind of picture of U.S. industry and agriculture at work we ought to show all over the world. OHC

# Bigelow-Sanford Tells Quality Story to All Plant Employees

A FIVE-POINT VISUALIZED CAMPAIGN



LEFT: informal meetings conducted by Bigelow-Sanford training leaders present the company's quality campaign story to plant and office employees throughout the organization.

**M**ANUFACTURERS OF FINE PRODUCTS take great pains to stress quality to their prospects, either through personal contact or the written word. Not all manufacturers make the same emphasis in relations with employees.

One company which has consistently done a good job on the significance of quality within the plant is the Bigelow-Sanford Carpet Company, Inc. Scheduled for this spring is a new campaign designed to re-emphasize quality improvement in all the company's mills and branch offices.

Plans for the campaign, under Technical Training Director Jerry Barnum, include practically all types of intra-company media—contests, posters, handbills, house publications, personal letters from top executives, pamphlets, conferences, daily bulletins, certificates of merit, displays and a new film, *John Q. Quality*.

## HERE ARE FIVE AIMS OF THE PROGRAM

This big package has been wrapped up to accomplish five aims of the quality campaign:

1. Make every employee aware of Bigelow's quality reputation.
2. Relate job security to quality performance.
3. Make every employee realize that quality of product depends on him.
4. Improve quality workmanship in all departments.
5. Help the quality control department do its job.

*John Q. Quality*, the new film, has an important part in the campaign, but it was not designed to stand alone. It fits with other methods in a technique to instill quality-mindedness in all employees in as rapid a time as possible.

## USE MOTION SLIDESHOW IN COLOR

The picture is a motion-slidefilm, in color and sound. It was produced in this manner to accomplish a specific purpose. Bigelow's Jerry Barnum believes that although motion-slidefilms may suffer in entertainment value from straight motion pictures, they are superior as far as retention of subject matter goes. The wallop of a single theme at a time, with little

hoked-up dramatic or pictorial distraction, seemed to him the best idea for this campaign.

"If you try to ape Hollywood in your training picture, it can cost you \$100,000, and the film will still not have theatrical entertainment value," Barnum says. "We don't think of training films as 'movies' in the ordinary sense, but as just one of several media (though an important one) which can do an educational job for us."

## PLANT SUPERVISORS CONSULTED ON FILM

Although *John Q. Quality* is not a glamor picture, it is not lacking in handsomeness, either. Primarily a semi-animated cartoon with some interspersed live action sequences, the 22 minute film was produced by Depicto Films. Maxwell Desser joined with Bigelow staffers Vincent Petillo and Gordon Payne in planning and visualizing the pictorial layout.

Emil Velazco provided music and recording facilities.

Bigelow's quality film is unusual in the plans for its production undertaken by the Technical Training Department. From first script to last print, plant supervisors were in on the act all the way. A first version was shown to all supervisors at a special conference at Stockbridge, Mass., late last year. From comments on an opinion poll taken at that time, a revised picture was made incorporating these suggestions.

*John Q. Quality* is unusual, too, in that a separate version has been made for each of Bigelow's mills and home office in New York, Connecticut and Virginia. It will have been shown to all operators in all plants by May this year. Groups of fifty will constitute each audience, during working hours, and a dis-

BELOW: THIS GRAPHIC PICTORIAL SUPPLEMENT recreates the quality story of Bigelow-Sanford products as one of a number of intra-company media used in this 5-point visualized package.

## QUALITY is built in Bigelow rugs in TWISTING

**BOBBINS**  
When we place bobbins of single yarn on the stand we check for (a) Correct number of bobbins, (b) Correct color, (c) that bobbins are the same size, (d) that bobbins are the same size as the stand.

**DROP WIRES**  
When we thread the ends through the drop wires we check every one across and check to make sure drop wires are working freely. The lower five working drop wires will prevent drop by the drawing the head with the stand in open and locked. We break and dropped off yarn causes breaks in the finished carpet.

**TRAVELLER**  
We find out the correct number traveller for the job. Say 16. It has been designed. We check each trip traveller and make sure to make sure it is 16. We know there is a certain way to thread the traveller for different grades. For instance, in 16's, a traveller enters by passing through the eye of the stand and the eye of the stand by hand are used to get just the right tightness and just enough yarn to prevent slipping—the more travellers it has to travel.

**STARTING SPOOLS**  
We think to make sure the bobbins are arranged properly with the spools that travel. We know that it is necessary to get correct tightness because the grade of which the bobbins have already affects the number of turns of the eye lock.

**OILING**  
We are careful about oiling. The oiling of the rug will open the shoulder to allow yarn to drop. Oil cannot be much oil on the rug about. It is put on the traveller and that causes trouble. It gets on the eye and causes breaks in the carpet.

**WEAVERS' KNOT**  
We are careful about the size of our spools. We know it is up to management to give us good spools and bobbins. When we start we know that we are not to use spools that are not our bobbins. We know it is up to management to give us good spools and bobbins. When we start we know that we are not to use spools that are not our bobbins.

**HOW BIG?**  
We know it is up to management to give us good spools and bobbins. When we start we know that we are not to use spools that are not our bobbins.

**TELL FOREMAN**  
We know it is up to management to give us good spools and bobbins. When we start we know that we are not to use spools that are not our bobbins.

**FINAL CHECK**  
We know it is up to management to give us good spools and bobbins. When we start we know that we are not to use spools that are not our bobbins.



# After-Hours Selling

U.S. RUBBER DEALERS SHOW  
TIRE SALES FILM IN HOMES

ONE OF THE FIRST INDUSTRIES to cross over from a seller's to a buyer's market after the war was the tire business. To the consumer it seemed to be no gradual change. On one day tires were sold on priority or waiting list only, and on the next, figuratively, the tire dealer was on the sidewalk, sandbag in hand, looking for customers.

Since that time many other industries have suddenly found themselves with overloaded inventories. More and more retail salesmen are having to take their feet off the office desk and try to wedge them in the customer's doorway.

The manufacturers of electric appliances, some petroleum products, rubber and many other items are finding that advertising, service, publicity and other passive sales promotion devices are just not enough. Moving goods in a reluctant market takes hard personal selling. All the tools of the salesman's kit are being re-introduced and refurbished for the battle now going on in some lines, and coming soon in others.

## TAKE IT TO THE PROSPECT'S HOME

One of the most interesting and effective gimmicks being operated is the use of sound motion pictures in the customer's home to sell tires. Commercial home movie screenings are not a new idea. Johns Manville has been selling rock wool for some ten or twelve years by home screenings of a little household drama on insulation. But the device is new for tire dealers. General, US Rubber and Fisk are all encouraging the method among their dealers and finding it successful.

It doesn't seem feasible to go to the trouble and expense of personal home contact to sell standard grades of tires. The mark-up is so low that a dealer must rely on other, cheaper, means of enticing customers to his place of business. On premium tires, however, all stops are pulled, and the dealer feels more than justified in spending a lot of time and effort on his sale.

## SAFETY STORY NEEDS DEMONSTRATION

US Rubber's Royal Master tire offers a good case in point. This tire sells for almost twice the price of those which are usually put on automobiles at the factory. Its main features are safety, long life and good appearance. By a special construction, the Royal Master's tread can be easily re-deskidded and regrooved halfway through its life to recapture full new tire safety. All these features are important to a tire customer, but the prime selling point is safety. The Royal Master is known to stop a car on a slippery road surface in a much shorter distance than any standard tire.

Stating this claim in advertising by written word or diagram can be valuable to the com-

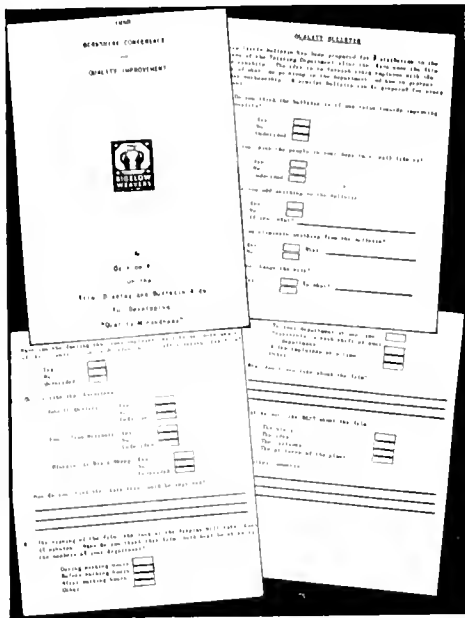
pany, but to actually prove the extra safety margin to an advertising-claims-suspected customer there is nothing like an actual demonstration.

US Rubber has supplied its dealers and customers with the closest thing to an on-the-spot demonstration with a new film, produced by Wilding Picture Productions, Inc., called *Safety Zone*. This picture dramatically demonstrates the stopping power of the Royal Master by actual tests on various road surfaces. It drives home the point that three out of four automobile accidents today involve cars in good mechanical condition, operated by sober, intelligent drivers, under ideal weather and road conditions. These accidents occur simply because the drivers could not stop in time.

## MAKES CLOSING OF SALES EASIER

*Safety Zone* tells these startling facts in a way that does a tremendous job of filling the need for the extra safety of the US Royal Master. It makes closing the sale both easier and quicker for the dealer.

Having the valuable tool on the shelf in the home office and putting it to use in the



SUPERVISOR PARTICIPATION was stressed in the "Quality" campaign through opinion forms.

discussion will be held immediately after the screening.

The film itself emphasizes the point that quality can't be sprayed on—it must be built in. One third of Bigelow's employees have joined the company in the past two years. They are not as well steeped in the company's quality reputation as older employees. Although this would be acquired in time, the quality campaign will speed it up and give each operator a sense of "belonging", in fact, to a great organization.

## IMMEDIATE SAVINGS PLUS INVESTMENT

Bigelow estimates that a successful quality campaign such as the one planned will not only lift morale and thus speed production, but actually improve workmanship enough to save the company \$1,800,000 this year on inspection reject reductions. But more than this immediate saving in money, the company considers the campaign an investment on future quality production.

It believes the employees will understand more fully and take pride in implementing Bigelow's slogan: "Beauty you can see, Quality you can trust, since 1825."

EMPLOYEE GRADUATES of the "Quality" campaign receive these personal craftsman cards.



DETROIT DEALER Al Stutz is one of many U.S. Rubber dealers active in "Safety Zone" campaign.

field are two different operations, however. US Rubber is sold on the effectiveness of direct selling motion pictures. Since the war, the company's advertising and sales promotion department, under manager Curt Muser, has again been explaining film selling techniques to its distributors and dealers. It has provided motion pictures at a very low cost, and through bulk purchase has offered projectors to dealers at a greatly reduced figure.

## DEALERS ENTHUSIASTIC ABOUT RESULTS

Several hundred dealers, representing the best and most productive in the field, have cooperated on the US Rubber film plan. Most of them are enthusiastic about results. A few dealer's salesmen have produced phenomenal results using film, and the company has combined these methods into its promotion literature supporting the new film *Safety Zone*.

(CONTINUED ON PAGE FORTY-NINE)



*Production scene in the Birmingham Works of the ICI Metals Division*

## Britain's Prolific Producer

IMPERIAL CHEMICAL INDUSTRIES FILMS SERVE WORKERS AND PUBLIC

ONE OF THE MOST IMPORTANT AND PROLIFIC producers of film documentaries in Britain today is Imperial Chemical Industries, Limited, the largest industrial undertaking in the British Empire.

I.C.I. makes films as part of its public relations programme, as well as for use within the company, which has ninety thousand employees in Britain, and thousands more in its overseas plants and offices.

The company has much to say to the public and to its employees, and the film has proved one of the best media through which to achieve many of these objectives. As far as public relations are concerned, I.C.I. decided to contribute documentary films as visual aids in scientific and agricultural education.

During the last six years the company has

produced more than seventy films, many of them in colour, and it plans to make about sixteen new films every year.

The films made by I.C.I. are not specifically intended for exhibition in public cinemas, although two or three of its productions have been specially requested by exhibitors. The range of subjects covered is as wide as the activities of the company itself. There are films on medical subjects, on veterinary science, agriculture and school chemistry.

### Experts Assure Technical Accuracy

◆ Great care is taken to ensure the technical accuracy of the films, and most of them are made in collaboration with acknowledged experts in the subject. For example—selection of subjects for the medical series and supervision

of their making is in the hands of a special advisory panel which includes eminent professors of the major British universities.

No doubt, users of medical films in the United States will know the series of eleven I.C.I. films on the technique of anaesthesia. These were made in collaboration with Dr. Magill, senior anaesthetist at Westminster Hospital, London. The British Government's Agricultural Research Station at Rothamsted, in Hertfordshire, and the Ministry of Agriculture, have co-operated in making the agricultural films, while the school chemistry series has been produced with the help and advice of the science masters of famous Public Schools, such as Westminster and Rugby.

The result of this policy of making technical rather than purely advertising films has led to I.C.I. documentaries being used throughout Britain, and in many other parts of the world, as visual aids in the teaching of medicine, veterinary science, agriculture and chemistry.

Some of the I.C.I. films are already available in the United States through the British Information Services and Imperial Chemical Industries (New York) Ltd. In Britain distribution is handled by a central film library at Nobel House, the company's London headquarters, while overseas distribution is through I.C.I. companies and agents as well as the films division of the Central Office Information (the State information service), the British Council, and Publicity Officers of the British Foreign Office.

### Screen Proves Value Among Workers

◆ With its ninety thousand employees scattered over Britain, from Stirlingshire in Scotland to Cornwall in South-West England, it is not surprising that few I.C.I. workers understand the ramifications of the company or realize the extent to which the processes of one manufacturing division depend on the products of another. Today the screen is proving a valuable link in explaining to each part of I.C.I. how the other parts work.

It is only fairly recently that internal information films (or, as they are usually called in the United States, "employee relations films") were introduced. Three have been made so far—one on the Nobel Division (formerly the Explosives Division), another on the Lime Di-

I.C.I. FILM UNIT shoots a close-up in the Tunstead quarry, Derbyshire, England.



## FROM "ROCK OF INDUSTRY"

• LEFT TO RIGHT •

◆ Benedictine monks build walls at Buckfast Abbey with Devon limestone. (*center*) The ICI Quarry at Fumstead—largest and most up-to-date limestone quarry in Europe. (*right*) Trainload of crushed limestone on its way to the Alkali Division at Northwich.



*The pictorial story of Devon limestone—from quarry to production*



*The Nobel Division: a film on chemical industry at work in Britain*

## FROM "NOBEL BEGAN IT"

• LEFT TO RIGHT •

◆ This ICI film of the Nobel Division shows (*left*) raw materials arriving at Ardeer, (*center*) Cases of explosives being loaded onto one of the Division's coastal steamers (*next*) Nobel Division workers arrive on train which runs to Ardeer

## A GENERAL CHEMICALS FILM

• LEFT TO RIGHT •

◆ Kettles being dipped in hydrochloric acid to remove scale. (*center*) The selective weedkiller "Methosone" being sprayed onto a field of linseed to kill weeds which threaten the crop. (*right*) An overhead shot of plant facilities at the General Chemical Works.



*General Chemicals Division film shows production and product use*

Pharmaceuticals Division is a film which tells vision, and a third on the General Chemicals Division. The object of these films is to describe the main products of each of the manufacturing divisions and to show how these are used in industry and every-day life.

They are being shown to I.C.I. employees in Britain and overseas, used for staff training, and also for showing to outside audiences at universities and technical colleges.

### Mobile Film Unit Aids Distribution:

◆ Getting the films to the audiences has been a simple matter, except in the case of I.C.I. employees. Production schedules do not permit the showing of films on the company's time, and most of the workers, who live at least a bus or cycle ride from their work, have other attractions during their leisure hours. The usual practice of showing the films in the canteen during the luncheon break was not considered satisfactory, and apart from the fact that the films run too long (twenty-five minutes), it was felt that the atmosphere was not right.

To overcome this, I.C.I. decided to send a travelling film show to all the company's divisions.

A full two-hour programme is put on in work canteens, or theatres or local halls

booked for the occasion. In addition to the I.C.I. films, there are cartoons and shorts of general interest. A special team of experts ensures that presentation is first class. Admission is free, and employees may bring along their wives or a friend.

I.C.I.'s Billingham Division in County Durham, which is probably the largest chemical works in the world today, was the first to be visited by the travelling film unit, and the scheme proved tremendously popular. Twelve shows were given on different evenings, the halls were crowded, and the workers are already asking for more film shows.

Of particular interest is the fact that these internal relations films are not made by outside firms. About two years ago I.C.I. set up its own film unit, and producer, director, script-writers, cameramen and the various technical assistants are all on the I.C.I. payroll.

The film unit is also engaged in making technical service films for the divisions, describing the uses of products and processes. Six have been produced for the Paints Division on different aspects of the uses of paint in industry, and one is in hand for the Plastics Division dealing with the uses of the acrylic resin "Perspex". Now being "shot" for the story of how a new drug is discovered, and

follows it through the different stages of manufacture I.C.I.'s *Shot-Firing in Coal Mines* believed to be the first colour film made in a British coal mine, is also the work of the company's film unit, and it has earned high praise from the National Coal Board which controls the nationalised industry.

The I.C.I. Film Unit has no difficulty about finding a cast—there are ninety-thousand people to choose from, and the sets are the ninety-eight factories all over the country. The films are about real people doing a real job of work for Britain.

ICI SCRIPT GIRL on location duty.





The author takes a reading of color temperature with his Spectra: Films for Industry set.

# Color Control in Film Production

WITH FACTUAL FILMS LEADING IN COLOR PRODUCTION  
THE SPECTRA TEMPERATURE METER LOOMS IMPORTANT

by Olle Comstedt, A.S.C.\*

**T**HE INVENTION OF THE SPECTRA color temperature meter by Karl Freund, A.S.C., world famous Hollywood and once European cinematographer who—by the way—also introduced the revolutionary Norwood exposure meter, is an historical event in the realm of color photography.

Today more films are made in color by industrial and educational picture producers than by theatrical producers. The introduction of the Spectra color temperature meter should therefore be greeted with enthusiasm by serious and ambitious producers and cinematographers in the non-theatrical field.

## NO DEPENDABLE CONTROLS EXISTED

Up to the present time there were no satisfactory instruments available to the cinematographer to check the color temperature of his light sources. Earlier instruments were based on matching colors visually. The ability to distinguish shades of color varies from person to person—and moreover—the response to color varies within the same person due to color fatigue, color adaptation, etc.—all affecting the reading of the color temperature, often giving various deviations from the true temperature at hand. As a matter of fact, this method has proved to be so unreliable that

most cinematographers choose to skip the whole procedure.

## SPECTRA ELIMINATES THE HUMAN ERROR

With the introduction of the Spectra, the human element when reading color temperature is, for the first time, disposed of. The measurement is done with a photoelectric cell, the impulses of which are recorded on a microammeter—the scale of which is calibrated in degrees Kelvin. The relative amounts of all wave lengths of light, the red and blue in particular, are the deciding factors of the color temperature of a light source.

The Spectra is based on the measurement of the relation between the red and blue rays, as color temperature in practice boils down to how "warm" or how "cool" your light is. In front of the meter is a diaphragm and in between the diaphragm and the cell rests a red filter. The meter is pointed toward the light source and the diaphragm adjusted until the needle points to a reference marker, thereby making the amount of red light hitting the cell a constant. A trigger is squeezed, removing the red filter and replacing it with a blue filter. The value to which the needle then points is a direct reading of the color temperature. When reading several light sources affecting the color of the subject, the Spectrasphere, an accessory, is placed in front of the meter. By pointing the meter toward the camera, the average effective color temperature is obtained.

Once the color temperature is known, it is

now possible to make color corrections in such cases where the actual temperature deviates from that for which the film is balanced. For exteriors, corrections can be made with filters. For interiors, their corrections can be made by varying the voltage, or placing the proper correction filter over the lens—in case all the lights give the same color. If this is not the case, individual corrections must be made for the lights that are off. Up to this point it has been a question of normal color rendition. For special effects, mood, etc., there will, of course, be a considerable variation of temperature which will be a matter of story requirements and taste rather than correct color temperature.

## OTHER ADVANCES IN CONTROL URGED

To reproduce or repeat other color temperatures the Spectra will, no doubt, be as helpful. As to correction filters, these are at present not always trustworthy and it is advisable that these filters be tested before using them in production. The Spectra may force the development of more accurate correction filters—also improved spectral response of color film emulsions and more color constancy in the processing of exposed films. As to lighting equipment, present optics, reflectors and diffusers often interfere with the temperature of the light and a clean up in this respect is most urgent.

Having a precious instrument like the Spectra around, in addition to a good exposure meter, is by no means any guarantee of good colors on your screen. These instruments are—like any camera, however costly—mere tools and have to be used with quite some intelligence and experience. Even so, there will be no good colors unless you know how to light your subject and no acceptable images unless you know both how to light and compose! The pictorial delights of a motion picture will therefore always remain the achievement of a creative artist behind the camera.

## THE AUDIENCE EXPECTS REAL QUALITY

The standard of photographic quality on the motion picture screen today which the audience is accustomed to, has been established by the leading theatrical cinematographers and producers. Regardless of the limitations and difficulties in making non-theatrical pictures, the public therefore expects this flawless, theatrical quality. So far, however, there have been too many inferior color pictures made. The Spectra\*\* will be a most welcome and much-needed tool in the improvement of color quality but little will be achieved unless this fine instrument gets into able and deserving hands.

## A Word About the Author

★ OLLE COMSTEDT, A.S.C., was one of Sweden's foremost cinematographers and is an internationally known expert on color photography. He became the first Scandinavian honored for membership in the American Society of Cinematographers. Last year he received from Karl Freund the first Spectra color temperature meter to come off the assembly line.

\*\* Manufactured by Karl Freund's Photo Research Corporation in Hollywood.

\* Mr. Comstedt has been producing motion pictures in color exclusively for the last ten years, making an internationally known name for himself. Before the war he directed the photography on a large number of major theatrical feature pictures in Scandinavia and produced his own theatrical short subjects. He was later associated with the Research Laboratories of the Eastman Kodak Company in Rochester, N. Y. Recently he was presented with the first Spectra color temperature meter by Karl Freund, A.S.C.

# Keeping Them in the Dark

CORNELL'S SCHOOL OF INDUSTRIAL AND LABOR RELATIONS  
EXPANDS THE USEFUL ROLE OF AUDIO-VISUAL MATERIALS

by Harry Moore

INSTEAD OF THE CLASSROOM PASSWORD being "readin', writin', and 'rithmetic", it has become "eyes, ears, and easy does it," and the tools are charts, graphs, slides, and moving pictures.

In its endeavor to fulfill a triple role of serving labor, management, and the public equally well, the visual aids program of the New York State School of Industrial and Labor Relations at Cornell University has expanded rapidly in many directions.

Under the guidance of Professor J. James Jehring, chairman of the Committee on Research and Planning of the New York State Audio-Visual Council which he helped to found, and vice-chairman of President Truman's Conference Committee on Labor Education in Safety, the audio-visual laboratory has become one of the best equipped laboratories in the country in industrial and labor relations.

#### ASSISTANCE SOUGHT BY OTHER SCHOOLS

Requests for information from universities and colleges in the East have gradually forced it to assume a role of supplying audio-visual advice as well as that of carrying out its own program.

Within the school itself, it is offering at an undergraduate level a survey course in audio-visual aids. The requirements compel the students to integrate knowledge gained from all other courses in the curriculum. Problems are stated—and their solutions presented through the use of audio-visual materials prepared by the students. The techniques of preparation and presentation of these materials run the gamut of simple cartoon-type brochures to the professional slidefilm, all of which are made by the students.

#### LABOR AND MANAGEMENT BOTH ACTIVE

Solutions to actual business and union situations are important, not only in the classroom, but also in real life. Both management and labor are making increasing use of audio-visual materials for worker and top level training as well as general public consumption. Economic ideas are currently being emphasized by both factions; films are employed to get their messages across. Management has recently produced material on human relations, foreman training, and financial operation. Unions have circulated films on shop steward training, grievance procedure, and political action.

Considering the fact that the school's audio-visual department is quite young, the extent of use of this media has reached remarkable proportions and has placed the school among the leaders of institutions of higher learning

in the use of these modern methods of instruction.

Some significant new developments have been initiated at the school to increase its service to management, labor, and the public, as well as the calibre and realism of instruction within its own portals. One of these is the use of a wire-recorder, similar to the type carried by newscasters under battle conditions during the war, to record mock arbitration and mediation sessions, actual speeches, and debates for instructional purposes and criticism.

#### EXPERIMENTAL PROGRAMS ARE CONDUCTED

Two programs within Ithaca itself have recently been undertaken as a service to both local labor and management. The first was development of a program of films for the foreman training program of the Ithaca Gun Company. With the objective of using these films to improve the relationship between top management and foremen, and between the foremen and their workers, the company also got across an incidental message about top policy. So successful has this program been, that the Ithaca Gun Company plans to continue with a similar program next year.

A second program, inaugurated with the Ithaca Central Labor Union, prepared a film bibliography to be shown at a number of its meetings covering such subjects as the national and international aspects of labor, history of labor, and history of various unions. This effort to educate union members in their own background and general sphere is aimed towards a better understanding of the historical part labor has played in the American scene.

In addition, a new innovation has been weekly previews of new films on industrial and labor relations by students and faculty members of the school. This work is done for film-producing companies such as United World Films, Inc., and Human Relations in Industry Films. Previews are also run on material produced by firms like General Motors and General Electric as well as other organizations, among them the CIO.

#### EQUIPMENT AND FILMS ALSO INCREASING

It must be kept in mind that a program such as this one is not carried out with bare hands alone. The audio-visual laboratory has acquired many varied and expensive pieces of equipment to present material which is either owned or rented by the school. The equipment roster, recently supplemented by the purchase of a new 17" x 5 1/2" Speed Graphic news camera, includes a Leica candid camera, wire recorders, soundslide machines, motion picture and opaque projectors, transcription players, and even a public address system. The

film library alone has over one hundred separate items, and is being expanded every day. At present, a list of films, recordings, transcriptions, and other items available at the school is being compiled on economics and human relations for research and class use.

The ultimate aim in the school's service to the public is eventually to reach out through an extension organization with audio-visual centers and equipment in the larger New York cities to present films to the public on industrial and labor relations. Through these centers, films and other audio-visual aids could be distributed from the central film library at Cornell.

Another aim of the audio-visual laboratory is to distribute films produced at Cornell on various fields in industrial and labor relations. These films will offer a means of spreading its research findings to the great mass of labor and industry in New York State.

Experimental film forums in industrial and labor relations are being planned. Discussion groups for the general public would be presented with films on specific problems. Public awareness and understanding of typical industrial problems can reach a higher level through these educational forums.

The New York State School of Industrial and Labor Relations, a revolutionary development in education itself, will continue to lead in the use and promotion of a new technique: keeping everyone in the dark about industrial and labor relations.

CORNELL STUDENT FILMSTRIP on *Human Relations in Industry* shows "documentary" approach used in this program.





New styling features of the '49 Frazer shown in Sarra slidefilm.

#### Kaiser-Frazer Sales Training Film Program Goes Into High Gear

◆ The KAISER-FRAZER CORPORATION's sales training film program went into high gear this month with the release of two sound slidefilms, *Prospecting for Sales* and *Presenting the Car*. Produced by Sarra, Inc., the films form a sequel to K-F's first slidefilm venture, *Selling Is My Business*, and further explain a practical, down-to-earth approach to selling cars.

Kaiser-Frazer salesmen in several states were interviewed by Sarra researchers to obtain background material substantial and accurate enough to provide dealers with workable plans for prospecting and car-presenting.

#### Helen Keller Stars in Color Film on "Helping the Blind" Subject

◆ Helen Keller—symbol of courage and hope to thousands of handicapped Americans—makes a "personal appearance" in a new 16mm sound-and-color film produced by CAMPUS FILMS, New York, for the INDUSTRIAL HOME FOR THE BLIND.

Titled *Helping the Blind To Help Themselves*, the new production tells a dramatic story of how blind men train for various jobs on business and industry, and are thus equipped to lead useful, independent lives. The picture will be shown to professional groups of nurses and social workers, to church organizations, men's and women's service clubs, and in schools, colleges and community centers of all kinds. It is also scheduled for a number of conferences and conventions throughout the country.

*Helping the Blind To Help Themselves* is available on free loan from the Film Library, Industrial Home for the Blind, 13 E. 37th St., New York 16, N. Y.

#### AIR FORCE TRAINING

Sponsor: U. S. Air Force. Film: *So This Is Flight Service!* Producer: All-Scope Pictures, Inc. ★ Some of the best "pictures with a purpose" being produced today

are those being made for the armed services. At least they're among the best from an audience standpoint—for there's no boredom in them. The military seems to give the writer and producer a pretty free hand in getting the point across in the most entertaining way they know how. The result is pictures that stick in the mind long after the latest "Eat Crunchies" picture is completely forgotten.

True, there are probably factors that make it easier for the government to give producers a free hand than a private corporation—no board of directors demanding that results of the picture show up in the year-end sales figures, etc. But it wouldn't do most sponsors any harm to sit through a few of the services' training films.

So *This Is Flight Service* is a case in point. Bob Hope is the narrator, and the narration is, as audiences expect it to be under his aegis, very funny. But it also gets its point across—that flight service is a highly efficient and important department, and that to work with it is important both for your own neck and wings. The reasons for and the workings of flight service are explained, but so painlessly that even an audience of blasé pilots would pay attention.

**Technical Notes:** The picture is 30 minutes long and seems like 15. Black and white. Production is good throughout, the cartoon sequences are clever, and the narration is excellent entertainment as well as instruction.

#### AUTOMOTIVE SLIDEFILM

Sponsor: Arrow Muffler Div., Maremont Automotive Products, Inc. Slidefilm: *There's Money in Mufflers!* Producer: Atlas Film Corporation.

★ After successfully treating jobber-dealer selling in the slidefilm, *The Swing's to Maremont*, this automotive products concern decided to produce a combination public service and sales training film on the retail level. Accordingly, Maremont conducted a survey among auto parts sales managers to find out what type of training information ought to be stressed. Emphasis should be placed on the "approach", the sales managers agreed. So the science of muffler salesmanship was expounded in *There's Money in Mufflers*.

In a series of flashbacks, the film shows how a salesman in the



"Buttons", "Snaps" and "Zips" are the leading characters in "Broken Strings."



Mr. Owl gives some sage advice on savings in the cartoon "Broken Strings."

automotive section of a large department store sold mufflers to four customers who originally wanted a different item for their car motors. For the most part, he merely showed them that their desired new part would function better if the motor had a new muffler. Shots of Arrow mufflers being manufactured help clarify the salesman's explanation.

**Technical Notes:** Black and white slidefilm. Running time 20 minutes.

**Distribution:** Prints are available through representatives of the manufacturer. Inquiries should be addressed to Arrow Muffler Division, 1600 S. Ashland Ave., Chicago 8.

#### SCHOOL SAVINGS CARTOON

Sponsor: School Savings Forum, of the Savings Bank Association of the State of New York. Film: *Broken Strings*. Producer: Riverside Pictures.

★ New York State savings banks are holding fifteen million dollars of deposits made by the school children of the state. Over 1,300 schools take part in the thrift program.

Besides providing current business for the banks, school banking is a wonderful way to train prospective customers at an early age on what to do with their spare money.

As a part of the promotion for this program, the Savings Bank Association of the State of New York has released a new film, *Broken Strings*, designed to encourage more schools and more children to take part in school banking activities and thus to hypo the \$15 million ante now in the till.

*Broken Strings* combines marionettes and realistic outdoor

backgrounds into a happy little fantasy that will provide a lot of entertainment and education for New York school children. Three acrobatic puppets, Buttons, Snaps and Zips wander away from their theatre life in search of adventure.

Joined by Webster the scholarly cat, they find plenty of excitement among flower gardens, duck ponds, buzzing bees and mosquitos. In one scene Webster, the puppet cat, fights off a real, live and belligerent dog.

Interwoven with the marionettes' caprice is the bankers' commercial—first through analogy with a bee bank, and then more concretely through Mr. Wise Old Owl's magic screen review of a real banking operation.

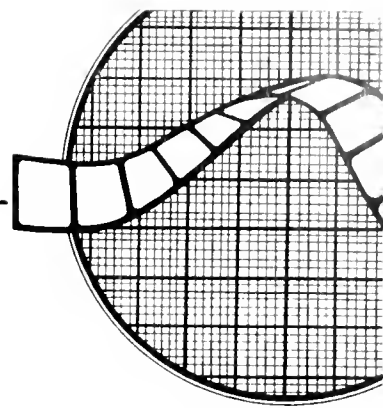
**Technical Notes:** *Broken Strings* runs 22 minutes, was photographed in commercial Kodachrome. Otto Kunze created the marionette characters.

**Distribution:** The local savings banks in New York state will distribute on free loan to schools, churches, PTA's, etc.

#### Otto Kunze's Marionettes

◆ Otto Kunze, whose delightful marionettes are featured in *Broken Strings*, is one of the foremost puppeteers in America. He has been especially active since 1944 in commercial work in advertising, sales promotion, motion pictures and department store programs. Among his sponsors have been McCreery's and Saks-Fifth Avenue department stores in New York, Thalheimer's in Richmond, DuMont and NBC television networks, Kraft cheese, Pennsylvania Bell Telephone and Matchabelli perfume.

# THE TELEVISION SCREEN



## Networks Linked by AT&T Cable

COMBINED FACILITIES CAN REACH 40 MILLION

★ On the night of January 11th, the coaxial cable and radio relay system of the American Telephone & Telegraph Company finally linked the east and midwest television networks for public use. The cable, connecting the 460 mile section between Philadelphia and Cleveland, the final link in the system, was begun in October, 1947, and cost approximately twelve and a half million dollars. The new combined network facilities will bring television within the reach of an estimated forty million of the hundred and forty million people in the United States.

### OPENING NIGHT A GALA EVENT

The momentous occasion of the opening, in which all networks and stations took part, was featured by personally spoken congratulations from the Hon. Martin H. Kennelly, Mayor of Chicago, Mr. Vincent Impellitteri, speaking for New York's Mayor William O'Dwyer, and Wayne Coy, chairman of the Federal Communications Commission. ABC, CBS, DuMont and NBC presented 15 minute programs of their leading stars from New York and Chicago.

Leading off the program were selected scenes from a new A.T. & T. film, *Stepping Along With Television*. Produced by Caravel Films under the supervision of the Long Lines Information Department, the new picture portrays the Bell System's important role in television.

### FILM GIVES BACKGROUND FACTS

The story explains how a musical ballet television program originating in a New York studio is delivered via coaxial cable and radio relay facilities to a residence in Waukesha, Wisconsin.

Map animation was used in part to show how a program is carried by the Bell System network from East to Middle West. This map also brings out the story of the origin and growth of the long distance telephone network, then the radio network and

finally the story to date of the television network, leaving the audience to answer for itself the question of the future.

Long Lines plant personnel and equipment have a prominent place in the film. Some of the principle scenes were filmed at the co-ax and microwave control terminals in New York.

*Stepping Along With Television* is notable for a fine musical score, unusually good recording and the Corps de Ballet which may be seen in frequent shots throughout the film.

The new picture will follow customary Bell System channels to all employees and the general public in motion picture theatres, school and service clubs.

### NATIONAL T-V CONFERENCE

Chicago Television Council Plans Sessions on March 7, 8, 9

★ Arrangements are being made to hold a major national television conference in Chicago March 7-8-9, according to James Stirton, president of the Chicago Television Council and general manager of the central division of the American Broadcasting Company. All phases of television will be discussed in panel meetings as well as in general sessions by

prominent men in the industry. "This conference, scheduled to become an annual event, is intended to be practical as well as informative," Stirton said.

A registration fee, to be announced later, will cover all costs, including three luncheons and a major dinner. Names of principal speakers also will be disclosed soon. The conference is open to members of the industry and all other interested parties.

### Video Film Production Cited As Answer to High Cost of Live Shows

◆ The prohibitive high cost of coaxial transmission of live television programs will call for the continuous production of video films, four top NBC-TV officials told the American Society of Cinematographers at a recent meeting. Edward Sobol, Robert Brown, Bob Clarke and William L. States also said that TV may soon be able to afford the services of the picture industry's top cinematographers.

Although available, color TV was dismissed by the NBC executives as highly impractical because of the large number of channels it demands. However, work is steadily progressing on color TV experiments at the University of Southern California and the Allen B. DuMont Laboratories. Dr. Willard Geer, professor of physics at USC, has already taken steps to gain priority of invention rights on his new multi-color receiving tube for home receivers.

### Bell System's Long Lines Films Widely Shown

◆ *Stepping Along With Television* is the Long Lines' second major motion picture production. The first was *A Million Times A Day* (BUSINESS SCREENS, May, 1948) which was released early this year and is still being used far and wide. To date, Bell System Associated Companies have purchased some 300 prints of the movie, and not long ago, it even crashed Broadway when it was included in a Roxy theatre program.

As of the first half of 1948

more than 409,000 persons, preponderantly the general public, were reported to have seen the film at approximately 1,600 showings. Based on past experience, which shows that it takes time for a new release to get underway, it is expected that the audience totals for the last six months of 1948 will be even higher.

Both Long Lines films will undoubtedly be seen by a good share of the estimated audience of 17 to 20 million persons who will view Bell System films this year.

### Dual-Purpose Commercial Pictures

◆ Sponsors can reduce the cost of television films by producing regular commercial 16mm motion pictures that will be acceptable to television program directors with little or no revision. That is the idea that Charles J. Durbin, assistant advertising director of the United States Rubber Company and president of the American Television Society, outlined in a talk before the National Television Film Council.

In elaborating on his suggestion, Durbin said, "With the main purpose of the film lying in another direction and the cost of the film charged to a budget other than television, we nevertheless find ourselves with a library of complete television programs which we can use ourselves or which we can furnish to dealers and branches. Sometimes we have to re-edit a film for television, but quite often we can, by planning for television in advance, use the picture on the air in exactly the same condition it was in originally. It seems to me a great many more films—better films—would be (CONTINUED ON THE NEXT PAGE)

SCENES FROM "Stepping Along With Television" Bell System Long Lines film featured on network opening program



(CONTINUED FROM PRECEDING PAGE)  
 sold if sponsor and producer studied all the possible uses of a forthcoming film before the first scene was shot in the studio."

**First Television Academy Award Given to TV Film "The Necklace"**

◆ The Academy of Television Arts and Sciences' first annual award for the best film made expressly for television was given to MARSHALL GRANT-REALM PRODUCTIONS for their TV film adaptation of Guy De Maupassant's *The Necklace*. The film, one of a series, was made for television.

**TELEVISUAL SHOP TALK**

... Film recordings of the television broadcast showing **President Truman's** inauguration were made available within 24 hours to stations in every television city in the country.

... **Charles C. Barry** has been named ABC's vice-president in charge of television. The position of vice-president in charge of programs was filled by **J. Donald Wilson**.

... **RCA Victor** purchased **Farnsworth's** Marion, Ind., plant, which consists of six buildings and 54 acres. After extensive modernization and expansion, the plant will be used as the company's mid-west TV tube production center.

... As part of its expansion program, **Zenith** has bought the **Rauland Corp.**, maker of cathode ray tubes for television pictures.

... **Noran E. Kersta** resigned as executive assistant to NBC's vp in charge of television to head the video department of the **William H. Weintraub** ad agency.

... The **Erlanger Players** of Buffalo televised the first two acts of their three act play, "The Silver Cord." Immediately following the telecast, the box office was deluged with phone calls, angry viewers inquiring about the third act. Answered the management, "If you want to see the third act, come on down to the theatre tomorrow night—admission is \$1.20."

... Less than forty minutes after the initial alarm was sounded, **WCAU-TV** was covering "live" the recent three alarm fire that raged through the **First Baptist Church** in downtown Philadelphia.

... More than twenty British manufacturers are tuning out television sets at the rate of 5,000 a month, according to a survey in **Lord Beaverbrook's** world news paper, **THE RECORDER**.

**TELEVISION in the NEWS**

**Twelve Reasons for Entering Television Given Advertisers by American Broadcasting Company**

★ Twelve specific reasons why advertisers should enter television are contained in a 20 page, two color booklet which the American Broadcasting Company mailed recently to advertisers and agencies.

It marks the first attempt of its kind by a network to sell TV to advertisers without specific mention of individual nets or stations, the only web identification contained being the signature of an ABC v-p on the last page.

Containing a thorough appraisal of television in the introduction, the book moves quickly to

the 12 reasons why an advertiser should get into television now.

These points are:

1. Get *experience* now, while circulation and talent rates are low.
2. Line up valuable time *franchises* while they are still available.
3. *Keep abreast* of competitors, many of whom are either in television now, or are planning to get into it in the near future.
4. Television is reaching middle and lower income brackets—86% of sets in New York and

Philadelphia are now in homes of these economic levels, the *mass market*.

5. TV stations are operating in the *largest markets*—where the sponsor has the greatest opportunity to realize a return on his advertising.

6. The glamor and newness of television make it an excellent tool for *public relations*.

7. High ratio of video *sets in use* means steady advertising impact.

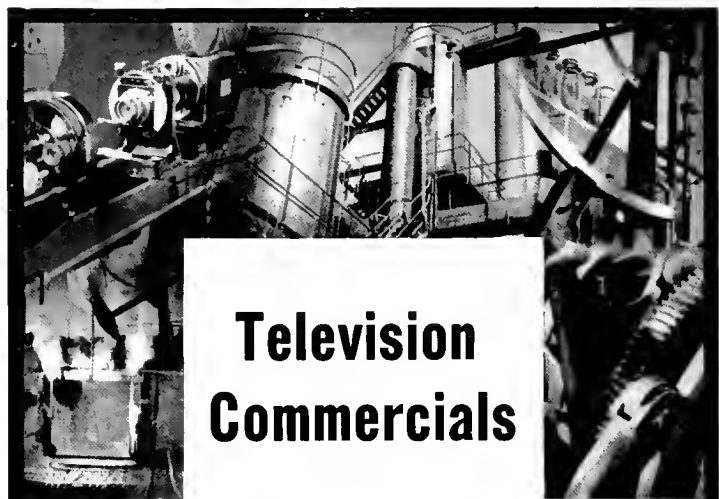
8. Large number of viewers per set means *greater circulation* in television.

9. Due to the eye and ear together being more retentive than the ear alone, *sponsor identification* ratings are extremely high in TV.

10. Surveys indicate television commercials are *more acceptable* than radio commercials.

11. Television, for many advertisers, is the lowest cost method of *demonstration* in the home available today.

12. Television, combining sight, sound and action, produces a *greater selling impact* than any other advertising medium today.



**Television Commercials**

Advertising agencies have been looking for motion picture producers who know how to create one-minute films that tell a sales story and are easy to look at time and time again.

They have found us. That's why our television department is so busy. Live photography, stop motion, cartoon animation, special effects all go to give our television commercials a high rating.

Everything is produced in our own Studios, by our own experienced personnel, with the finest equipment in the east. Prices quoted on request.

**LOUCKS & NORLING Studios**

245 WEST 55 TH ST. • NEW YORK CITY  
 MOTION PICTURES • SLIDE FILMS • SINCE 1923

**Television's Aid to Public Service Demonstrated by New Fund Picture**

◆ A timely example of the way television can aid in public education was illustrated by the release of a ten minute film made by **Philco's WPTZ** (Philadelphia) for the use of the **Arthritis and Rheumatism Fund** in its current national campaign.

The film was made at the University of Pennsylvania Arthritis Clinic by the station's special events film unit and donated to the **Arthritis and Rheumatism Foundation** for use in the current national campaign to raise two million dollars for research and treatment of persons suffering from the disease. The motion picture gives graphic examples of how effective the newest types of medical equipment can be in combatting arthritis. Video viewers will more easily understand just how the money given to the Fund will be spent in establishing similar clinics throughout the nation.

Through the facilities of the Fund, the film will be offered to all television stations with the request that it be shown as a public service. Twenty second spots were made from the film and are also available for television use.



**Audio-Visual Dealers Hold Regional Sales Meetings**

◆ More than 80 members from nine states attended the Southern Regional Meeting of the NATIONAL ASSOCIATION OF VISUAL EDUCATION DEALERS at the Biltmore Hotel in Atlanta, Ga., on January 14-15. High point of the meeting was a talk by EDWARD H. STEVENS, president of Stevens Pictures in Atlanta, on "97 Ways to Reduce Selling Expenses, Increase Customer Service—and Your Profit." Other talks included "Financing Your Business" by R. S. PRINGLE, vice-president of the Fulton National Bank in Atlanta, and "This Business of Selling" by ALBERT SCHINDLER, former undersecretary of commerce and president of the National Federation of Sales Executives.

Stevens based his "97 Ways . . ." on a recent magazine article surveying the plans of hundreds of small businessmen. Of course, he adapted the conclusions directly to the needs of the audio-visual dealer and the 16mm film librarian.

In his talk on finance, Pringle discussed information the bank must know about a-v dealers and film libraries before it can render financial aid. He also outlined various types of financing that are available. A basic plan offered by Pringle to NAVED members recommended that a committee study present contracts on films and equipment in order to formulate a plan, working with time payments, to make funds available for better financing.

In looking for a way to increase sales, Schindler emphasized the fact that "it is about time we stopped fulfilling the needs and started creating wants."

Other NAVED regional meetings scheduled for this year are:

Southwestern Meeting — Melrose Hotel, Dallas, Tex., February 11-12;

Western Meeting — Multnomah Hotel, Portland, Ore., February 24-25-26;

Midwestern Meeting — Hotel Sheraton, St. Louis, Mo., March 3-4;

New England Meeting — Hotel Statler, Boston, Mass., April 1-2.

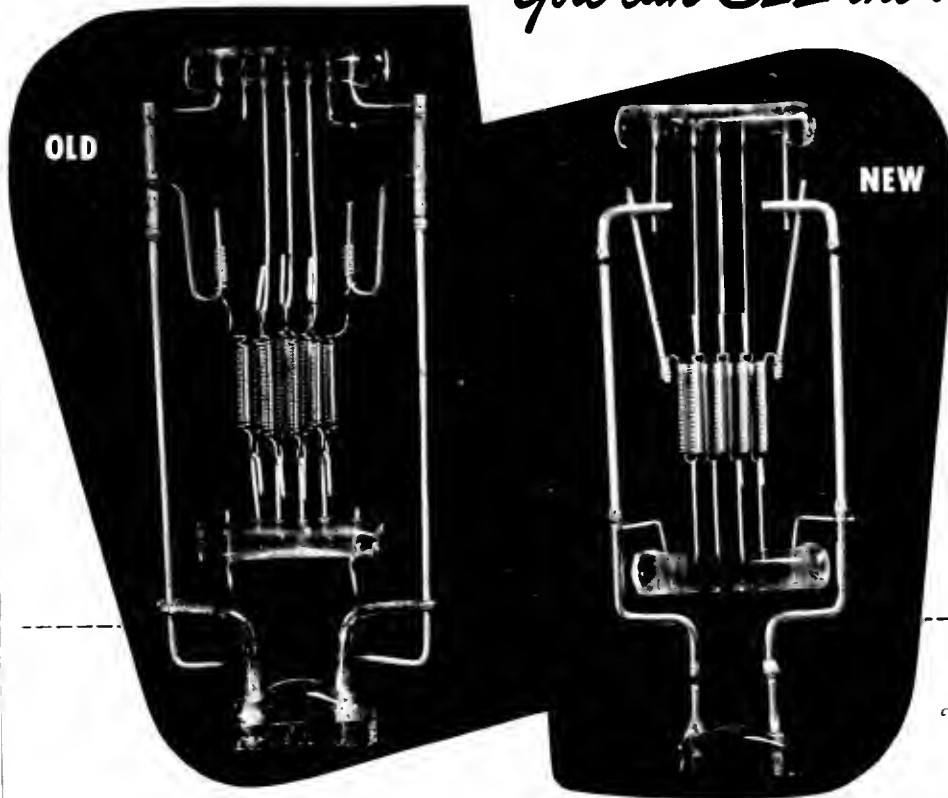
# A BETTER LAMP... AND IT LOOKS IT!

THE NEW



## Projection Lamp

*You can SEE the difference*



*Look at the sleek, clean-cut, streamlined uniformity.*

*-and it stays Brighter Longer*

Again G-E gives you more than you expect! For this new G-E Projection lamp not only gives *more* light on the screen at the beginning of life, but it *maintains its light better* during the life of the lamp.

This new development of General Electric lamp research—exclusive with G-E for more than two years—is based on a new technique, a precision machine-controlled process that makes for better lamps, more uniform performance and greater screen brightness. *And you get it at no extra cost* . . . another good reason why you'll want the new G-E Projection Lamp in your new projector and for replacements.

### G-E LAMPS

## GENERAL ELECTRIC

*Note to projector manufacturers:*  
You'll like these new lamps because they permit greater uniformity, better performance from your equipment! Our Engineering Department will be happy to work with you on using them most effectively.

**PROVIDE THE "PROJECTIONIST'S HANDBOOK" FOR YOUR FIELD FILM OPERATIONS:**

Every sales, service or training representative of your organization should be provided with a copy of the new Audio-Visual Projectionist's Handbook.

Shows how to present films, saves wear and tear. Write for particulars to BUSINESS SCREEN, 812 North Dearborn Street, Chicago 10, Illinois.

*Hello There:--  
Why not let me quote  
you on your next full  
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*P.S. We produce ex-  
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budgets.*

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**TENNESSEE**

**B & H SOUND  
PROJECTOR**

• Offered for reduced price sale is one complete 16mm Bell & Howell sound projector, with extra monitor speaker, extra cables, in perfect condition. An exceptional buy for any organization. Address Box 109, BUSINESS SCREENS, CHICAGO 10, ILL.

**BEHIND THE TELEVISION SCREEN**

**National Television Film Council Plans to Form Film Clearance Unit**

◆ The National Television Film Council has forged ahead with plans to form a video film clearance bureau and a directory of television films. Rosalind Kossoff of AF Films, Inc. was named chairman of the sub-committee in charge of the TV film directory, while William L. Roach, legal counsel for United Artists Pictures, was appointed head of the sub-committee forming the TV film clearance bureau.

**Demonstrates New Balowstar Lens for Poorly Lighted Video Scenes**

◆ Because it makes possible telecasting under extremely low lighting conditions, the new BALOWSTAR lens, perfected by DR. FRANK G. BACK and handled by JERRY FAIRBANKS, INC., may prove to be a giant stride toward technical perfection in television. The lens was used successfully for the first time in telecasting the Christmas services from St. Patrick's Cathedral, New York, by WJZ-TV.

Due to its high resolution and contrast power, the 1.1.3 Balowstar allows TV cameramen to televise from interiors and exteriors with as low an illumination as

one-foot candle power. The moderate telephoto lens has a 7 inch focal length and is 6 inches in diameter.

**Los Angeles Electric Power Film Offered for Free Television Use**

◆ *More Power to You*, the 25 minute film that shows how electric power helped turn an arid section of the West into one of the largest metropolitan districts in the United States, is now available for television use, free of charge. Handled by SIMMEL-MESERVEY, INC., the film is being offered to television stations through the courtesy of the Los Angeles Department of Water and Power.

It tells how the Colorado River was bridled to benefit a community 266 miles away. Essentially, the film depicts the construction story of the world's largest transmission line as it progressed through rugged mountains, ancient ghost towns and metropolitan suburbs.

**TELEVISION FILM NOTES**

◆ The full story of the Berlin air-lift, filmed in Germany with the cooperation of the U. S. Air Force, was telecast for the first time over ABC on five consecutive days this

month. From the take-off at Frankfurt-on-Main to the landing at Berlin's Tempelhof Airdrome, viewers were treated to air views along the shuttle run. Other scenes show air-lift pilots being interviewed, planes being loaded and unloaded of precious cargo and the warm welcome given these daily planes by native Berliners.

**Video Music Series Stars Spaeth**

◆ Dr. Sigmund Spaeth, well-known music authority, will discuss American music in a series of 15-minute video films. The series is being produced by GENERAL FILM PRODUCTIONS CORPORATION.

**Cleveland Pitcher in Video Films**

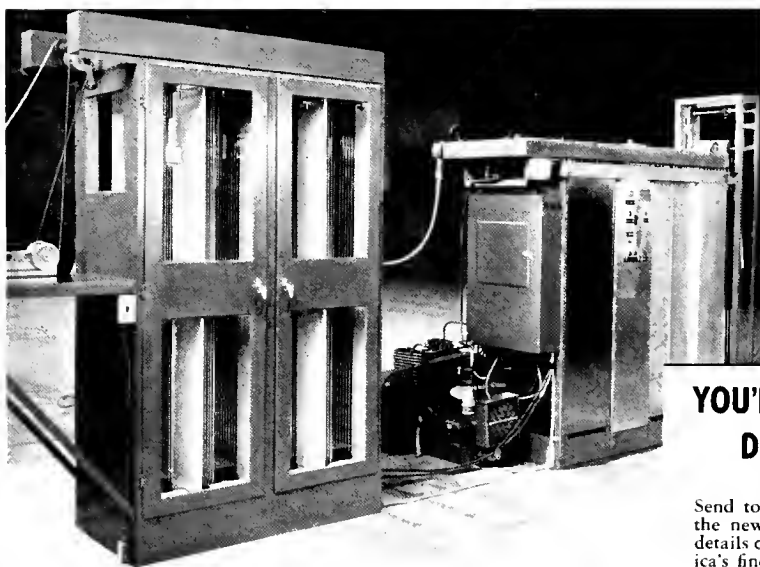
◆ Gene Bearden, star pitcher of the Cleveland Indians, will be featured in a group of television-tailored films slated for early production at the studios of JERRY FAIRBANKS, INC. R. J. Reynolds Tobacco Company, makers of Camel cigarettes, is the sponsor.

Also in production is a new commercial film for the Standard Oil Company of Indiana.

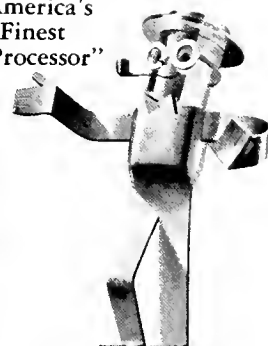
**Peerless Film Processing Licenses to Calvin Company and Telefilm**

◆ The CALVIN COMPANY, of Kansas City, and TELEFILM LABORATORIES, of Hollywood, have been licensed to offer their customers Peerless Film Processing Service.

**16 or 35 MM  
Film —  
PROCESS  
IT THIS  
NEW  
EASY WAY**



"America's  
Finest  
Processor"



**YOU'LL WANT FONDA'S NEW  
DESCRIPTIVE BOOKLET**

Send today for your complimentary copy of the new illustrated booklet giving complete details of the Fonda Film Processor . . . America's finest developing machine. Explains the patented Fonda top-friction drive mechanism, which eliminates film slack. Fonda offers almost any speed range . . . processes any type film.

Address Fonda Division, Solar Aircraft Company, 2210 Pacific Highway, San Diego 12.

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THE NATIONAL TUBERCULOSIS ASSOCIATION has recently completed the 10-minute film "You Can Help" which presents the case for cooperative action in dispelling this disease. Scenes above are typical of the film.

### National T. B. Association Presents the Case for Group Action

◆ *You Can Help* is the name and the theme of the latest film sponsored by the NATIONAL TUBERCULOSIS ASSOCIATION in its fight against the dreaded lung disease. Like several other films in the series, this 10 minute black and white sound motion picture strives to prevent the spread of TB by dispelling the mist of ignorance surrounding it and organizations devoted to its extinction.

Narration, animated drawings and action photography combine to tell the story of an average local tuberculosis association, a voluntary organization with a program based on community needs. Health education through press, radio, films and other communication media is shown to be the chief aim of the association. Specifically, the local unit seeks to help everyone in the community to realize what he can do to help himself and others avoid the disease.

The clever animations clarify

the activities of the local TB agencies as well as their relationship to state and national associations. While emphasizing prevention and research aspects of tuberculosis prevention, the film also describes the role of the association in case finding and rehabilitation.

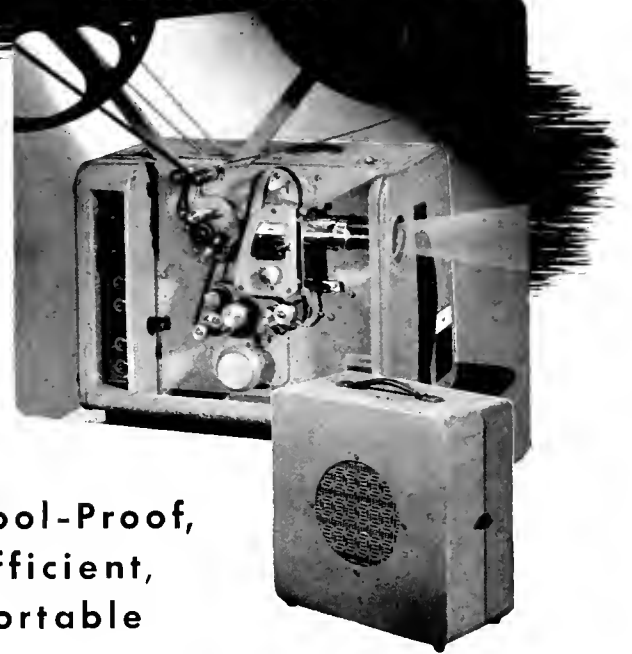
Edgar Dale, chairman of the NTA materials committee and head of the bureau of educational research at Ohio State University, worked in close cooperation with producer Paul J. Fennell on the film. Community groups can obtain a copy of *You Can Help* without charge through state or local tuberculosis associations.

### Theatrical Trailers Help Fight Cancer and Quack Healers

◆ The American Cancer Society has recently released a two minute theatrical trailer warning against cancer treatment by quacks. Supervised by Film Counselors, the trailer was produced in Anso color by Film Graphics, Astoria, L.I., motion picture producers.

# Sound King

SOUND 16mm SILENT  
MOTION PICTURE  
PROJECTOR



**Fool-Proof,  
Efficient,  
Portable**

The simplicity of operation is only one of the big features that make Sound King ideal for business uses. It is so easy to operate, so quickly set up that anyone can provide professional performance. Sharp, brilliant pictures are assured by use of a 750 W. lamp and the finest quality coated lenses. Theatre-quality sound is provided by a precision-made 8" speaker. The total weight of the Sound King is only 40 pounds divided into two, compact, good looking, chromium-trimmed cases. For use in offices, conference rooms and small auditoriums, Sound King is tops.

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The same technicians, equipment and services being used for Major Studio productions

- 35mm Anso Color Theater Prints from 16mm. Color Originals
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Equipped with an Academy-Award-Winning ACME-DUNN 35-16 Optical Printer

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1153 North Highland  
Hollywood 30, Calif.

# In the PICTURE PARADE

## Hamilton Watch Picture Shows Details of Precision Workmanship

◆ The intricate details of watch-making are explained in the new 16mm film, *What Makes a Fine Watch Fine?* Produced by the Jam Handy Organization for the HAMILTON WATCH COMPANY, the picture displays all the amazing dexterity of delicate watch mechanisms. Tiny parts, no bigger than a speck of dust, were photographed so closely that they fill the screen.

All the phases of watch manufacture are depicted. The camera roves through a miniature steel mill which makes alloy used in manufacturing watch parts and a laboratory where jewels are fashioned to provide the bearings for small watch parts. However, the film is not technical in nature. Although manufacturing sequences make up the bulk of the picture, many believe-it-or-not tidbits are thrown in to add variety and interest.

The film is available without charge from local Hamilton watch dealers for showings before civic, industrial and educational groups.

## Episcopal Church Film Foundation Receives Third in Forum Series

◆ The FILM FORUM FOUNDATION of the Episcopal Church has recently received the third in its series of *Eyes Of The Church* films from producer RKO Pathe, Inc. This series has been planned to create discussion and encourage thought on problems of the day. It will be used at forum meetings in conjunction with public discussion programs.

The new film, *Quest For Tomorrow* follows the concept of reaching no conclusion, leaving an open question for discussion, which was originated in the first two films of the series. It points out that while churches and religions differ, they all preach peace—yet fail to guide the world in achieving it. The film states it is the duty of men and churches of all faiths to make peace a reality rather than a dream. It also poses the problem of whether or not the United Nations can succeed where other attempts have failed.

*Quest For Tomorrow* will be distributed by Merriman Holtz, 611 North Tellamook Street, Portland 12, Oregon.



A. B. DICK COMPANY INTRODUCES its new "400" line of mimeograph duplicators in "The 400 Series." Sara, Inc.'s director Harry Lange (on ladder) is preparing to shoot a typical scene in the film

## A. B. Dick Company Uses Film to Show Mimeograph Sales Features

◆ The sales force of the A. B. DICK COMPANY has a new tool for winning customers—a motion picture, *The 400 Series*. Produced by Sara, Inc., the film displays the outstanding features of the firm's new line of mimeograph duplicators. The film shows why the six duplicators in the new "400" line make duplications that are exact to the extreme.

## Caterpillar Tractor Co-Stars the Farmer and Equipment in Picture

◆ The American farmer and Caterpillar tractors co-star in the new 16mm color and sound motion picture, *The Farmer Does the Job*. Produced by the Calvin Company for the CATERPILLAR TRACTOR COMPANY, Peoria, Ill., the film spotlights the tremendous job being done by the nation's farmers. Caterpillar farm machines are featured in sequences showing how well they are fitted to mod-



—from "The Farmer Does the Job"

ern, mechanized farming methods.

The film offers track-type tractors and efficient implement hitches as a means of achieving the three aims of most farmers—economical operation, maximum production and personal comfort. Copies of the film are available from the manufacturer as well as from Caterpillar distributors.

## Pam-Am Coffee Bureau Film "Good Things Happen Over Coffee"

◆ The Latin American countries and their favorite product are featured in the 28 minute color and sound motion picture, *Good Things Happen Over Coffee*. Sponsored by the PAN-AMERICAN COFFEE BUREAU, the film stresses the importance of coffee as a vital factor in the economies of the Latin American nations. At the same time, it pictures the scenery and people of these coffee-growing countries.

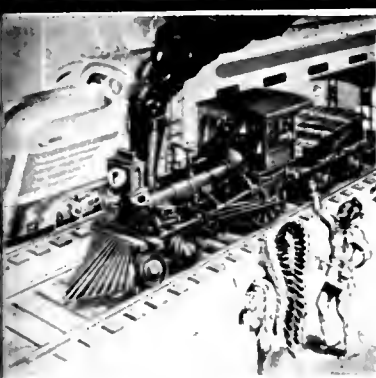
Since the film also shows the entire process of making coffee, from planting to packing and shipping, it is especially adaptable for use in schools and colleges. The film is available without charge from Association Films.

## LESLIE ROUSH PRODUCTIONS, INC.

119 W. 57th St., New York 19, N. Y.

PRODUCERS OF  
MOTION PICTURES  
FOR INSTITUTIONAL,  
PUBLIC RELATIONS  
AND EDUCATIONAL  
PURPOSES

LESLIE M. ROUSH JULES K. SINDIC



Title scene of "Wheels A-Rolling"

**Railroad Pageant Now on Screen**

◆ The "Wheels A-Rolling" pageant, which made such a big hit at the 1918 Chicago Railroad Fair, has been transferred to the 16mm screen. Like its namesake, *Wheels A-Rolling* depicts the history of railroad transportation in this country, and the original cast is featured. Produced by John Ott Films, the new release is available in sound and color or in 16mm black and white. Further information may be obtained by writing to John Ott Films, 730 Elm St., Winnetka, Ill.

**New York Central Shows Color Film of Employee Teamwork on Railroad**

◆ *Within the Oval*, new color and sound motion picture sponsored by the NEW YORK CENTRAL

SYSTEM, is designed to show the railroad's 130,000 men and women how each of them helps form a giant team which serves the public with an eleven-state transportation system. Although the picture shows many of the company's shops, terminals and offices, the major portion of the film is devoted to the men and women working in a multitude of different jobs—all important and all contributing to the smooth functioning of the railroad. Running through this parade of occupations is the theme that although the railroad provides good tools of transportation, skilled employees are needed to use them properly.

The 21 minute film is slated for showings before employee groups at meetings and conferences, at railroad YMCA branches and at meetings of athletic associations, and veterans' organizations.

**Santa Fe Releases Two New Films; on Freight Service and Travel**

◆ Two new films have been released by the SANTA FE RAILROAD for general distribution. *At Your Service* tells the story of the railroad's modern freight service,

while *Along the Santa Fe Trail* sketches Santa Fe's passenger accommodations.

In 25 minutes of sound and color, *At Your Service* parades before its audience the entire history of the Santa Fe freight service from its eighteen mile beginning to a modern network of 13,000 sprawling miles of track. Such innovations as centralized traffic control, radio-telephone, the rail detector car and the company-developed ballast cleaner are shown in action. Also depicted are the less technical developments of the steel-sheathed refrigerator car and the new type livestock and grain car.

The 35-minute color and sound film, *Along the Santa Fe Trail*, tours the southwestern wonderland which the railroad serves. Scenic attractions in Colorado, New Mexico, Arizona and California are portrayed. A high point of the film is a visit to the Indian Detour Country while the Gallup Inter-Tribal Ceremonials are in progress.

Both films are being distributed on a free-loan basis by the Santa Fe Film Bureau, 80 E. Jackson Blvd., Chicago 4.



For 16mm. Film — 400 to 2000 Reels

Protect your films  
Ship in FIBERBILT CASES  
Sold at leading dealers



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## For Cine Special Camera and Maurer Camera

Below Variable Speed Motor and Tachometer with Cine Special Base and Maurer Adapter



- 115 VOLT UNIVERSAL MOTOR — AC-DC
- VARIABLE SPEED 8-50 FRAMES
- SEPARATE BASE FOR CINE SPECIAL
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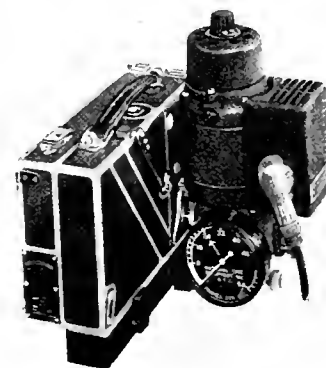
*Interchangeable Motors:*

- 12 Volt DC variable Speed 8-50 Frames.
- 115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.
- 220 Volt AC 60 Cycle, 3 Phase, Synchronous Motor.

*Animation Motors for Cine Special, Maurer and Mitchell Cameras. Motors for Bolex and Filmo Cameras. Time Lapse Equipment.*

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Above Variable Speed Motor and Tachometer with Cine Special Camera



Below Maurer Camera with Variable Speed motor and Tachometer



## NEWS OF PICTURES AND PROMOTION



PICTURE MIMED Colorado Indians take an interest in Armand Denis' equipment during making of new Dodge color travel films (described below).

### TRAVEL ADVENTURE Dodge Division Sponsors New Denis Film on South American Adventures

◆ Armand Denis' "wheels" series of adventurous travel films is rolling again. This time the well known explorer-producer is braving the rugged mountains, treacherous jungles and head-hunting Indians of South America to film *Wheels Across South America* in color and sound for the DODGE DIVISION OF CHRYSLER CORPORATION. He already has told the story of pioneering automobile expeditions across two continents in *Wheels Across Africa* and *Wheels Across India*.

Starting out from Guayaquil, Ecuador, early last May, Denis, with his twin sons and a group of film technicians, pointed the noses of their Dodge sedan, panel truck and power-wagon towards Rio de Janeiro, a year and a continent away. The motor caravan, thus far, has taken the mountains and jungles in line style.

The mobile explorers have fascinating experiences to relate.

In Ecuador, the Denises camped for two weeks among the weirdly-painted Colorado Indians. These South American aborigines paint their bodies a vivid vermilion and load their hair with a tree-derived dye called achiote. When the dye hardens, their hair looks and feels like a hard, durable helmet. To complete the color scheme, their teeth are black, the result of chewing a certain type of leaf.

Denis has written of them, "The Indians were fascinated by our spotlights, our radio telephones, the cameras and sound recording equipment; a ride in the power-wagon was the greatest reward we could offer them for their cooperation in our moving-picture work."

The head-hunting Jivaros were something else again. They occupy a large territory on the Ecuador-Peru border amid almost in-

accessible jungles. However, in spite of fearsome tales, Denis and his fleet of Dodges powered their way to the land of shrunken heads. They were lucky. In the first Jivaro house they came to, they found an old man dying of a poisonous snake bite. After doctoring the swollen leg, the jungle-loving film producers were rewarded with a look at the old Indian's most prized possessions, two shrunken human heads the size of a man's fist.

Since the Denis expedition tentatively ends at Rio in May, a release date has not yet been scheduled for *Wheels Across South America*. However, the 4,000 Dodge dealers who will be the first to see the film can look forward to viewing a generous slice of a beautiful and fantastic continent.

### Chicago Tribune Film on Books in Wide Demand Among Industry

◆ The CHICAGO TRIBUNE's book publishing and marketing motion picture, *A Book Goes to Market*, has evoked an unexpected rental demand. Originally, the two-reel color film was produced to be the newspaper's contribution to the American Booksellers' Association convention held in Chicago last May.

However, several people inquired about showings after they had seen it at the convention. This started a rush for the film, which now has been shown to 28 book publishing, retailing, and educational groups with a total audience of 7,000 persons. Included in this list are numerous schools as well as the Chicago firms of Carson Pirie Scott & Co.,

The Fair Store, and A. C. McClurg & Co.; Bruce Publishing Co. of Milwaukee; New York's Publishers' Ad Club, Macy's Book Fair, the New York Booksellers' League and the Women's National Book Association.

New York requests for bookings are handled by Howie Enrich of the paper's New York advertising office.

### Lederle Laboratories Sponsors Film on Sulfa Treatment of Livestock

◆ How a new and potent sulfa drug can be used in the treatment of livestock diseases is shown in a new color film produced by the Princeton Film Center for the LEDERLE LABORATORIES DIVISION OF THE AMERICAN CYANAMID COMPANY.

The 25 minute film, *Sulmet Sulfamethazine in the Treatment of Livestock Diseases*, first describes the properties, manufacture and application of sulfa for veterinary use. Then, to show the practical application of the drug, the film illustrates symptoms and the new sulfa cure for some of the more common diseases of horses, pigs, sheep and cattle. By animation the characteristics of the new drug are compared with other sulfa drugs in maintaining effective blood level concentrations as a means of overcoming bacterial infections.



The film is available to veterinarians and farm groups throughout the country. East of the Rocky Mountains, prints may be obtained from the Lederle Laboratories Film Library, 30 Rockefeller Plaza, New York 20; west of the Rockies, from the laboratories at 714 S. Hill St., Los Angeles 14.

### Print of Canadian News Review Sealed in Cornerstone of School

◆ A print of *Canadian Headlines of 1918*, a new ASSOCIATED SCREEN NEWS, LTD. release, has been set aside for posterity. The film, sealed in a water-and-air-proof container, has been embedded in the cement cornerstone of a vocational guidance school for crippled children in Toronto. What posterity will see when they break open the cornerstone and view the film is a pictorial record of important news events which happened in Canada and to Canadians the world over in the ancient year of 1918 A.D.

### EDITORIAL POSTSCRIPT

P.S. News of your new film releases in BUSINESS SCREEN reach more than 10,000 executives in business and industry.

Quality  
demands  
Quality

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PLAZA 7-5200

**Electro-Paint Film's New Approach**  
 ♦ *Electro-Painting*, a recent industrial film release, uses an interesting technique to show how Ransburg Electro-Spray has reduced the cost of product coating almost 50%. The camera, and the film audience with it, visits fifteen plants which manufacture a variety of products. In each plant the old and the new painting process is described. Actually, the magazine symposium is here transferred to the screen. Color and sound help dramatize this film story of "industry's super paint brush."

**Garment Maker's Case History**  
 ♦ Millions of work garments are manufactured every year, and in their new color sound slidefilm, *Music to Your Ears*, BLUE BELL, Inc. describes all the skill and care that go into their production. Produced by Sarra, Inc. and handled by N. W. Ayer and Son, the 22 minute Kodachrome film is a case history of work garment

**NEW 16MM MOVIOLA**

**Model LP**  
 Picture area 2"x2 3/4" also available with sound equipment.



Write for literature and prices on our complete line of 16mm and 35mm editing equipment, which includes: film viewing machines, sound readers, synchronizers, differential gear rewinders, rewinders.

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**Process your AnSCO Color Movies!**

Complete equipment, chemicals, instructions, \$99.00.  
 Laboratory equipment lists free.

**MOGULL'S**

68 West 48 St., New York

manufacture in the factories of Blue Bell. The picture is designed for company dealers and distributors.

**Industrial Engineering Questions Answered by Chicago School's Film**

♦ The INDUSTRIAL ENGINEERING COLLEGE of Chicago has answered the question, "What is industrial engineering?" with a 16mm color and sound motion picture, *Mighty Labors*. Designed for the general public, the film explains in non-technical language modern controls essential to economical production. Through careful demonstrations, the picture clarifies the functions, principles and practices of time studies, methods engineering, job evaluation, plant layout, process charting and wage incentives. The picture also shows how the application of these techniques plays a vital role in bringing about a better way of life.

Twenty-four major business and industrial firms collaborated on the production. Included in this group were Marshall Field and Company and the Carnegie-Illinois Steel, Chrysler Motors and Zenith Radio corporations. Ninety scenes were shot in the plants of these cooperating companies.

Prints of the film are available without charge from Industrial Engineering College, 3309 W. Washington Blvd., Chicago 24.

**Inter-Racial Problem in Medical Care Discussed in Timely Film**

♦ FILM PUBLISHERS, INC. has released a new 10-minute film, *The Sydenham Plan*, produced by The World Today. The background for the picture is America's first inter-racial hospital, Sydenham, in Harlem.

*The Sydenham Plan* explains how racial prejudice often deprives patients of desperately needed hospital care. Likewise, doctors, internes and nurses are frequently thwarted in their attempts to obtain necessary hospital training and practice. Sydenham Hospital has blazed a trail in community service by opening its doors to patients and medical professionals of all races and creeds.

The story of this picture is one which needs telling. For Sydenham's achievements deserve emulation in many other cities of the nation. However, the low key lighting, the musical dirge accompaniment and the bitter voice of narrator Jose Ferrer create a despairing note that does little service to the Sydenham plan or the idea it represents.

**THEATER-QUALITY PROJECTION**



**THE PICTURE KING**  
 Engineered to stand up... Styled to stand out! The ultimate in portable screens. 7 sizes from 45" x 60" up.

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**DA-LITE** Why handicap your important visual presentations with fuzzy, distracting projection? Take a tip from America's top theater men... specify Da-Lite Crystal-Beaded Screens... Seven popular models... portable... hanging... or stand... to meet every need. Ask your dealer to demonstrate Da-Lite. The screen with a professional background. See what theater-quality projection can mean to you.

**FREE CATALOG** answers your projection questions. Write to: DA-LITE SCREEN COMPANY, 2703 North Pulaski Road, Chicago 39, Illinois.

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**THE Perfect Combination FOR EASIER, FASTER, BETTER PROJECTION**

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 Instantly Mounts 35mm. Transparencies

You snap-it... and presto!... your favorite picture is in the binder ready to show! You slip it into the Manumatic... and all its beauty is brilliantly, safely projected on the screen!

Send for helpful Bulletins No. 451 and No. 480.

**300 WATT BLOWER COOLED MANUMATIC 2x2 SLIDE PROJECTOR**

**GoldE** GoldE Manufacturing Co.  
 1220-M WEST MADISON ST., CHICAGO 7, ILL.  
 In projection, enjoy GoldE perfection

AT BETTER DEALERS EVERYWHERE

**Projection Training Classes for Bell System Employees Inaugurated**

◆ In preparation for a more extensive use of audio-visual aids in training employees, the BELL SYSTEM has inaugurated a projectionist training program. In classes at the company's various plants in the northern California area, chosen Bell workers are instructed in the handling of modern 16mm sound motion picture projectors. Also taught are the elements of good showmanship, acoustics, screen placement for maximum audience benefit and effective methods of supplementing visual tools with discussion programs.

**Conference Series on A-V Training Offered by City College of N. Y.**

◆ CITY COLLEGE OF NEW YORK is offering a new conference series on audio-visual aids in training beginning February 15th.

In a recent survey of the training needs in business and industry, 93% of the respondents indicated that they are now using audio-visual aids in their training programs. In view of the increasing interest in the use of these new techniques in training, City College worked with a panel of experts from the personnel departments of some of the largest industries in the country to set up this new conference series.

The registration fee for each series is \$45, which includes registration, library, and laboratory costs. Veterans may register under the GI Bill on the presentation of a certificate of eligibility from their local Veteran's Administration. Others should include with their application a check or money order made payable to the Bursar, C.C.N.Y.

**Church-Craft Pictures Host at Church Market Discussion Session**

◆ CHURCH-CRAFT PICTURES, St. Louis producer of religious films and filmstrips, was host at the recent Chicago luncheon attended by key personnel in the visual field and a representative of the International Council of Religions Education. Among the chief audio-visual problems discussed were possible courses of cooperation among manufacturers, producers, editors and church groups. DON WHITE, executive-secretary of the NATIONAL ASSOCIATION OF VISUAL EDUCATION DEALERS, was master of ceremonies at the meeting. By common consent another meeting was scheduled for early 1949.

**TELEPHONE WORKERS LEARN PROJECTION**

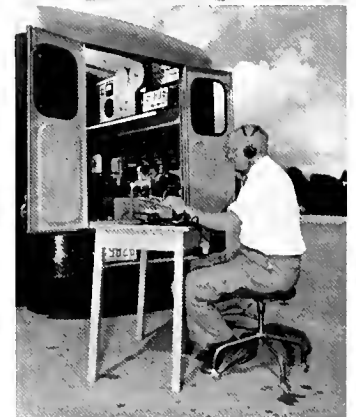


NORTH CALIFORNIA BELL SYSTEM employees are going to projectionist training classes being conducted in that area by Davis Taylor (left), Area Administration Department, Pacific Telephone & Telegraph Co.

**Sound Recording Studio on Wheels Built for Princeton Film Center**

◆ A sound recording studio on wheels is the newest addition to the PRINCETON FILM CENTER'S mobile production unit. Custom-built for use in isolated areas, the sound unit is equipped to record on film, disc or tape without dependence on any outside sources.

Equipment housed in the sound recording truck include a dual purpose Western Electric "300" sound system which records directly on either 35mm or 16mm film, a Fairchild acetate recorder and a Brush magnetic tape sound recorder. While the three sound systems are designed for use in a



SOUND RECORDING STUDIO on wheels is the latest equipment added by Princeton Film Center, eastern producer.

mobile unit, all may be removed for studio operation. After using the mobile unit on their Venezuelan productions, the Center intends to use the recorders on domestic assignments.

**Bell & Howell Expands Microfilm Division With New Regional Setup**

◆ The plans of the BELL AND HOWELL COMPANY for expanding its microfilm division began to take concrete form this month when a new office for this department was opened in San Francisco. Another microfilm office is scheduled to open soon in Detroit. Eventually, the firm hopes to extend this division into all the leading cities of the country. Will Roberts is director of the growing department.

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**ROCKETT PICTURES, INC.**  
CREATORS OF  
GUIDED film MISSILES  
FOR NEARLY A QUARTER OF A CENTURY  
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HARRY D. KOLB (left) of Esso and Chairman of the API Committee on Training congratulates Gordon L. Hough of Film Counselors on recent film survey. (See below)

#### American Petroleum Institute Issues Catalog of Films for Training Use

◆ Aware that films have evolved into an extremely efficient educational and training medium, the AMERICAN PETROLEUM INSTITUTE of New York undertook a comprehensive motion picture and slidefilm survey. A CATALOG OF FILMS APPLICABLE TO PETROLEUM REFINING TRAINING is the result. While giving an up-to-date report and analysis of motion picture activity in the oil refining field, it also paves the way to greater use of audio-visual aids in the petroleum industry. The new catalog should prevent subject duplication in future refining films.

An important addition to the

## KODACHROME

### Slide and Filmstrip Duplicating

- ★ FILMSTRIP PRINTING MASTERS
- ★ 2x2 TO 2x2.
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## Type Titles

... a small item in the cost, but a big factor in the appearance of the finished production.

THE KNIGHT STUDIO  
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usual alphabetical listing of the films is a section on the utilization and exhibition of films. A complete source index and geographical list of film libraries is also included. The catalog, which lists a total of 1,100 films useful to the petroleum field, is available to the public for \$3 per copy. Address American Petroleum Institute, 50 W. 50th St., New York 20, for further information.

#### National Electrical Manufacturers Lists Films for Electrical Field

◆ The 1948-49 edition of NEMA MOVIE GUIDE TO FILMS OF ELECTRICAL SIGNIFICANCE furnishes an extensive list of training and descriptive films in the field of electricity. Compiled by C. A. WILSON and published by the NATIONAL ELECTRICAL MANUFACTURERS ASSOCIATION, the catalog lists the films and their descriptions in alphabetical order and includes a handy appendix of producers and distributors mentioned in the capsule reviews.

#### Film Council of America Offers a Community Film Forum Pamphlet

◆ How to CONDUCT A COMMUNITY FILM FORUM, the latest how-to-do-it pamphlet issued by the FILM COUNCIL OF AMERICA, tells how 16mm films can best be used to launch group discussions. Valuable pointers are also given on film selection and evaluation. The pamphlet, which sells for 15 cents and is available from the FCA, was prepared by ROBERT H. SCHAGEL, director of the bureau of information and program services at the University of Wisconsin.

#### New Post Catalog of Sound Films

◆ A new catalog of 16mm sound motion pictures has been announced by POST PICTURES CORPORATION. EVERY POST-distributed film is described in the new book, including William Cameron Menzies' latest productions and the company's Monogram program of 36 feature pictures. Copies may be obtained by mailing a request to the company, 115 W. 45th St., New York 19.

#### Film Publishers Lists Filmstrips

◆ Film Publishers, Inc., 25 Broad Street, New York 4, has issued a new catalog of filmstrips dealing with international relations, national affairs, intergroup relations and family relationships.

#### Sports Film Guide Still Available

◆ With stocks dwindling, the popular 1948-49 Sports Film Guide is still available at 25c from BUSINESS SCREEN.

MOTION PICTURES

SLIDEFILMS

SARRA,  
Inc.

NEW YORK

CHICAGO

HOLLYWOOD

If you need a  
1000-watt 2x2 projector  
you'll want the new...  
25th Anniversary Model  
Projector  
by the makers of  
Selectroslide



Spindler & Soupe now offer the new 25th ANNIVERSARY 2x2 slide projector for those who need larger, more brilliant images. Advertisers, lodges, lecturers and schools will welcome this versatile projection equipment. Automatic slide changing and remote control can be added with the famous "SELECTROSLIDE" unit. The compact 25th ANNIVERSARY model features 300 to 1000-watt illumination; 3" to 12" lenses without changing condensers; powerful, new design channel-cooling system for lamp, condensers and slides, plus quiet, efficient operation.

Write for descriptive literature.

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ROBERT CLAYTON MCKEAN

**Robert C. McKean, Pioneer President of Caravel Films, Succumbs**

◆ ROBERT CLAYTON MCKEAN, president of CARAVEL FILMS, INC., producers of industrial and educational motion pictures, died December 16, 1948 in his home at 1165 Fifth Avenue, New York. His age was 58.

Mr. McKean was born in New York, attended Stevens Institute of Technology, and was later graduated from Columbia University. After graduation, he went to the United States Naval Academy at Annapolis to take special courses during the first World War and subsequently served in the Navy during that war as a lieutenant, senior grade.

After the war, Mr. McKean worked for a while for Underwood & Underwood, photographers, and then joined the Caravel firm, a pioneer in its field. He was its president for more than twenty-five years and during that period he and his partner, DAVID I. PINCUS—who succeeds him as president—built up the Caravel firm to one of the top places in the industry.

He leaves his wife, Mrs. Thelma Chandler McKean, and two sons, Frank and Calhoun.

## EASTERN CHANGES

**Flory Films Occupies New Quarters**

◆ FLORY FILMS, INC. has moved into new quarters at 303 East 71st Street, New York, 21, it was announced by JOHN FLORY, president of the firm. Formerly, the organization was located at 170 East 80th Street.

**Julian Roffman Joins World Today**

◆ JULIAN ROFFMAN, formerly film producer for the Canadian Army,

Navy and Air Force, has joined THE WORLD TODAY, INC., as producer-director. Roffman recently completed *Operation Weatherproof*, a commercial film for the InsulMastic Corp.

**Herman Land to Frederic House**

◆ HERMAN W. LAND has joined the editorial staff of FREDERIC HOUSE, INC., producers of audio-visual media. He was formerly radio director of Kircher, Helton & Collett, Inc. of Dayton, O.

**Films for Industry Names Righter**

◆ BREWSTER RIGHTER has accepted the position of vice-president in charge of sales with FILMS FOR INDUSTRY, INC. In this capacity, he will handle television accounts

as well as regular 16mm industrial motion picture sales. A Navy veteran, Righter formerly was associated with Continental Can Co.

**William Nelson to Pathescope, N. Y.**

◆ WILLIAM M. NELSON, commercial and educational film producer, has joined the staff of PATHESCOPE PRODUCTIONS in a client service capacity. During the war, he was chief of the OWI Photographics Section.

**Joins Film Counselors Editorial Unit**

◆ JOSEPH P. BRINTON III has joined FILM COUNSELORS, New York consulting firm, as an editorial associate. Formerly, he was a public relations officer for the American Field Service in Italy.

**Parlet Opens Studio in Baltimore**

◆ PARLET PRODUCTIONS, INC. is now operating a studio at 12 West 22nd Street, Baltimore, with complete facilities for the production of industrial motion pictures.

**George Bonwick New Pictorial Chief**

◆ The newly-elected president of PICTORIAL FILMS, INC., is GEORGE J. BONWICK. Formerly, he served the company, a subsidiary of Pathe Industries, in the capacity of vice-president and director.

**Crawley Films Opens in New York**

◆ CRAWLEY FILMS, LTD., of Ottawa, is now represented in New York by WILLIAM H. WILSON, vice president of INTERNATIONAL ASSOCIATES, 27 East 38th Street. Wilson was formerly in the motion picture department of J. WALTER THOMPSON.

Crawley has also opened a new office at Toronto in the Hermon Building, 21 Dundas Square. STEWART REBURN is manager.

**Princeton On Venezuela Location**

◆ The PRINCETON FILM CENTER is producing two documentary films in the remote interior regions of Venezuela. According to NORMAN MATHEWS, head of the Center's production department, the Princeton camera crew is using special, custom-built, mobile equipment to assure a top-quality production job. Although the films are being made primarily for Venezuelan distribution, Mathews intimated that eventually English language versions may also be made for release in the United States.

## CANADIAN BRIEFS

**Sponsors Film Award Series**

◆ Canadian producers this month set their sights on a new series of film awards sponsored by the CANADIAN ASSOCIATION FOR ADULT EDUCATION. In the non-theatrical film field, two awards will be given, one for live action and one for animation films. Other awards will be given for the best theatrical production, the most impressive amateur film, and any especially deserving film that does not fall within the other categories. The awards are being sponsored to recognize Canadian creative effort and to raise the standards of Canadian film production.

## PRODUCERS: MIDWEST

**Spinn & Associates in New Studio**

◆ SPINN AND ASSOCIATES, INC., animation studios, have recently moved to 823 South Wabash Avenue, Chicago 5. Formerly, they were located at 178 North Wacker Drive in this midwest center.

**QUALITY PRINTING**  
 TOP COLOR AND DEFINITION  
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 With Complete Safety to  
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**KODACHROME DUPLICATES**  
 Direct from the original  
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 WITH EFFECTS

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**W. A. PALMER FILMS, INC.**  
 Originators of the Magnetack System  
 40 FREMONT STREET, SAN FRANCISCO 5



IRENE OLICK

**Joins Jam Handy Creative Staff**

◆ IRENE OLICK, radio writer, has joined the writing staff of the JAM HANDY ORGANIZATION, according to JOHN FARICY, script chief. Formerly, she worked in the script writing department of radio station WJR in Detroit.



JOHN C. BANCROFT

**To Film Division of Frank Lewis, Inc.**

◆ FRANK LEWIS, INCORPORATED, Chicago, has announced the addition of JOHN C. BANCROFT to its industrial film division.

Mr. Bancroft, a graduate engineer, was associated with the Perfect Circle Corporation, Hagerstown, Indiana as the technical writer for the Sales, Advertising and Engineering Departments.

**Reid H. Ray Names Woodworth**

◆ Due to the increased production activities at REID H. RAY FILM INDUSTRIES, E. R. WOODWORTH has been appointed to the company's writing staff. For several years, Woodworth was associated with COMMODORE PRODUCTIONS as executive writer-producer specializing in transcribed radio features. He also has handled publicity and advertising for CORMI ENTERPRISES in New Mexico.

**THE WESTERN SCENE**

**Alexander Film Holds Sales Session**

◆ Fifty-one field representatives of the ALEXANDER FILM COMPANY gathered together at the firm's home offices in Colorado Springs for their annual sales convention early this month. The salesmen were briefed on the company's syndicated library service for theaters, which now contains more than 7,000 ready-made theatrical advertising playlets which cover fifty-two lines of business. Alexander is one of the country's large producer-distributors of theater screen advertising.

**All-Scope Pictures in New Offices**

◆ To acquire more office space for his expanding company, GORDON S. MITCHELL has moved his film production firm, ALL-SCOPE PICTURES, INC., to the Yucca Vine Building, 6305 Yucca St., Hollywood 28, Calif. During 1948, All-Scope produced commercial and educational films for the United States Air Force, the American Legion, Army Signal Corps, Union Oil Company, California Prune and Apricot Association and the California State Dairy Industry Advisory Board.

**Wayland Boles Adds Film Division**

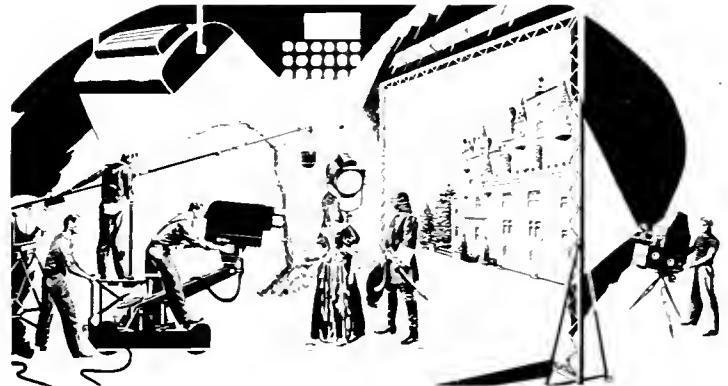
◆ WAYLAND BOLES has added a motion picture division to his IDEAS-IN-ACTION, a merchandising counseling organization located in Dallas, Tex. The new film production group will specialize in television and merchandising pictures for video stations and industries in the Southwest.

**"Action-Illusion"**  
*A really NEW slidefilm process!*  
**"Action-Illusion"**  
*that gives you FULL ANIMATED CARTOON TECHNIQUES and ADVANTAGES within your TV BUDGET!*

**ELLISON-CAL DUNN PRODUCTIONS**  
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 Translucent Screens, Automatic Slide Projectors for Spectacular In and Outdoor Projected Advertising.



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*John Clemens - Erwin Harwood*  
**National Cine Equipment**  
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Cine Special Repairs, Modifications  
 Animation Stands • Motors • Magic Eye Cameras



Above: Natco's new Chicago plant

Enlarged Chicago Plant Facilities Are Provided for Natco, Inc.

◆ NATCO, Inc., manufacturers and distributors of 16mm sound film projectors, has moved into new and more spacious quarters at 401 W. North Ave., Chicago 39. The huge four-story building, now the company's new home, fronts the entire length of a long city block and is situated on a 15-acre industrial site. Total production and office space exceeds 325,000 square feet.

Well-equipped with specially designed tools and machinery, the new plant represents principles of projector manufacturing developed through many years of continuous research. According to Ray Myerson, general manager of the company, the additional space and more effective working facilities will permit Natco production to keep pace with spurring sales.

THESE NAMES MAKE NEWS

◆ A. G. BERG has been appointed regional 16mm sales representative for the RADIO CORPORATION OF AMERICA in the Dallas, Tex., area. His office is located at 1907-11 McKinney Ave., Dallas.

WESLEY RICHARDSON was named San Francisco sales representative for the SCREEN ABETTE EQUIPMENT CORPORATION. WALTER BILDERBACK and ALAN SNYDER were assigned to the company's Los Angeles office, while C. MILLER McCLANAHAN, operating out of Portland, was appointed sales manager for the Oregon and southern Washington territory.

E. L. DODSON was chosen by the VICTOR ANIMATOGRAPH CORPORATION to manage Projection Service, exclusive Victor distributor in Louisville, Ky.

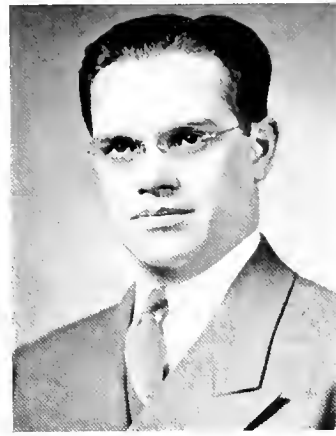
From Buenos Aires this month VICTOR ANIMATOGRAPH received a request for one hundred projectors to be used in Argentina schools.

DE VRY is looking forward to an exceptionally prosperous year, for the company holds large government orders for the Super 16 projector; it recently entered the educational field with a 31-pound 16mm sound projector.

NAMED TO EXECUTIVE OFFICES AT BELL & HOWELL



WILLIAM E. ROBERTS  
Secretary, Bell & Howell Company



SCOTT HARROD  
Treasurer, Bell & Howell Company

MOVIE SUPPLY COMPANY. The contract, signed by BILL BROWN of Embro and Pictorial, MARTIN ROSS of Film and TV Highlights, and T. R. CRAIG, stresses distribution rights of entertainment films and 16mm prints of major studio releases.

According to Craig, "This arrangement makes possible for the first time a single source of high quality entertainment subjects for dealer film libraries." At the same time he added that the deal will probably boost the sale of motion picture projectors, since the new Craig film library will be able to provide feature films for home showings at very low rental rates.

Victor Projectors Get Parents' Seal

◆ After a series of extensive tests, Victor Animatograph projectors were awarded the PARENTS' magazine's seal of approval. This gives the VICTOR ANIMATOGRAPH CORPORATION the right to use the seal on their projectors for one year. The seal bears the inscription, "Tested and Commended by PARENTS' Magazine Consumer Service Bureau." According to Parents' Institute, Inc., who bestow the seals annually, leading stores throughout the country have increased sales substantially through the use of the PARENTS' seal.

CONTRACT SIGNATORIES at Craig Movie Supply Company were (front row, l to r) Martin Ross, T. R. Craig and "Scotty" Brown, standing: William Collier, George Bonwick, and D. D. Carson.

Frank Rogers, Jr. Appointed As a Vice-President of Ampro Corp.

◆ FRANK B. ROGERS JR. has been appointed vice-president and assistant sales manager of the AMPRO CORPORATION. Formerly the company's eastern division manager, Rogers will continue to carry on operations from the New York office of the firm.

A veteran of ten years service with the Ampro organization, Rogers handled important liaison work with the armed forces in connection with sound equipment used for training programs during the war. Before he came to Ampro, he was associated with the



FRANK B. ROGERS, JR.

sales and installation divisions of 35mm equipment manufacturers. For a time he also produced educational films.

Craig Signs Major 16mm Film Deals

◆ Exclusive right to distribute the 16mm films of Embro Pictures, Pictorial Films, Inc., Film Highlights and Television Highlights was obtained by CRAIG



★ WITH INDUSTRIAL FILMS increasing in quantity and quality ever since the closing months of 1948 when this business took a sharp upturn, national and regional companies are equipping local dealers with new lightweight, streamlined models of all types of projection equipment.

Unresolved standards in the automatic sound slidelfilm line appeared to be the only retarding influence in an otherwise bright marketing picture. Some buyers reported hesitancy in this held, although improved equipment was tempting many others.

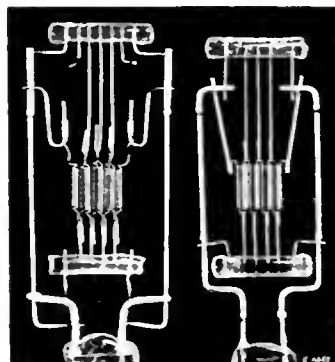
#### New General Electric Projection Lamps Aid to Brighter Pictures

◆ Brighter, more consistent illumination for 16mm projectors is available because of recent discoveries by researchers of GENERAL ELECTRIC'S LAMP DEPARTMENT at Nela Park, Cleveland, O. After years of effort, a successful method of mechanically forming the complex filaments used in projection lamps has been devised.

Until now, the filaments, which contain ten separate coils of fine tungsten wire, were formed by girls especially chosen for their aptitude for this type of work. A skilled worker, however, was able to form filaments for only about 80 projection lamps in one day. The new, precision, mechanical forming of the filaments not only ensure better light maintenance, but also more uniform performance during the life of the lamp.

G-E projection lamps now being constructed the new way include the 1000 watt lamp, No. 1MT12P, rated at ten hours, for use in 16mm projectors; the 750 watt lamp, No. 750T12P, rated at 25 hours, for use in both 8mm and 16mm projectors; and a 500 watt lamp, No. 500T10P, rated at 25 hours, for use in 8mm projectors only.

NEW LAMPS VS. OLD. handformed filaments of former G.E. lamps (left) shown beside new machine-formed filaments (right) with improved design.



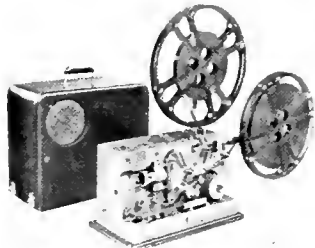
#### Beseler Company Markets Model OA4 Improved Opaque Unit

◆ The new opaque projector, MODEL OA4, marketed by the CHARLES BESLER COMPANY, fits well into the equipment scheme of a modern business conference room. The large projection area of the new model—10 x 10 inches—allows the operator to show an 8½ x 11 inch page horizontally as well as vertically. Another desirable feature is the pair of loose-leaf holders for 8½ x 11 inch copy which can be inserted into the new projector. Holders for other size pages are also available.

Weighing approximately fifty-four pounds, the opaque projector measures 12½ by 22 by 23 inches and accommodates two 500 watt projection lamps cooled by a 115 volt Universal AC or DC motor-driven fan. It is also fitted with a 22 inch focus, low reflectance, coated objective lens, 4 inches in diameter. The OA4 sells for \$285.

#### Forway Enters Low-Priced Field With Model 10A Sound Projector

◆ With its new MODEL 10A sound projector, the FORWAY CORPORATION has entered the low priced projector field. The 10 watt, 1000-cycle machine possesses a gear-driven mechanism, an F 1.6 coat-



Forway Model 10A Projector

ed lens, and 750 or 1000 watt projection speeds for sound or silent operation. The unit sells for \$345.

A special device prevents the film from being "chewed up" if the loop is lost during projection; also, the loop may be readjusted while the machine is still operating. According to the manufacturer, the new projector will operate perfectly even when placed on its side.

Other features of the 10A Forway include an emulsion-resistant gate and pressure shoe and a rewind mechanism which requires

only one operation to rewind the film. The use of magnesium alloy and other light but durable metals makes the projector one of the lightest in its price range. Since the entire casing can be lifted away in a matter of seconds by simply removing two hand screws, the projector is especially adaptable for quick repair.

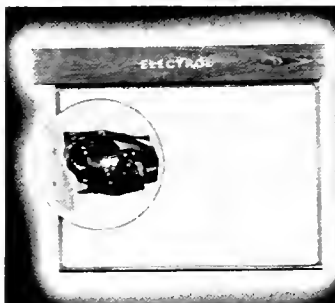
#### Deluxe Universal Slide Projector Redesigned by Kimac Company

◆ The newest version of the KIMAC DELUXE UNIVERSAL slide projector is sporting a new up-to-date design. Sleek and streamlined, the housing and base are now die-cast aluminum, finished in smart two-tone shades of green and antique bronze. A 300 watt lamp and three optically ground and polished condensers, one of which is heat absorbent, insure brilliant illumination with no harmful effects to film from the heat. The focal length of the new accessory lens can be reduced from 8 inches to 6 inches for larger images at considerably less than it costs to buy a new lens.

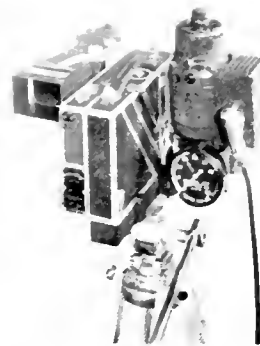
The projector, manufactured by the KIMAC COMPANY of Greenwich, Conn., takes all popular size slides in a variety of mounts. Complete with lamp and one pair of carrier plates, the unit costs \$69.50; with case, \$85.00.

#### DaLite Electrol Screen Larger

◆ Due to the addition of a new, extruded aluminum roller, DALITE SCREEN COMPANY'S ELECTROL screen is now available in all standard sizes up to 20 x 20 feet. All Electrols are permanently in-



stalled units and with average attention should last the life of the buildings housing them. The ball-bearing electric motor is oiled for life and needs little servicing.



Above: New Motor Camera Assembly

#### Variable Speed Motor Developed for Cameras by National Cine

◆ A new variable speed motor, fitted especially for Cine Special and Maurer cameras has been developed by NATIONAL CINE EQUIPMENT, INC. Designed with an eye for versatility, compactness, economy and interchangeability, the new motor boasts a speed range of eight to fifty frames a second and variable speed which can be easily read by the cameraman on the tachometer facing him. The speed is determined by a mechanical governor and shown on the tachometer in frames per second.

The new motor is a 115 volt AC-DC Universal with variable speed and tachometer. Other motors in its family are the 12 volt DC, variable speed with tachometer; the 115 volt, 60 cycle, AC single phase, synchronous; and the 220 volt, 60 cycle, AC 3 phase, synchronous. By means of a special adapter plate, any of these motors can be used on Maurer cameras.

The 115 volt variable speed motor can be used on house current or on the lightweight batteries used by cameramen on location. The 12 volt motor is battery operated. Batteries for this unit are obtainable, complete with self-contained charging units. The 115 volt single phase and the 220 volt 3 phase motors are completely synchronous with either film, disc or tape recorders which use synchronous motors.

#### Bolex Shows New Kern Lenses

◆ A set of matched KERN lenses, designed especially for the Bolex H-16 motion picture camera, has (CONTINUED ON THE NEXT PAGE)

(CONTINUED FROM PRECEDING PAGE)  
 been announced by the AMERICAN  
 BOLEX COMPANY, Inc. The three  
 lenses—the Kern Switar one inch  
 f 1.1; the Kern Yvar three inch  
 f 2.5, and the Kern Yvar 15mm  
 f 2.8—are all coated and corrected  
 for spherical aberration. An inter-  
 esting feature on the versatile  
 one-inch Switar is the easy-to-read  
 depth-of-field gauge which indi-  
 cates the depth of field in sharp  
 focus at the aperture for which  
 the lens is set. Price of the Switar  
 one-inch is \$183.75; of the Yvar  
 three-inch, \$128.31; and of the  
 Yvar 15mm, \$78.75.

#### Variac V5 Transformer Performs As Dimmer for Preview Room Lights

◆ A unique use for a product not  
 especially designed for the com-  
 mercial film field has been found  
 by BUSINESS SCREEN. The product  
 is a VARIAC V5 transformer, man-  
 ufactured by the GENERAL RADIO  
 COMPANY, Cambridge, Mass.

In the new model preview the-  
 atre just completed at BUSINESS  
 SCREEN'S editorial headquarters  
 building in Chicago, a Variac has  
 been connected in the main feed  
 line which serves all lighting out-  
 lets in the theater. Now, by a  
 simple turn of the comparatively  
 inexpensive rheostat, the "house  
 lights" can be dimmed gradually  
 and effectively.

#### Radiant's New Screen Finder Out

◆ Newest version of the RADIANT  
 SCREEN FINDER has just been issued  
 by the RADIANT MANUFACTURING  
 CORPORATION. This handy little  
 slide-rule device gives the user in-  
 formation on proper screen types  
 for various projection needs and  
 the correct audience capacity of  
 any given screen. It also solves  
 such problems as best-suited screen  
 sizes, correct distance from screen  
 to projector and the most efficient  
 focal length lens for various needs.

#### Ready-Made Film Titles Offered

◆ The filmstrip and slide titles  
 service formerly distributed by the  
 BELL AND HOWELL COMPANY is  
 now being handled by TITLE-  
 CRAFT, Chicago. New titles are  
 featured against a variety of un-  
 usual background effects—lap-dis-  
 solve or wipe-off clouds, planes,  
 venetian blinds, waves, fabric tex-  
 tures and rural, sport and winter  
 scenes.

A folder illustrating the vari-  
 ous backgrounds and showing a  
 number of sample titles is now  
 available. For complete informa-  
 tion and prices, write to Title-  
 Craft, Dept. B., 1022 Argyle St.,  
 Chicago 40.

## EQUIPMENT & ACCESSORIES FOR RECORDED SOUND

### Columbia Records Markets 7-Inch Long-Playing Microgroove Discs

◆ Of special interest to users of  
 sound slidefilm equipment is the  
 announcement from COLUMBIA  
 RECORDS, Inc. that they have mar-  
 keted a 7 inch long playing micro-  
 groove record that will play as  
 long as conventional 10 or 12 inch  
 records. The new non-breakable  
 records rotate at 33 $\frac{1}{3}$  revolutions  
 per minute and cost less than con-  
 ventional records—microgroove  
 Masterworks sell for 90 cents; Pop-  
 ular and American Folk Music  
 records, for 60 cents.

Interest in microgroove records  
 is growing among sound slidefilm

users. Conversion of the playing  
 arm to the new speed presents lit-  
 tle difficulty. For example, the  
 conversion apparatus of Sound-  
 view projectors, manufactured by  
 the Automatic Projector Corpora-  
 tion, consists merely of an ac-  
 cessory cartridge with permanent  
 stylus for the LP microgrooves.  
 The cartridge can be easily ex-  
 changed for the regular pickup  
 head.

### Recordisc Adds Supertone Wire

◆ SUPER-TONE recording wire has  
 been added to the product line of  
 the RECORDISC CORPORATION, New  
 York manufacturer of home and

professional recording blanks.  
 While the wire is precision-made  
 of high-fidelity stainless steel, the  
 spools are aluminum. A useful  
 guide accompanies the package.

An illustrated and descriptive  
 catalog of the entire Recordisc line  
 of recording blanks, styli and  
 playback needles can be obtained  
 by writing to the company's sales  
 department, 395 Broadway, New  
 York.

### Minnesota Mining & Mfr. Develops New Techniques for Magnetic Tape

◆ The MINNESOTA MINING AND  
 MANUFACTURING COMPANY OF St.  
 Paul has developed a technique  
 whereby the sound pattern on  
 magnetic sound recording tape  
 can actually be read by an oper-  
 ator. By merely dipping the tape  
 into a solution of carbonyl iron  
 and a quick drying solvent and  
 letting it dry, the pattern shows  
 up on the tape immediately and  
 distinctly. Thus, the magnetic  
 sound tape can be played back  
 instantly and much costly produc-  
 tion time saved by monitoring  
 while the recording is being made.

Another useful feature of the  
 new technique is that after the  
 pattern on the magnetic sound  
 tape has been erased, the same  
 tape can be used over and over  
 again for any retakes. With a  
 conventional photographic sound  
 track, a new track must be used  
 for each retake.

### Crestwood Recorder Corporation Announces MagicTape Equipment

◆ The new MAGICTAPE recorder,  
 manufactured by the CRESTWOOD  
 RECORDER CORPORATION, features  
 a compact, high gain amplifier  
 unit which faithfully reproduces  
 the full frequency range from 50  
 to 8,000 cycles. Since the machine  
 has double as well as single chan-  
 nel recording, it can put a full  
 hour recording on a standard half-  
 hour reel.

The recorder is simple to op-  
 erate. It has only three controls,  
 the forward-stop-rewind, the re-  
 cord-or-play, and the tone-and-  
 volume. Reels can be threaded  
 into the machine by merely drop-  
 ping the tape into the slot. Re-  
 wind time is less than 1 $\frac{1}{2}$  minutes  
 for a half-hour reel. To prevent  
 accidentally erasing while rewin-  
 ding the tape, the recorder's au-  
 tomatic erasing device is equipped  
 with a safety control.

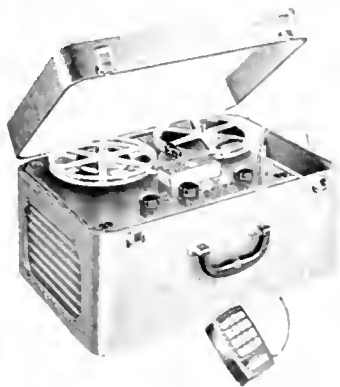
Measuring 18x12 $\frac{1}{4}$ x9 $\frac{3}{4}$  inches,  
 the unit weighs 25 pounds includ-  
 ing the microphone and an extra  
 reel. Although completely self-  
 contained, output jacks permit

**RADIANT LAMPS**

*For all types  
 of projectors*

EXCITER  
 PROJECTION  
**RADIANT LAMPS**  
 Used by leading projector  
 manufacturers  
 MOTION PICTURE PRODUCTION

**RADIANT LAMP CORPORATION, 300 Jelliff Avenue, Newark 8, N. J.**  
 PROJECTION • SPOTLIGHT • FLOODLIGHT • EXCITER • MOTION PICTURE PRODUCTION



**THE MAGICTAPE RECORDER**

playing through a high fidelity radio amplifier, a P.A. system or auxiliary speakers. List price of the MagicTape is \$189.50. Additional information about the recorder can be obtained by writing to the company, 218 S. Wabash Ave., Chicago 4.

**Demonstrates Magnetic Cue Device for Print Control in Laboratory**

◆ JAMES A. LARSEN, president of ACADEMY FILMS, demonstrated his new magnetic cueing device before the Academy of Motion Picture Arts and Sciences this month. Designed some months ago by Larsen and a partner, the new cueing method eliminates many disadvantages of the regularly used process of cutting notches into the edge of original films to be printed. It makes possible accurate and easy control of necessary light changes, fade-ins, fade-outs and dissolves.

**RCA Introduces 45 RPM Records for the Long-Playing Program**

◆ The RADIO CORPORATION OF AMERICA this month marketed its version of the recording industry's latest wrinkle, the long playing record. However, unlike Columbia's L.P., the new RCA Victor record is geared for 15 revolutions per minute. The record measures less than seven inches in diameter, which makes it especially adaptable for storage in film libraries. Each record delivers up to 5¼ minutes of playing time per side.

The record-changer is equipped with a large, 1½ inch, red, plastic-capped center spindle which houses the drop mechanism. The spindle holds eight records and the drop mechanism is entirely noiseless. Only 5 grams of pressure is exerted on the records by the lightweight tone arm. Due to an up-raised "collar" around the label area, the records, when stacked, do not touch one another.

**S.O.S. Supply Corp. Installs a Film Layout in New York Hospital**

◆ BEACON HILL SANIARIUM in upstate New York has been highly regarded for over ten years for its experiments in psychiatric treatment by "psychodrama." Under noted Dr. Jacob L. Moreno, psychiatric patients act out their problems on a stage, frequently benefiting by partial or complete cures.

To aid in providing a record for the psychiatrist and to facilitate teaching of the psychodrama technique, Beacon Hill recently installed an Auricon Pro 16mm soundfilm camera. SOS CINEMA SUPPLY CORP. of New York engineered the installation and supplied the equipment.

This unusual application of motion pictures is taken in stride by SOS, which is one of the largest suppliers of motion picture equipment in the country. SOS' new 1949 catalog of 64 pages and over 100 illustrations bears out the organization's claim of "department store for the motion picture industry."

Catalogs are sent free on request to interested producers, industries, schools, hospitals and theatres. Sections are devoted to equipment for auditoriums, booths, drive-in theatres, electrical installations, lobbies, boxoffices, photography, portable and home movies, projection lighting, 16 and 35mm projection, public address systems, theater sound, stages, studios, recording apparatus and laboratories.



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The finest entertainment in 8mm, 16mm, silent or sound films. Professionally produced . . . moderately priced . . . each film is a valuable addition to your permanent film library!

WRITE TODAY TO DEPT. BS 1, FOR OFFICIAL'S 1949 FREE CATALOG . . . listing over 350 TITLES . . . featuring a complete range of entertaining subjects. SHOW OFFICIAL FILMS FOR BETTER BALANCED FILM PROGRAMS!



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**Ask Yourself This Question!**

Why are more and more leading film laboratories using PEERLESS FILM TREATMENT on the prints they make?

Because, for 14 years, no other method has given such positive life-long protection against all the hazards to which film is subject. For better showings, and for the longest possible print life, make sure your prints are given the

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**PEERLESS FILM PROCESSING CORPORATION**

Office: 165 W. 46th St., New York 19  
Processing Plant: 130 W. 46th St., N. Y.

**For Better Attention,**

seat them comfortably in

**AMERICAN ALL-PURPOSE FOLDING CHAIRS**

American Folding Chairs provide the ideal seating for employee meetings, film exhibitions, cafeterias and dining rooms. These attractive, economical chairs are shaped for comfort.

Built strong and sturdy to give you years of service, they are also safe—can't tip over in use. No snagging or pinching hazards. Fold quickly, quietly. Light and compact, easy to carry and store.

To make sure you get top value in folding chairs and all types of public seating, insist on products of the American Seating Company. Write us today about your needs. Dept. A.



**American Folding Chair No. 44**

Five-ply urea-resin-bonded hardwood seat, durably lacquered. Triangular, reinforced tubular steel frame; solid-rod cross-braces. Dipped baked-enamel finish. Replaceable rubber feet.

**American Folding Chair No. 43**

Has same fine construction features, but with formed steel seat. No. 43, also available, has seat and back upholstered with high-grade brown imitation leather.

**American Seating Company**

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**WORLD'S LEADER IN PUBLIC SEATING**  
Manufacturers of Theatre, Auditorium, School, Church, Transportation, Stadium Seating, and Folding Chairs

# It's Here! The NEW ALL-PURPOSE EASEL

The Perfected Answer to Your Sales or Training Presentations



## A Practical, Light-Weight Compact Metal Easel

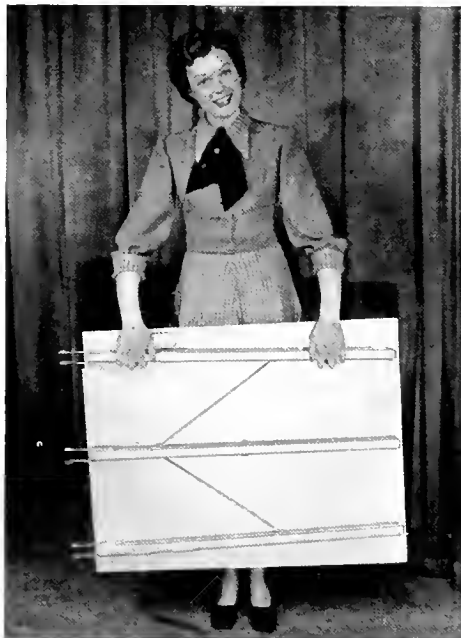
★ For writing pads or charts, the new all-purpose portable easel is the 1949 answer to sales and training presentation problems. All aluminum, it folds compactly for easy carrying—yet goes into action within 5 seconds. Table model and floor model combined into one sturdy, self-contained unit weighing only 8 pounds. List .....\$42.50

Left: use it with writing pads

Below: easy to carry and set up

### Note These Special Features:

1. **ALL ALUMINUM.** Not a splinter of wood to warp, wear or tear.
2. **LIGHT AS A FEATHER** almost. Weighs only eight pounds.
3. **RUGGED** as the Rock of Gibraltar. It will take the meanest abuse.
4. **PORTABLE** because it folds flat as a pancake, 1½" thick by 36" high by 29" wide.
5. **SELF-CONTAINED.** There are no loose parts to assemble or to lose.
6. **INSTANTANEOUS.** You can unfold it and set it up in 5 seconds that unless you are all thumbs.
7. **WRITING PAD** feature eliminates need for messy blackboard.
8. **CHART HOLDERS** of improved design. Will accommodate many charts at several heights.
9. **TABLE MODEL AND FLOOR MODEL** combined in one. It's really tricky.
10. **HANDSOME.** Modern in appearance, satin aluminum finish. As sleek as a greyhound.
11. **PICTURE SCREEN.** The satin aluminum finish of the aluminum board is ideal as a projection screen.
12. **INEXPENSIVE** because when you use it you'll agree it's well worth list price of \$42.50.



## Oravisual Portable Pulpit A Must for Your Visual Training

★ This handy lighted metal holder enables the instructor to read from notes or printed text in a darkened room. Light in the portable Pulpit also acts as a signal to person operating projector for next picture. 11-foot extension cord can be plugged into any outlet. List .....\$12.50

All prices f.o.b. Fairfield, Conn. Order today from

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812 North Dearborn Street

Chicago 10, Illinois

## CONSUMER EDUCATION SERIES

Sponsor: Household Finance Corporation.

Slidefilms: *The Market Basket Series* (5 units). Producer: Sarra, Inc.

★ In line with their program of consumer education, Household Finance in this series of slidefilms shows the public how they can better handle the food buying problem in their household affairs.

The introductory film, *Spending Your Food Dollars*, explains the basic principles of marketing. The four other films in the series discuss in detail the buying of fruits, and vegetables; meats, fish, poultry and eggs; processed foods; and dairy products, fats and oils.

Because government food laws, names of meat cuts and other factors differ in the United States and Canada, separate versions of the series were prepared for showing in each country.

**Technical Notes:** The introductory film is black and white and has a running time of 20 minutes. The other four films are in color and each run approximately 15 minutes. The entire series is silent. However, a printed commentary is sent out with each print. According to Household Finance officials, previous slidefilm lectures of this type have been exceedingly successful.

**Distribution:** Any women's groups, luncheon clubs, home economics classes and similar groups may request a showing simply by contacting any office of Household Finance, Inc.

## For Sale or Rent CONTINUOUS SOUND PROJECTORS

Excellent for advertising use in department stores, travel agencies, convention displays, hotel lobbies, railroad terminals, etc.

for full information or  
demonstration phone or write

## FILM DEVICES, INC.

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**SPECIAL EYEMO CAMERAS**—Rebuilt factory inspected magazine and motor adaptation.  
**EYEMO ACCESSORIES AND PROFESSIONAL CINE EQUIPMENT**—Eyemo Magazines, developing outfits, printers.  
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FREE CATALOG: full description and prices. Send this ad to

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Attn: B. Somuels



We render a real service to users of **SOUND SLIDE-FILM EQUIPMENT** by manufacturing the only complete line on the market. The

# Picturephone

**SOUND SLIDE-FILM MACHINE** is available in eight models, with various auxiliary appurtenances, such as speakers, microphones, projectors, head phones, bass reflexes, etc. With the **LARGEST** line we are in the **BEST** position to supply what you need. Be sure. Choose your equipment from the big line. It is the only way to be sure of getting equipment that will do justice to your sound slide-film programs.

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## O. J. McClure Talking Pictures

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Chicago 7, Illinois  
Telephone Canal 6-4914

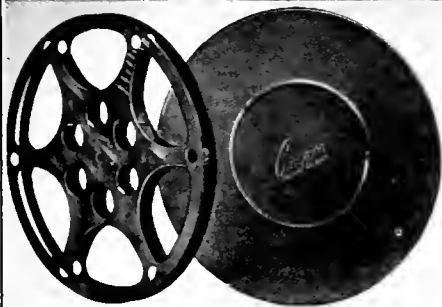
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precision manufactured

## STEEL FILM CANS AND REELS

Tempered steel reels hold to width . . . eliminate film rubbing and binding. Cans protect your valuable films from damage in shipping and handling. Reels and cans are lustrous, baked-on, hammertone gray finish.



See Your Visual Education Supply Dealer or Write to Manufacturer for Information.

**COMPCO CORPORATION**  
2253 W. ST. PAUL AVE.  
CHICAGO 47, ILLINOIS

## RUBBER FILM SELLS IN HOMES

(CONTINUED FROM PAGE TWENTY-FIVE)

Here are cogent reasons listed in the *Safety Zone* booklet on how the film helps the dealer make a sale:

1. It gives the prospect the effect of a demonstration ride or leads to an actual ride;
2. Illustrates the features, shows them in action and demonstrates their advantages;
3. Through actual pictures, dramatizes the full meaning of advantages featured in advertising and oral selling;
4. Dramatizes with pictures and words an interesting story of how the prospect can increase his driving safety and pleasure;
5. Gives authenticity and official support to personal selling;
6. Organizes the most important selling features into a complete and interesting presentation;
7. Briefs the selling story and shortens the time required to make a sale;
8. Is effective anywhere — in the store — in offices — in homes;
9. Is an easy way to get and hold the prospect's interest.

Royal Master dealers go right to the consumer by personal call or telephone. They say something like this: "Mr. Jones, this is John Smith. I have a new talking picture that you and your family would like to see, because it will help you get more safety and pleasure from that new (Buick) of yours.

"It takes only about ten minutes. If it is convenient for you and your family, I'd like to bring it to your house about seven-thirty. Would that be a good time?"

As an added inducement, some of the most effective salesmen use a short animated cartoon spliced on ahead of *Safety Zone* to amuse the children of the family.

### PICTURE MOVES RIGHT TOWARD SALES

The picture itself does a thorough selling job. Salesmen are advised to let it stand on its own feet and not explain or review what was seen and heard. Instead the company suggests that the salesman encourage questions which he can answer straight-forwardly and push to close the sale with several planned key phrases as quickly as possible.

Most of the dealers have purchased Movie-Mite projectors through the company. Some have bought Cine-Compactos which are Movie-Mite conversions into automatic machines with projector, screen and amplifier all in one neat case, and requiring no setting up or rewind operations.

US Rubber's experience with direct selling films points the way for other industries with similar problems. It is a powerful selling tool and one which will see more and more use luring the coming year.

### Specials in Lighting Equipment

EVERYTHING FOR STUDIO, CUTTING ROOM AND LAB—Lights, Mikes, Booms, Dollies, Lenses, Television Background Projectors, Screens, Movieolas, Recorders, Printers, etc. Send for Catalog Sturelab—new edition under way.

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Dept. H. 602 West 52nd St., New York 19, N. Y.

## Successful TRAINING FILMS

Require

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for proof that

### DEPICTO FILM

gets results, check with:

Johns-Manville Corp.  
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Gregg Publishing Co.  
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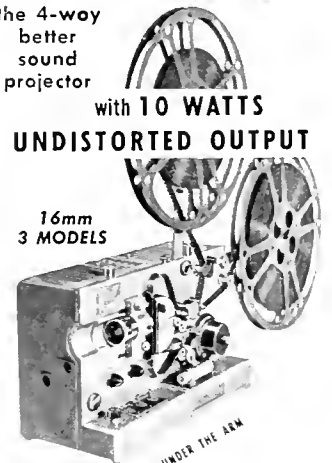
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the 4-way  
better  
sound  
projector

with 10 WATTS

UNDISTORTED OUTPUT

16mm  
3 MODELS



BE CARRIED UNDER THE ARM  
The  
NEW model 10A  
\$345

See your dealer or write for complete information

**FORWAY CORP.**  
245 W. 55th St., N. Y. 19, N. Y.

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## EASTERN STATES

### • CONNECTICUT •

Audio-Visual Corp., 53 Allyn St., Hartford.  
 Rockwell Film & Projection Service, 244 High St., Hartford 5.  
 Pix Film Service, 34 E. Putnam Ave., Greenwich.  
 Eastern Film Libraries, 148 Grand Street, Waterbury 5.

### • DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transportation Bldg., Washington 6.  
 Paul L. Brand & Son, 2153 K St., Washington 7.  
 The Film Center, 915 12th St. N.W., Washington.  
 The Walcott-Taylor Company, Inc., 501 Mills Bldg., Washington, 6, D. C.

### • MAINE •

D. K. Hammett, Inc., 620 Congress St., Portland 3.

### • MARYLAND •

Collins Motion Picture Service, 502½ & 506 St. Paul St., Baltimore 2; also 4 Race St., Cambridge.  
 Folkemer Photo Service, 927 Poplar Grove, Baltimore 16.  
 Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.  
 Robert L. Davis, P. O. Box 572, Cumberland.  
 Stark Films, 537 N. Howard St., Baltimore 1.  
 Howard E. Thompson, Box 204, Mt. Airy.

### • MASSACHUSETTS •

Audio-Visual Corp., 116 Newbury St., Boston 16.  
 Ideal Pictures, 40 Melrose St., Boston 16.  
 Jarrell-Ash Company, 165 Newbury St., Boston 16.  
 South End Film Library, 56 Valonia Ter., Fall River.  
 Gilbert & Kelly, Inc., 134 Middlesex St., Lowell.  
 Massachusetts Motion Picture Service, 132 Central Ave., Lynn.  
 Stanley-Winthrops, Inc., 90 Washington St., Quincy 69.  
 Bailey Film Service, 711 Main St., Worcester 8.

### • NEW HAMPSHIRE •

A. H. Rice and Company, 78 W. Central St., Manchester.

### • NEW JERSEY •

Vitascope, Film Distributors, 155 Washington St., Newark 2, Phone Mitchell 3-7880.  
 Slidecraft Co., South Orange, N. J.

### • NEW YORK •

A. B. T. Productions, Inc., 460 W. 51th Street, New York 19.  
 Wilber Visual Service, 119 State St., Albany. Also 28 Genesee St., New Berlin, New York.  
 Buchan Pictures, 79 Allen St., Buffalo.  
 Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.  
 Association Films, (Y.M.C.A. Motion Picture Bureau) 317 Madison Ave., New York 17.  
 Brandon Films, Inc., 1600 Broadway, New York 19.  
 Catholic Movies, 220 W. 42nd St., New York.  
 Comprehensive Service Co., 245 W. 55th St., New York 19.  
 Crawford & Immig, Inc., 265 W. 14th St., New York City 11.  
 Institutional Cinema Service, Inc., 1560 Broadway, New York 19.  
 Otto Marbach, 630 9th Ave., New York.  
 Mogul Bros., Inc., 68 W. 48th St., New York City.  
 Nu-Art Films, Inc., 145 W. 45th St., New York 19.  
 S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.  
 Specialized Sound Products Co., 551 Fifth Ave., New York 17.  
 United Specialists, Inc., Pawling.  
 The Jam Handy Organization, Inc., 1775 Broadway, New York.  
 Duncan, James E., Inc. Motion Picture Service, 65 Monroe Ave., Rochester 7.  
 Morris Distributing Co., Inc., 412 S. Clinton St., Syracuse 2.  
 Shaw Visual Education Service, 150 Linden St., Syracuse 3.  
 Visual Sciences, 599BS Sulfern.  
 Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.

### • PENNSYLVANIA •

J. P. Lilley & Son, 277 Boas St., Harrisburg.  
 Harry M. Reed, P. O. Box No. 417, Lancaster.  
 Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7.  
 1905 Sanderson Ave. Scranton 9  
 Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.  
 Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.  
 Clem Williams Films, 311 Market Street, Pittsburgh 22.  
 L. C. Vath, Visual Education Supplies, Sharpville.

### • RHODE ISLAND •

Westcott, Slade & Balcom Co., 95-99 Empire St., Providence 3.

### • WEST VIRGINIA •

J. G. Haley, P. O. Box 703, Charleston 23.  
 Pavis, Inc., 416 W. Washington St., Phone 35-515, Box 6095, Station A, Charleston 2.  
 United Specialties, 816 W. Virginia St., Charleston 2.  
 Theatre Service & Supply Co., Phone 24043, Box 1389 Huntington.

## SOUTHERN STATES

### • ALABAMA •

Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1.  
 Stevens Pictures, Inc., 526 20th St., N., YMCA Bldg., Birmingham.

### • FLORIDA •

Florida School Book Depository, 700 E. Union St., P. O. Box 36, Station G, Jacksonville 7.  
 Norman Laboratories & Studio, Arlington Suburb, Jacksonville.  
 Orben Pictures, 1137 Miramar Ave., Jacksonville 7.  
 Ideal Pictures Co., 1348 N. Miami Ave., Miami 36.  
 Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.  
 Southern Photo and News, 608 E. LaFayette St., Tampa.

### • GEORGIA •

Calhoun Company, 101 Marietta St., Atlanta 3.  
 Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N. E., Atlanta.  
 Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

### • KENTUCKY •

Hadden 16mm Film & Projection Service, 423 W. Liberty, Louisville 2.  
 Ideal Pictures, 423 W. Liberty St., Louisville 2.  
 National Film Service, 422 W. Breckenridge, Louisville.

### • LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.  
 Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.  
 Southern Pictures Company, 1024 Bienville St., New Orleans.

Stirling Movie & Photo Co., 1052 Florida St., Baton Rouge 85, La.  
 Ideal Pictures Co., 826 Barrone St., New Orleans 13.  
 Delta Visual Service, Inc. 815 Poydras St., New Orleans 13.  
 HarFilms, Inc., 600 Baronne St., New Orleans. Since 1915.

### • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.  
 Jasper Ewing & Sons, 227 S. State St., Jackson 2.

### • NORTH CAROLINA •

National Film Service, 14-20 Glenwood Ave., Raleigh.

### • SOUTH CAROLINA •

Calhoun Company, 1614 Gervais St., Columbia 1.  
 Palmetto Pictures, Inc., 719 Saluda Ave.—At Five Points, Columbia 11.

### • TENNESSEE •

Sam Orleans and Associates, Inc., 211 W. Cumberland Ave., Knoxville 15.  
 Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11.  
 Tennessee Visual Education Service, P. O. Box 361, Journal Bldg., Knoxville.  
 Ideal Pictures Corp., 18 S. 3rd St., Memphis 3.  
 Mid-South Training Film Service, 166 Monroe Ave., Memphis 3.  
 Southern Visual Films, 687 Shrine Bldg., Memphis.  
 Tennessee Visual Education Service, Maxwell House Office Bldg., Nashville.

### • VIRGINIA •

Capitol Film & Radio Co., Inc., 19 W. Main St., Richmond 20.  
 Walker C. Cottrell, Jr., 408-10 E. Main St., Richmond 19.  
 Ideal Pictures, 219 E. Main St., Richmond 19.  
 National Film Service, 309 E. Main St., Richmond.

## MIDWESTERN STATES

### • ARKANSAS •

Democrat Printing and Lithographing Co., Little Rock.  
 Grimm-Blacklock Co., 719 Main St., Little Rock.

### • ILLINOIS •

American Film Registry, 28 E. Jackson, Chicago 4—HAR 2691  
 Father Hubbard Educational Films, 6651 N. Clark Street, Chicago 26.  
 Ideal Pictures Corp., 28 E. 8th St., Chicago 5.

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McHenry Films, 537 S. Dearborn.  
Chicago 5.

Midwest Visual Equipment Co.,  
6961 N. Clark St., Chicago 26.  
Swank Motion Pictures, 614 N.  
Skinker Blvd., St. Louis 5, Mo.  
Association Films (Y.M.C.A. Mo-  
tion Picture Bureau), 206 S.  
Michigan Ave., Chicago 3.  
Visual Research Company, P.O.  
Box 937, Chicago 90.

## • INDIANA •

Ideal Pictures, 1214 Pennsylv-  
ania St., Indianapolis 2.  
Indiana Visual Aids Co., Inc., 726  
N. Illinois St., Indianapolis 6.  
Burke's Motion Picture Co., 434  
Lincoln Way West, South  
Bend 5.

## • IOWA •

Pratt Sound Film Service, 805  
Third Ave., S.E., Cedar Rapids.  
Ryan Visual Aids Service, 409-11  
Harrison St., Davenport.  
General Pictures Productions,  
621 Sixth Ave., Des Moines 9.

## • KANSAS-MISSOURI •

Kansas City Sound Service (Ideal  
Picture Corp.) 1402 Locust St.,  
Kansas City 6, Mo.  
Select Motion Pictures, 1326-A  
Oak St., Kansas City 6, Mo.  
Erker Bros. Optical Co., 610 Olive  
St., St. Louis 1.  
Swank Motion Pictures, 614 N.  
Skinker Blvd., St. Louis 5.  
Pictosound Movie Service, 4010  
Lindell Blvd., St. Louis 8.

## • MICHIGAN •

Cosmopolitan Films, 3248 Gratiot  
Ave., Detroit 7.  
Engleman Visual Education Serv-  
ice, 4754-56 Woodward Ave.,  
Detroit 1.  
Jam Handy Organization, Inc.,  
2821 E. Grand Blvd., Detroit 11.  
Capital Film Service, 224 Abbott  
Road, East Lansing, Michigan.  
Locke Film Library, 120 W. Lov-  
ell St., Kalamazoo 8.

## • MINNESOTA •

Ideal Pictures, 301 W. Lake St.,  
Minneapolis 8.  
Midwest Audio-Visual Company,  
1504 Hennepin Ave., Minne-  
apolis 3.  
National Camera Exchange, 86 S.  
Sixth St., New Farmers Me-  
chanics Bank Bldg., Minne-  
apolis 2.

## • NEBRASKA •

Church Film Service, 2595 Man-  
derson St., Omaha 11.

## • OHIO •

Lockard Visual Education Serv-  
ice, 922 Roslyn Ave., Akron 2.  
Ralph V. Haile & Associates,  
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Manse Film Library, 2514 Clifton  
Ave., Cincinnati 19.  
Academy Film Service Inc., 2300  
Payne Ave., Cleveland 14.  
Fryan Film Service, 3228 Euclid  
Ave., Cleveland 15.  
Sunray Films, Inc., 2108 Payne  
Ave., Cleveland 14.

Jam Handy Organization, Inc.,  
310 Talbott Building, Dayton 2.  
Twyman Films, Inc., 29 Central  
Ave., Dayton 1.  
James B. Upp Motion Picture  
Service, 639 Broadway, Lorain.  
M. H. Martin Company, 50  
Charles Ave., S. E., Massillon.  
Cousino Visual Education Serv-  
ice, Inc., 1221 Madison Ave.,  
Toledo 2.  
Gross Photo Mart, Inc., 524 Mad-  
ison, Toledo 4.  
Thompson Radio and Camera  
Supplies, 135 S. 6th St., Zanes-  
ville.

## • WISCONSIN •

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3d St., Milwaukee 12.  
Gallagher Film Service, Green  
Bay. Also 639 N. 7th St., Mil-  
waukee 3.  
Meuer Photoart House, Wm. J.  
Meuer, 411 State St., Madison 3.  
Wisconsin Sound Equipment Co.,  
Inc., 628 W. North Ave., Mil-  
waukee 12.

## WESTERN STATES

## • CALIFORNIA •

Donald J. Clausonhue, 1829 N.  
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Donald Reed Motion Picture  
Service, 8737 Wilshire Blvd.,  
Beverly Hills.  
Camera Craft, 6764 Lexington  
Ave., Hollywood 38.  
Coast Visual Education Co., 6058  
Sunset Blvd., Hollywood 28.  
Hollywood Camera Exchange,  
1600 N. Cahuenga Blvd., Holly-  
wood 28.  
Ideal Pictures Corp., 2408 W. 7th  
St., Los Angeles 5.  
Jam Handy Organization, Inc.,  
7046 Hollywood Blvd., Los An-  
geles 28.

Ralke Company, 829 S. Flower  
St., Los Angeles 11.  
Carroll W. Rice Co., 424-40th St.,  
Oakland 9.

Association Films (Y.M.C.A. Mo-  
tion Picture Bureau), 351 Turk  
St., San Francisco 2.  
Hirsch & Kaye, 239 Grant Ave.,  
San Francisco 8.  
C. R. Skinner Manufacturing Co.,  
292-294 Turk St., San Francisco 2  
Shadow Arts Studio, Wickenden  
Bldg., P. O. Box 471, San Luis  
Obispo.

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Ideal Pictures Corp., 714 18th St.,  
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Home Movie Sales Agency, 28 E.  
Ninth Ave., Denver 3.

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Vaseco, 2301 Classen, Oklahoma  
City 6.  
H. O. Davis, 522 N. Broadway,  
Oklahoma City 2.  
Kirkpatrick, Inc., 1634 S. Boston  
Ave., Tulsa 5.

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St., Portland 5.  
Ideal Pictures Corp., 915 S. W.  
10th Ave., Portland 5.  
Moore's Motion Picture Service,  
306-310 S. W. Ninth Ave., Port-  
land 5.

## • TEXAS •

Association Films (Y.M.C.A. Mo-  
tion Picture Bureau), 3012 Ma-  
ple Ave., Dallas 4.  
Audio Video, Inc., 4000 Ross Ave.,  
Dallas 4; 1702 Austin Ave.,  
Houston.  
George H. Mitchell Co., 712 N.  
Haskell, Dallas 1.  
Ideal Pictures, Inc., 2024 Main  
St., Dallas 1.  
Visual Education, Inc., 12th at  
Lamar, Austin; Also, 2010 N  
Field St., Dallas 1; 3905 S. Main  
St., Houston 4.

Capitol Photo Supplies, 2428  
Guadalupe St., Phone 8-5717,  
Austin.

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Deseret Book Company, 44 E. So.  
Temple St., Salt Lake City 10.  
Ideal Pictures, #10 Post Office  
Place, Salt Lake City 1.

## • WASHINGTON •

Rarig Motion Picture Co., 551-1  
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Rarig Motion Picture Co., East  
1511 Third Ave., Spokane.

## • HAWAII •

Ideal Pictures, 1370 S. Beretania  
St., Honolulu, T. H.  
Motion Picture Enterprises, 655  
Kapiolani Blvd., Honolulu,  
T. H.

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General Films Limited

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Ave.

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Montreal, Quebec, 1396 St.  
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Moncton, N. B., 212 Lutz St.  
Toronto, Ont., 156 King Street  
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Vancouver, B. C., 535 West  
Georgia St.  
Winnipeg, Man., 810 Confed-  
eration Life Bldg.  
St. John's, Nfld., 445 Water St.  
Radio-Cinema, 5011 Verdun Ave.,  
Montreal, Quebec.

## FOREIGN

Distribuidora Filmica Venezolana,  
De 16MM., S.A., Apartado 706  
Caracas, Venezuela, S.A.

### There's An Audio-Visual Specialist in Your Town!

★ Contact the specializing dealers listed in these pages for dependable projection service, projector and accessory sales and maintenance and for your film needs.

Many of the dealers listed carry stock libraries of training, informational and recreational films for your programs. They are also qualified to service projection equipment for maintenance and repair. For address of dealers in towns not listed here write: The National Directory of Visual Education Dealers, 812 No. Dearborn Street, Chicago 10, Illinois. Dealer listing inquiries are invited.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION SERVICE

# More Films for Employee Showings

★ Sponsored films from industry are proving popular screen fare among employee groups. Here is a page of additional titles available on free loan from Association Films (the Y.M.C.A. Motion Picture Bureau) offices in New York, Chicago, San Francisco and Dallas. Please note restrictions on distribution areas which affect certain listings below.

**African Holiday** (10 min) Color. Loan. Assn. Films.

- Illustrates that rhythm is indigenous to native life in Liberia, Africa's only republic. Four native dances are described to the musical accompaniment of native groups of musicians recorded on the scene in Liberia. Sponsored by Firestone Tire & Rubber Co.

**American Portrait** (25 min) Loan. Assn. Films.

- A picture of America during the past 100 years. The story of its progress to a better way of life and the highest known standard of living through salesmanship. Alan Ladd is featured as an enterprising life insurance salesman. Sponsored by The Institute of Life Insurance.

**America's Favorite** (10 min) Color. Loan. Assn. Films.

- Dramatizes information on the source of ingredients, the methods of manufacture and distribution and the reasons behind the popularity and goodness of ice cream, "America's Favorite." Sponsored by the National Dairy Council.

**Bathing Time For Baby** (20 min) Color. Loan. Assn. Films.

- The techniques of just how baby should be bathed are given instructive yet entertaining treatment by Walt Disney from factual information gathered by experts in the field of baby care. Sponsored by Johnson & Johnson.

**Be Your Age** (10 min) (N. Y. & Chi. Exchanges only.) Loan. Assn. Films.

- An encouraging and instructive presentation of how a middle-aged man recovers from a heart attack and learns how to adjust himself to living with a handicapped heart. (This film is still being shown theatrically in certain states. Please inquire as to availability of 16mm prints in your state.) Sponsored by Metropolitan Life Insurance Co.

**Behind The Cup** (10 min) Color. (Chi. & S.F. Exchanges only.) Loan. Assn. Films.

- A pictorial visit to coffee-land, giving the complete and colorful story of Hills Bros. coffee from tree to vacuum-packing, demonstrating the modern methods of planting and manufacture. Scenes of life in Central America add interest and color. [Available in Ariz., Calif., Colo., Idaho, Ill., Ind., Iowa, Kansas, Mich., Minn., Mo. (Kansas City, Springfield, Joplin and St. Joseph only), Mont., Nebr., Nev., N. M., N. D., Ohio, Okla., Ore., S. D., Tex. (El Paso only), Utah, Wash., Wisc., Wyo.] Sponsored by Hills Bros. Coffee, Inc.

**Big Trains Rolling** (20 min) Color. Loan. Assn. Films.

- A picturesque portrayal of a railroad trip taken by two children, showing the things they see and do. America's railroads at work are also pictured. Sponsored by Association of American Railroads.

**Bottle of Magic** (20 min) Loan. Assn. Films.

- This is a new film replacing the old version. A Modern Aladdin's Lamp, previously distributed. Sponsored by Western Electric Company.

**The Building of a Tire** (30 min) Color. Loan. Assn. Films.

- With the aid of animated color drawings,

Walt Disney's studio takes the involved story of creating a tire and makes it easy for anyone to understand. (Transp. charges paid both ways.) Sponsored by Firestone Tire & Rubber Co.

**Coaxial** (10 min) Loan. Assn. Films.

- (N.Y. Exchange only.) The story of the two hundred miles of coaxial cable laid between Stevens Point, Wisconsin, and Minneapolis, Minnesota. This study of communications is highlighted by fine scenic views and animation. (Restricted to New England.) Sponsored by Bell System Telephone Companies.

**Collee, The Pride of Colombia** (20 min) Color. Loan. Assn. Films.

- The first sound motion picture of coffee production in Colombia released in the United States. It abounds with scenic views of Colombia and tells of the production of Colombian coffee from tree to cup. Sponsored by Great Atlantic & Pacific Tea Co.

**The Crucible of Speed** (30 min) Color. Loan. Assn. Films.

- The 1916 Indianapolis Race and a resume of races since 1911. The importance of these speed tests in the development of better tires. Sponsored by Firestone Tire & Rubber Co.

**Crystal Clear** (10 min) Loan. Color. Assn. Films.

- Technicolor scenes from the laboratories of Western Electric, explain how the remarkable artificial quartz known as "E.D.T." (the crystal which generates the electricity used in translating sounds into actual voices) is produced by a fascinating chemical process of growing larger and larger crystals from "seed" crystals. (Restricted to New England.) Sponsored by Bell System Telephone Companies.

**The Danger Point** (10 min) Color. Loan. Assn. Films.

- An account of the health department's role as the guardian of community health. Also gives a dramatization of the infected eating utensils that may serve as the channel of infection in public and in the home. Sponsored by Paper Cup & Container Institute.

**Deep Horizons** (20 min) Color. Loan. Assn. Films.

- Portrays methods used to discover and produce crude oil. Sequences treat of the seismograph method of locating oil-bearing structures, the drilling of an oil well, setting of casing, and bringing the well in. Sponsored by The Texas Company.

**Echoes In War and Peace** (10 min) Loan. Assn. Films.

- (N.Y. Exchange only.) The amazing use of echoes in war and peace, with much of the film devoted to outstanding phases in the development of sonar and radar. (Restricted to New England.) Sponsored by Bell System Telephone Companies.

**The Eternal Gem** (10 min) Loan. Assn. Films.

- A portrayal of the geological origin of the diamond, its legend, nature and symbolic meaning. Surveys the history of the diamond and traces the steps from mining the precious gem until it is finally cut and polished. Sponsored by De Beers.

**Evinrude For Colorado River Bass** (10 min) Color. Loan. Assn. Films.

- (NY & Chi Exchanges only.) The fun of fishing record bass from a cold lake located "way out in the desert" where only Indians fished until recently. Another fine fishing sport that can be reached by Evinrude. Sponsored by Evinrude Motors, Inc.

**Facts About Fabrics** (30 min) Loan. Assn. Films.

- Describes yarns, construction, dyeing operations and finishing methods used in making textiles. It also contains information on the care of fabrics, washing, etc. Sponsored by E. I. du Pont de Nemours & Co.

**Fashion's Favorite** (35 min) Loan. Assn. Films.

- The important fundamentals of rayon dramatically explained. The fascinating story of rayon from start to finish. Sponsored by E. I. du Pont de Nemours & Co.

**For Times Like These** (10 min) Loan. Assn. Films.

- Wherever we turn for news today—the radio, newspapers, magazines—we cannot trust completely their accuracy. The one source of unflinching truth lies in the Bible, where the problems of today and their solution all find their counterparts. **For Times Like These** treats the Bible as news in a dramatic March of Time technique. With Lowell Thomas as narrator. Sponsored by Oxford University Press.

**Freedom Rides on Rubber** (25 min) Loan. Assn. Films.

- A complete picture of the history, the development, and the final achievement of making synthetic rubber. Includes Thomas Edison's many experiments and Harvey S. Firestone's campaign for Americans to produce their own rubber. Transportation prepaid. Sponsored by Firestone Tire & Rubber Co.

**The Gentle Art of Meat Cookery** (25 min) Loan. Assn. Films.

- The ABC's of meat cooking and carving based on thousands of controlled experiments with every kind and cut of meat. Every housewife seeing the film will find new uses for the broiler of her stove. A must for Home Economics classes at all levels. Sponsored by Armour and Company.

**Good Things Happen Over Coffee: A Visit To Coffee Land** (28 min) Color. Loan. Assn. Films.

- A story of coffee, the good-neighbor product which, as a basis for inter-American trade, serves to further inter-American friendship. Highlights of the peoples, customs, and scenery of 10 of our good neighbor countries to the south are shown, together with an entertaining and instructive portrayal of coffee production from the first plant shoots to the savory beverage. Sponsored by Pan-American Coffee Bureau.

**Hello, Business** (20 min) Color. Loan. Assn. Films.

- Typical scenes from the lives of business and professional people illustrate how electronic dictation and Dictaphone Telephone Recording can contribute positive benefits to one's pattern of living by helping to eliminate wasted effort and wasted time from one's business. Sponsored by The Dictaphone Corporation.

**Heritage For Victory** (30 min) Loan. Assn. Films.

- The story of Western Electric Co. through 75 years beginning with the partnership of Enos Banton, a young telegrapher, and Elisha Gray, inventor and professor of science. How their little shop, a mecca for inventors, among them Thomas A. Edison, grew to become the source of supply for the Bell Telephone System and the nation's largest producer of electronic and communications equipment for war. Sponsored by Western Electric Company.

**How Rayon Is Made: A Visual Unit** (20 min film and 70-frame filmstrip) Loan. Assn. Films.

- A unique 4-unit educational package giving, in semi-technical detail, the key steps in manufacture of rayon from raw material to finished products. Of particular interest to textile students. Sponsored by American Viscose Corporation.

**How To Improve Your Golf** (30 min) Color. Loan. Assn. Films.

- The highlights of the June, 1947, Goodall Round Robin Invitation Golf Tournament, including Bing Crosby, Jimmy Demaret, Frank Craven, and Bobby Locke, instruction in the important "musts" of good golf; demonstrations by outstanding pros. Running commentary by former champion Jug McSpaden. Sponsored by Goodall Fabrics, Inc.

**How Young America Paints** (10 min) Color. Sound or Silent; specify. Loan. Assn. Films.

- The sequences of this picture consist of paintings and drawings in various mediums and the technique applied in making a finished piece of work. (Available to educational institutions only.) Sponsored by Binney & Smith Co.

**A Hurricane's Challenge** (20 min) Loan. Assn. Films.

- (NY Exchange only.) A graphic presentation of the emergency caused by the great hurricane which swept over the northeastern U. S. in September 1938, and the manner in which the Bell Telephone System met the disaster. The picture includes actual shots of property damage and reconstruction work. Narration is by Edwin C. Hill. (Restricted to New England.) Sponsored by Bell System Telephone Companies.

**Just Imagine** (10 min) Loan. Assn. Films.

- (NY & Chi Exchanges only.) In a pleasing cartoon film, "Tommy Telephone", with the help of motion picture magic, grinds out of a hopper and assembles the 433 parts of a modern hand-set telephone, for the benefit of a problem-beset telephone man. (Restricted to New England & Ill.) Sponsored by Bell System Telephone Companies.

**The King Who Came To Breakfast** (17 min) Color. Loan. Assn. Films.

- A story of wheat. With the use of Bill Baird's famous marionettes, this film traces the early discovery of wheat and how the spread of civilization followed the planting and development of this grain. The nutritional qualities of wheat are dramatized in humorous fashion, emphasizing the importance of a nourishing breakfast as a basis of energy for the day's activities. Sponsored by National Biscuit Company.

**Liberia: Africa's Only Republic**

(Long Version 55 min) Color. Loan. Assn. Films.

(Short Version 30 min) Color. Loan. Assn. Films.

- A documentary film dealing comprehensively with many aspects of Liberia, the only republic on the continent of Africa. Includes a brief description of the geography, history, and topography of the country, and proceeds to a most colorful and complete description of the people of the country and their daily activities. Also contains an exposition of rubber planting and harvesting on the Firestone plantations. It ends with a brief but informative description of Monrovia, the capital of the country. Sponsored by Firestone Tire & Rubber Company.

ED: These listings will be continued. Titles also appear in various editions of our Film Guide Library, including Sports, Farm Films, etc.



MONDAY MORNING MESSAGE



THE CUSTOMER'S SHOES

Every man and woman connected in any way with the Ralston Purina Company should see our talking movie, "The Customer's Shoes." It should be a MUST. Ask your Chow salesman or one of our branch mills when and where you can see it.

Then talk it up, but best of all, put those CUSTOMER'S SHOES on your own feet. Whether or not you see the movie, I'm dead sure you want to grow. That means that each one of us must get into well-fitted Ralston Purina shoes. Any old shoe won't do. Misfit shoes mean grief and pain. We want comfortable shoes that will take us where we want to go.

I hope this talking movie will affect you as it did me. I'm determined that my CUSTOMER'S SHOES will make me step along more briskly to reach the highest possible goals.

Daringly, and with the CUSTOMER'S SHOES on my feet,

*Wm. H. Danforth*

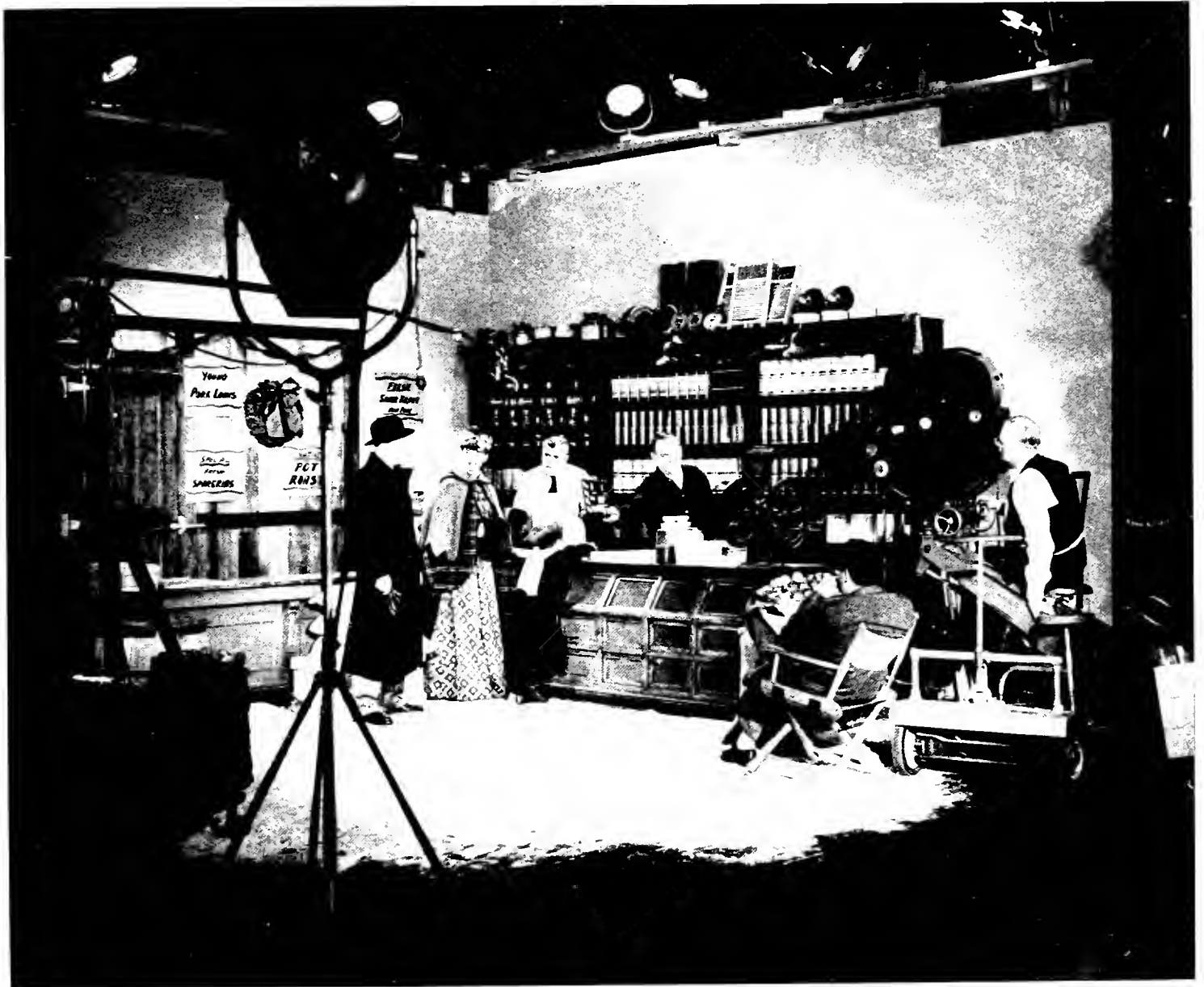
Wm. H. Danforth  
Chairman of the Board  
RALSTON PURINA COMPANY  
St. Louis, Missouri

This is what Mr. Danforth has to say about a Jam Handy Picture

The  
**JAM HANDY**  
*Organization*  
-for pictures that fit

# BUSINESS SCREEN

## M A G A Z I N E



ISSUE TWO OF VOLUME TEN • APRIL • 1949

*This month's feature:*  
**BETTER UNDERSTANDING**  
of our economic system

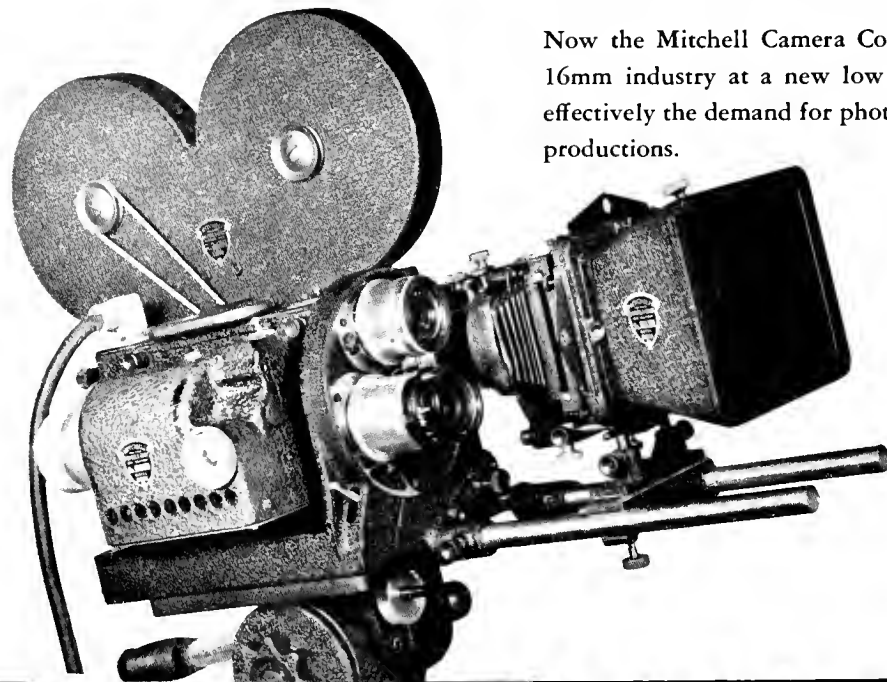
*Biggest News of the Year*

# MITCHELL\* 16 AVAILABLE NOW AT NEW LOW PRICE

Improved manufacturing methods, to meet the ever-increasing demand for the Mitchell "16" Professional Camera, have made this important announcement possible. Without changing its design or eliminating any of its famous time-proven features, the camera is now priced within the reach of every commercial motion picture producer.

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*Quote of the Press...*

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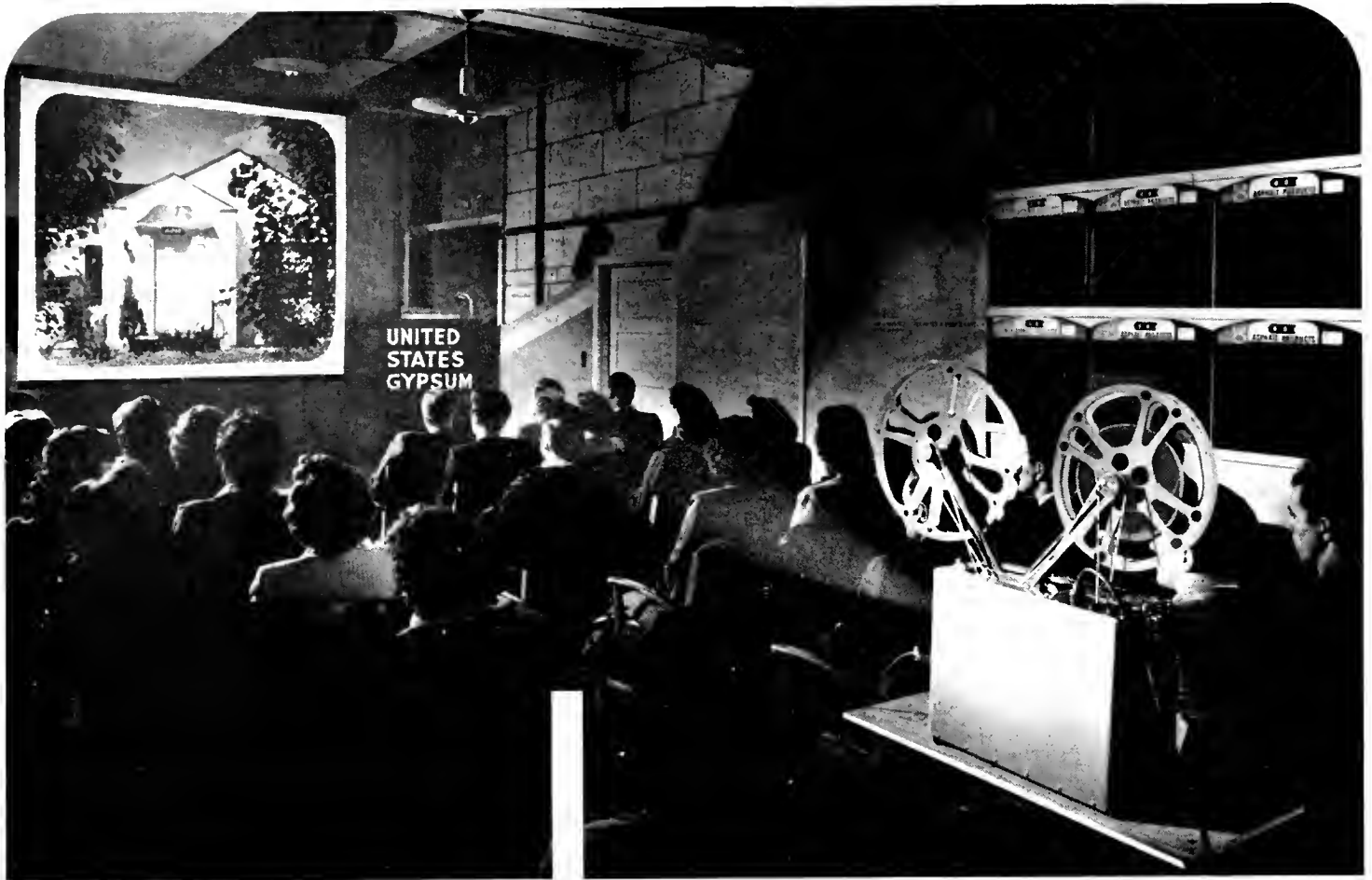
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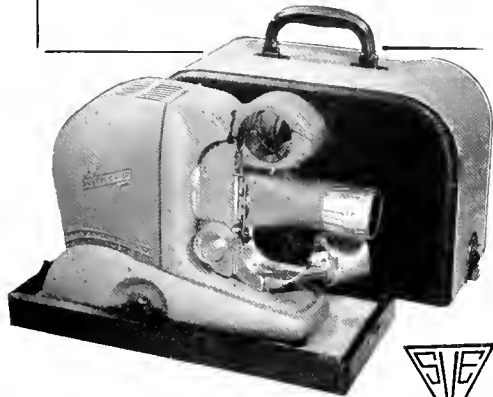
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**SOCIETY FOR VISUAL EDUCATION, INC.**  
*A Business Corporation*  
100 East Ohio Street Chicago 11, Ill.

# BUSINESS SCREEN

## PREVIEW OF CONTENTS

Cover Subject: Production scene on set for Chase Candy Co. film (p. 31)

The Offscreen Voice . . . . .	16
Feature: Better Understanding of Our Nation's Economic System . . . . .	21
Productivity: Key to Plenty . . . . .	23
Case Histories: the New Films . . . . .	24
Industry Reports on Training . . . . .	27
Pageant of Visual Progress . . . . .	28
Business Screen Camera . . . . .	30
Television in the News . . . . .	32

## DEPARTMENTS

Business Screen Executive . . . . .	36
Events in the Picture Parade . . . . .	38
New Slidefilms Serve Business . . . . .	41
Men Who Make Pictures . . . . .	42
New Products: Equipment News . . . . .	45

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"That's three prospects in a row we've closed, Jim. Nice going!"

"And easier going, too, since we're using a Revere Sound Projector. It's so much lighter to carry and lots simpler to set up."



**ARE YOUR SALES FILMS ON THE SHELF OR ON THE SCREEN?**



**\$299<sup>50</sup>**

- ★ Single Unit Weighing Only 33 pounds
- ★ Simple 3-Point Threading
- ★ Speedy Automatic Re-Wind
- ★ 1600-Foot Reel Capacity

Sound films have no equal as a selling force. But are your salesmen reluctant to show them frequently? Maybe it's because your equipment is cumbersome and complicated—difficult to carry, set up and operate. The Revere Sound Projector overcomes these objections completely. It is extremely light and portable . . . It's easy to use . . . And "Theatre-Tone" and 750-watt brilliance assure top quality performance. It can be used *anywhere*, too—on AC or DC current. With Revere, selling with sound films becomes a pleasure instead of a burden.

Equip your salesmen with Revere projectors and let them make the most of the sound films you have given them. At Revere's low price, you can furnish your entire staff with these easy-to-use projectors at minimum cost. See for yourself how Revere can help you; get the facts from your Revere dealer today!

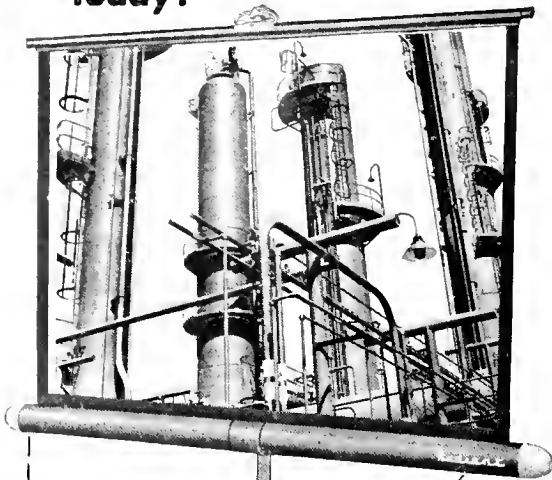
REVERE CAMERA COMPANY - CHICAGO 16

**Revere**

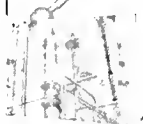
16 MM "Theatre-Tone" SOUND PROJECTOR

# Make this amazing **FREE** "SCREEN TEST"

today!



Project your pictures on Free Sample of Radiant's new "Million Mirror" screen fabric—and see for yourself the remarkable difference it makes!



See how millions of tiny glass mirrors, firmly imbedded in the pure white screen surface, make your pictures fairly glow with life! See what happens when light is reflected instead of absorbed! You will enjoy clearer, sharper black and whites—

richer, brighter, more brilliant colors. Here is projection as real as life itself!

Then ask your dealer to demonstrate the new 1949 Radiant Screens. Notice how easily they set up—how ruggedly they're built. Used and approved by leading industrial concerns, school systems, churches and government agencies all over the world—you cannot buy a better screen. The New 1949 Radiant Screens are priced as low as \$12.50!

Send coupon and get **ABSOLUTELY FREE**



• Generous sample of new Radiant "Million Mirror" Screen Fabric ... Test it with your own projector and see for yourself the remarkable improvement over any other projection surface.

• Basic Film Source Directory—your handy guide to hundreds of film sources.

Radiant Manufacturing Corp.  
1213 S. Talman Ave., Chicago, 8  
Send me FREE: Sample of Radiant "Million Mirror" Screen Fabric AND Basic Film Source Directory.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
My dealer is \_\_\_\_\_

## Annual Report Film Award Given to Burroughs for "In Balance"

◆ THE FINANCIAL WORLD award for the best annual report film has been given to the Burroughs Adding Machine Company for the motion picture *In Balance*, the story of two Gloucester fishermen.

*In Balance* is now showing to many labor-management audiences on a "request" basis. Its principal theme deals with the distribution of profits. The film was produced by Wilding Picture Productions, Inc.

## Department Store Audiences See Premiere of "Story of a House"

◆ *Story of a House*, 30-minute color and sound motion picture produced by Sarra, Inc., was premiered this month simultaneously in seven leading department stores in various cities. A pictorial guide to home planning, from groundbreaking to house-warming, the film (BUSINESS SCREEN, Vol. IX No. 7) is the first in a color series prepared in cooperation with the editors of *BETTER HOMES AND GARDENS*. Sponsors of the film include American Kitchens, Bendix Home Appliances, Briggs Beautyware, General Electric, Kimsul Insulation, Sherwin-Williams Paints and United States Plywood.

## American Broadcasting Co. "Sells" Video Shows With 16mm Projection

◆ Even the best of salesmen find it exceptionally difficult to sell a product with words alone—no samples, no demonstrations, no positive assurance that the buyer's money will bring a worthwhile return. When the product is a



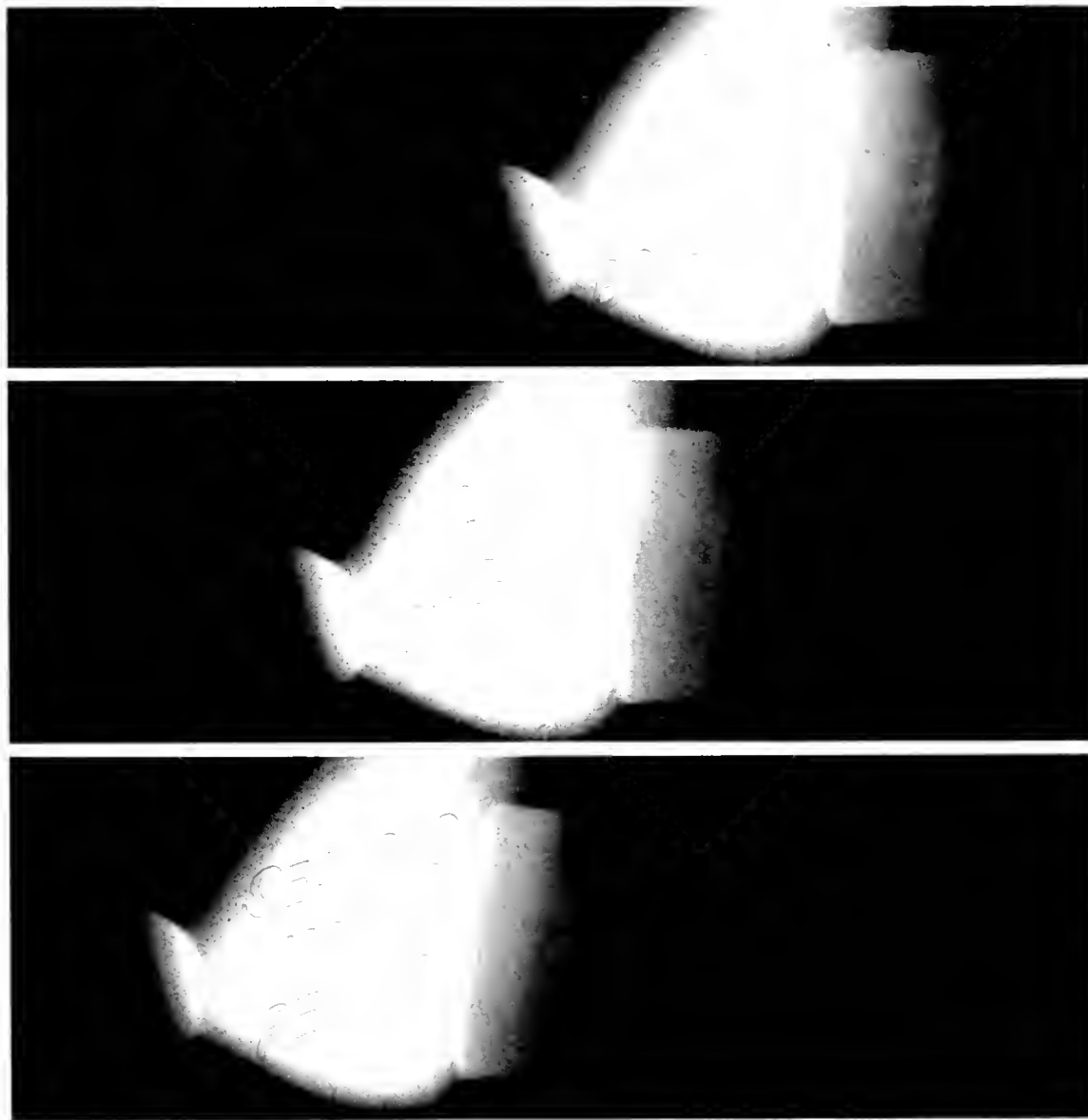
THIS ANNUAL REPORT AWARD for the best annual report film of the past year has been given the Burroughs picture "In Balance," produced by Wilding.

television show, the going gets even rougher, for TV shows run into big money and the cost of staging a preview for prospective sponsors is prohibitive.

The American Broadcasting Company solved this problem with 16mm film and a DeVry Bantam sound projector. By filming their video product and then presenting the show on the desk top of interested executives with the compact, convenient machine, ABC officials found that DeVry's "theatre-in-a-suitcase" can be a handy, potent salesman. In a matter of minutes a program can be shown to the customer who sees exactly what he will get for his money and can make up his mind quickly as to whether he wants to sponsor the show or not.

Below: William J. Kerpin, (standing) president, National Plywoods Inc., reviews filmed sequences of his "Second Guesser" show with executives of Chicago's WENR-TV.





**USE "NATIONAL"  
CARBONS FOR**

"National" carbons for 16mm. projection are 4 times brighter than the next best light source . . .  $\frac{2}{3}$  cheaper in cost . . . and seat 298 more people without sacrificing one bit of visibility or entertainment value. Ideal for use by schools and colleges, hotels, churches, industrial exhibitors or in any large auditorium. For more details, write to National Carbon Company, Inc., Dept. BS.

*The term "National" is a registered trade-mark of*

Unit of Union Carbide and Carbon Corporation  
30 East 42nd Street, New York 17, N.Y.



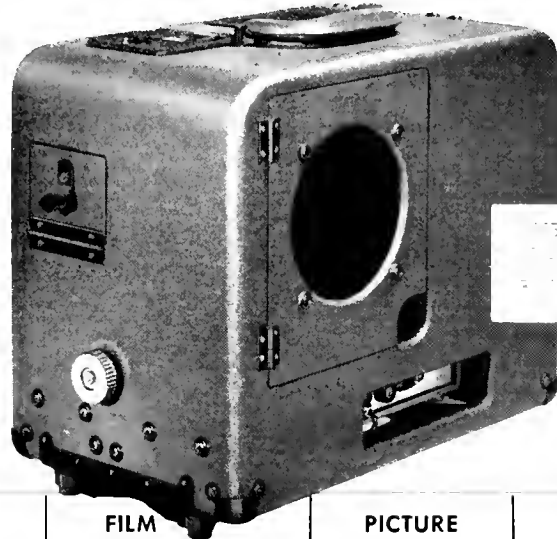
Division Sales Offices: Atlanta, Chicago, Dallas,  
Kansas City, New York, Pittsburgh, San Francisco

# SUPERIORITY OF BELL & HOWELL PROJECTORS PROVED CONCLUSIVELY BY THESE STARTLING COMPARATIVE TESTS!

In a dramatic battle of elimination, seven competitive projectors are running continuously . . . 24 hours a day . . . on laboratory test stands.

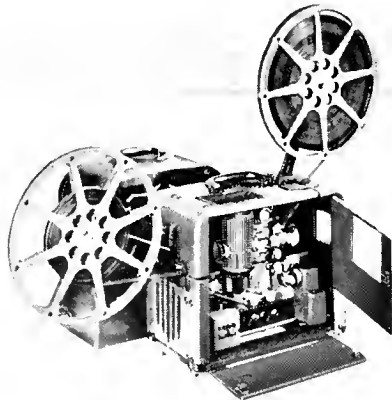
As machines fail, they are removed, repaired, and replaced in the test. Because of low down time, the B&H FILMOSOUND (right) has passed 300 hours with a tremendous lead over any other machine in the race.

In buying a projector . . . especially for day-in, day-out use . . . make sure you choose a projector that is performance-tested. Make sure it's a Bell & Howell!



PROJECTOR	MACHINE REPAIRED	FILM BROKE	FILM REPLACED	PICTURE STEADINESS	FILM* PROTECTION
<b>BELL &amp; HOWELL</b>	<b>No</b>	<b>No</b>	<b>Once (at 80 hrs.)</b>	<b>Steady</b>	<b>Excellent</b>
PROJECTOR "A"	Twice (Major)	9 times	4 times	Very Unsteady	Fair**
PROJECTOR "B"	Once (Minor)	16 times	6 times	Steady	Poor
PROJECTOR "C"	Once (Minor)	2 times	Once (at 64 hrs.)	Slightly Unsteady	Fairly Good**
PROJECTOR "D"	Twice (Major)	15 times	7 times	Very Unsteady	Paor**
PROJECTOR "E"	Twice (Major)	6 times	3 times	Unsteady	Fairly Good**
PROJECTOR "F"	Four Times (Major)	27 times	13 times	Very Unsteady	Poor

\* Ratings indicate condition of film relative to scratches and wear.  
\*\* Indicates machine also deposits oil on film.



Lightweight, portable. Provides 80-minute show . . . stops for individual still pictures. Reverses instantly. Brilliant 1000-watt lamp. Double the sound output of other lightweight sound projectors. Approved by Underwriters' Laboratories. With 8", separate speaker, only \$495.

**ALL FILMOS ARE GUARANTEED FOR LIFE!**  
*During life of product, any defects in workmanship or material will be remedied free (except transportation).*

Outstanding picture brilliance from 1000-watt lamp. Natural sound from built-in 6" speaker. Fast rewind, instant reverse. Stops for stills. Approved by Underwriters' Laboratories. An amazing value . . . **\$449.**

**FOR FULL DETAILS, write Bell & Howell Company, 7108 McCormick Road, Chicago 45. Branches in New York, Hollywood, and Washington, D. C.**

Precision Made by

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World



*Mr. Producer*  
**IF IT'S SOUND  
IN THE EAST  
... IT'S REEVES**

***That's the opinion of hundreds of producers using Reeves facilities.***

**SERVICES  
IN SOUND**

Motion Pictures  
Newsreels  
Television  
Phonograph Recordings  
Radio Transcriptions  
Band Stages  
Shooting Stages  
Trailers  
Recording and  
Sound Laboratories

REEVES: Studio A picked by Laurel Films to shoot the feature "C"-Man.

REEVES: Studio B used by Eugene Ormandy and the Philadelphia Orchestra to record the score for Robert Flaherty's "Louisiana Story."

REEVES: Studio C chosen by Film Documents to mix "The Quiet One."

REEVES: Studio D where the weekly Newsreels of Telenews, Ziv Television and Universal International are recorded.

REEVES: Studio E the recording heart of Mercury Records.

REEVES: Studio F chosen by Rudolf Carlson to dub his recent production "I Am With You."

REEVES: Where you, too, can record with assurance aided by the most modern equipment and the leading engineers in the sound recording field.

REEVES: Where a Producer can work with confidence. Remember, Reeves is not a competitive producer, but a PARTNER.



**REEVES SOUND STUDIOS, INC.**

304 EAST 44th STREET • NEW YORK 17, N. Y. • OREGON 9-3550

***The Largest Sound Service Organization in the World.***

RCA Licensee

Western Electric Licensee

# Slidefilms and String Have Much in Common

★ Suppose you want to tie a package—if you cut off too much string you waste part of it. But if you don't cut enough you won't tie the package.

Slidefilms and string have much in common. Training films that are too long waste money, the audience's time and your training effort. Long films bore an audience. The people forget everything they have seen. If the film is too short, it can't possibly do the job it should.

Some slidefilm users will call a producer and say they need a 30-minute slidefilm. Their only reason is they have set up a budget with enough money to produce a 30-minute film.

When a competent producer receives a call of that kind he will immediately ask "Why do you need a 30-minute film?" After studying the problem he may find the job the film has to do would only require a 15 or 20-minute film. It may need three 10-minute films or a 20 and a 10-minute film. Possibly films cannot solve the problem but other visual aids can.

A film has a job to do and that job will determine the length of the film or the number of films required. Under no conditions should a film attempt to cover more than one subject. Our business is first—to thoroughly study your problem. We can then determine whether films will do the best job; and if they will, the length and number of films needed.

We will be glad to discuss with you any personnel, sales training, public relations, or other problems that you want to correct or improve. We will conscientiously analyze your problem and show you what we have done for other prominent concerns. This service is without obligation on your part.



## FRANK LEWIS, INC.

1725 N. Wells St. • DEloware 7-5420

### CHICAGO

PRODUCERS  
SLIDEFILM • MOTION PICTURES  
TELEVISION COMMERCIALS  
PHOTOGRAPHIC ILLUSTRATIONS



A scene from "Answer for Anne"

### Lutheran World Action Brings America The Human Story of Europe's DP's

★ Americans who have watched with interest, or sometimes apprehension, the arrival of the first boatloads of displaced persons on these shores will be interested in the current campaign of Lutheran World Action to present the story of these people to congregations in this country and insure them a kind reception.

Approximately 28 per cent of displaced persons in Germany today are protestants, most of them Lutherans. Lutheran leaders have determined to work toward insuring that a fair and proportionate share of the DP's admitted shall be Lutherans. The goal is 40,000 persons to be re-settled in the U. S. during the next two years.

#### RESETTLEMENT A MAJOR CHURCH PROJECT

Re-settlement of displaced persons has become the major project of Lutheran World Action for 1919. More than 1½ million out of the LWA annual budget of 4 million dollars has been earmarked for this purpose.

The two-fold job of explaining why the church has undertaken this work, and is raising money to carry it out successfully, has been assigned to a new 40 minute motion picture, *Answer for Anne*.

Films have consistently proved to be most successful in putting across the church's major projects to the men and women of the congregation. The average Lutheran layman has been found to respond most wholeheartedly to a motion picture appeal which emphasizes the highest professional standards, useful information, interest and inspiration.

#### FIFTH MOTION PICTURE OF THE COUNCIL

*Answer for Anne* is the fifth motion picture of the National Lutheran Council, the cooperative agency for eight Lutheran church bodies, since 1916. All were produced by Caravel Films.

The new film seeks to answer the question: "Should our town take in DP's?". Anne, a young high school girl, is assigned to write an essay on the topic. As she interviews fellow townspeople, she finds many of them disapprove of accepting refugees as immigrants. Finally, she seeks help at the church and there the pastor explains to her the plight of the DP's and shows her scenes from actual DP camps.

To insure the authenticity of this part of

the film, a camera crew was sent to Camp Valka, Germany. There real DP's are shown being received at camp, being assigned to various tasks, attending school, going to services in the chapel, taking part in the meager recreational opportunities, trying to live a normal family life under camp conditions, and, finally, receiving the job and housing assurance which permits them to come to the United States for re-settlement.

#### CAPABLE CAST FEATURED IN FILM

In the main part of the picture, photographed at Caravel's Long Island studios, Anne is played by Lenka Peterson, young actress now appearing in the Broadway production, "The Young and Fair". Will Geer takes the part of Anne's father and Harvey Stevens has the role of the Lutheran pastor.

*Answer for Anne* was released on January 9th, this year. Three hundred prints will be used through 22 distribution centers in the U. S. and Canada to reach 10,000 Lutheran congregations participating in the council. Although the council maintains 50 sound projectors in distribution centers for churches without equipment, it is estimated that 40 per cent of the churches own projectors and most of the remainder know where to obtain machines on loan.

#### OF GENERAL INTEREST TO CHURCHES

Most of the Lutheran films have been shown only in local congregations as the subjects have been limited in appeal to the denomination. *Answer for Anne*, however, has such a general interest that other church, civic or service organizations have been invited to show it. The extent of this distribution is limited to the initiative of local churches or agencies in arranging for outside showings.

The council and the church bodies encourage widespread use of films and filmstrips by posters, bulletins, newsletters and considerable space on film reviews in the various church periodicals and newsletters.

#### Many Churches Acquire Projectors

★ U. S. churches of all faiths have become steady customers of projector dealers, acquiring both motion picture and slidefilm equipment in quantity. A recent survey disclosed that more than half the churches in the Chicago metropolitan area are equipped with 16mm sound projectors.

### The Revolutionary Morton Sentry

Patented device for maintaining film loops on  
Reverse 8 projectors  
Bell & Howell 129H, 123A and  
179 series projectors



Automatically sets and maintains  
vital lower loop where 90% of film  
damage occurs. Prevents damage  
to new film; permits use of old,  
already damaged film. No more  
irritating interruptions. Attaches  
in a few minutes to set screws in  
projector head.

See Your Dealer or Write

**THE MORTON COMPANY**

86 SO. 6TH ST. • MINNEAPOLIS 2, MINNESOTA



## **“MAKING A NEW DAY OUT OF TUESDAY”**

.. a motion picture produced for the Ironrite Ironer Co., combines live action and graphic animation, in color, to vividly demonstrate the superiority of ironing the Ironrite way--and again demonstrating the exceptional value of films in telling sales personnel and public alike, the story of an American product.

*Raphael G. Wolff*

STUDIOS HOLLYWOOD 28 CALIFORNIA

# All-Purpose Easel

Improved Model D2 Now Ready  
To Serve Your Training Needs



## Most Practical, Light-Weight and Compact Aluminum Easel

★ For writing pads or charts, the Model D2 all-purpose portable easel is the latest answer to your visual presentation problem. Large surface provides excellent display; yet it folds compactly for easy carriage. Goes into action in 5 seconds! Table and floor model combined in one sturdy, handsome all-aluminum unit weighing only 8 pounds.

Model D2 list only..... \$46.50

(Leatherette carrying case available extra)

### Note These Special Features:

1. **All Aluminum:** no tearing or warping.
2. **Light Weight:** weighs only 8 pounds.
3. **Rugged:** it will stand up in the field.
4. **Portable:** folds to 1½" x 39" x 229".
5. **Chalk Tray:** detachable, yet always handy.
6. **Instantaneous:** set it up in 5 seconds.
7. **Writing Pad:** eliminates messy blackboard.
8. **Chart Holder:** set up at various heights.
9. **Dual Purpose:** floor & table model in one.
10. **Handsome:** modern satin-aluminum finish.
11. **Picture Screen:** aluminum surface screen.
12. **Inexpensive:** well worth list of \$46.50.

All prices f.o.b. Fairfield, Conn.

Write or wire your orders to

## THE AUDIO-VISUAL CENTER

812 N. DEARBORN ST. • CHICAGO 10

# TRENDS

## IN VISUAL COMMUNICATIONS

### Responsibility for Projector Standards Duty of Society of Motion Picture Engineers

★ The advent of cheap, up-graded children's toys masquerading as professional 16mm sound motion picture projectors has introduced an element of necessary caution in the buying habits of our business readers. They have also caused considerable trepidation among the distributors of valuable sound film prints, particularly in color, as such machines now find their way into homes, clubs and institutions.

At last count there were nearly twenty known makes of sound projectors in the field and at least four or five of these were likely to cause more film damage in a month than their original cost. Fortunately we have been able to regulate our own advertising standards so that the advertising of most of these sub-standard projectors has been deemed "unacceptable". But other media are not so wary and there are no authoritative recent standards to guide them.

It is this absence of minimum standards—drawn up by a competent and authoritative neutral standards group—which now concerns us. One national builder of high-precision equipment calls attention to this lack in advertising copy which appears in this current issue of BUSINESS SCREEN. That copy would not be necessary if the long-dormant committee on 16mm standards of the Society of Motion Picture Engineers would fulfill its appointed duty. Sans the authority of such a neutral body of our engineering peers, these laboratory tests are more *indicative* than acceptable. But if they serve to awaken responsibilities in the SMPE, we nominate Bell & Howell for that organization's Hall of Fame.

That time has come. The 65th semiannual convention of the Society of Motion Picture Engineers meets at New York's Hotel Statler on April 4-8. Within its membership are the engineers and designers of every well-known make of sound projectors in the business. To them we throw the torch.

### Producer Advances Integration of Films

★ Several enterprising motion picture producers are furthering the use of audio-visual aids in industry by extending various extra-production services to film-conscious sponsors. A case in point is the helping hand which C. R. Ballard of Frank Lewis, Inc., recently gave the insulation division of the Eagle-Picher Company in constructing a complete, well integrated visual program.

For the second successive year, Ballard has attended Eagle-Picher dealer meetings 1) to explain and promote the use of the company's extensive visual sales training program, and 2) to put on a one-hour demonstration train-

ing meeting to show the dealers how to make effective use of their films and other visual materials.

As a follow-up to the dealer meetings, all Eagle-Picher sales representatives were brought to Cincinnati to be schooled in audio-visual techniques and procedures. In preparing this program, Ballard spent two weeks visiting leading dealer-contractors in various parts of the country. To get accurate facts right from the field, he even worked with company salesmen on actual calls.

After this substantial foundation was laid, the entire staff of Frank Lewis, Inc., went to work and not only produced the films for the program, but also wrote the copy for trainers' manuals, booklets, and all other materials.

### American Society of Training Directors Holds Fifth Conference at Cleveland

★ Audio and visual materials and techniques held a dominant role during the recently concluded Cleveland conclave of the American Society of Training Directors, held March 3-5 at that city's Hotel Carter. This gathering of the men responsible for personnel, safety and other training requirements of industry gave unusual attention to films in their speeches, conference panels and conversation.

Exhibits by producers and projection equipment manufacturers also contributed to the a-v interest of this ASTD conference.



TRAINING DIRECTORS DISCUSS the increasing use of films in personnel work at the American Society of Training Directors' Cleveland conference: 1 to r, E. S. Kuirk, Chrysler-DeSoto industrial education supervisor; H. W. Glenn, Chrysler-Dodge educational supervisor; H. G. Moltzau, supervisor of training conferences at Kaiser-Frazer; G. J. Currie, Ohio Bell Telephone Co. personnel assistant; and A. C. Kennedy, Johns-Manville Corp. training director at Asbestos, Quebec. Photo courtesy of Sarra.

## 60 Illustravox "Juniors"

FOR SALE

New: still in original packages

**BARGAIN PRICES**

Write or wire Box 301

**BUSINESS SCREEN: 812 N. DEARBORN**  
Chicago 10, Illinois

# How much will you pay . . . for what?

*Here's a way to be sure of getting the most out of your film budget — dollar-for-dollar and scene-by-scene.*

**W**HEN YOU BUY a film, you're buying more than running time — that's why different producers' estimates for the same 3-reel film will vary so widely; that's why you are as likely to get a bid of \$18,000 as one of \$8,000. In a field where experience and resources vary so greatly, the comfortable thought that "you get what you pay for" is often deceptive. Too often you don't know what you're getting until it is too late.

Films for Industry clients buy their films with complete assurance. They know *exactly* what they are going to get and how much it will cost. Comparing an FFI quotation against other estimates, scene-by-scene and dollar-for-dollar, they discover that FFI's large modern studio facilities and technical resources provide the biggest value for their money.

When you see *your* first Films for Industry estimate for a picture you are planning, you'll be surprised by the great detail with which every item is noted and every minute cost itemized. A "set" may involve an elaborate construction job and numerous props . . . or it may mean simply a standard flat; a "fade" may be a mechanical fade . . . or a chemical fade; "music" can be live . . . or canned . . . or require an original score. Talent, recording, processing — you'll know exactly what you are getting and how much it will cost you.

A Films For Industry quotation is based on more than a decade of filmmaking for many of America's largest business organizations. It reflects the economies of one of the industry's larg-

est commercial film studios. It is prepared carefully and is based on an item-by-item compilation of costs — there are no reserves for "contingencies". It is submitted confidently with the assurance that it constitutes a reasonable business proposal, actual costs carefully figured.

We invite comparison of our quotation on your film . . . on this fair basis: *We will send you, without obligation, a supply of the identical Estimate Forms we use in preparing our quotation on your picture. If you will have estimates from other sources prepared on these FFI estimate forms — then you will find that Films for Industry will give you the most for your film budget — dollar-for-dollar and scene-by-scene.*



## FILMS FOR INDUSTRY, INC.

NEW YORK — 135 WEST 52nd STREET • PLAZA 3-2800

FREE — WRITE TODAY

Films for Industry, Inc.  
135 West 52nd St.  
New York, N. Y.

Please send me, without obligation, a free supply of FFI estimate forms.

name \_\_\_\_\_ title \_\_\_\_\_

firm \_\_\_\_\_

address \_\_\_\_\_

# The PICTUREPHONE

## *What it means to have a BETTER MACHINE*



First and foremost, above every other consideration, it means *even distribution of sound*. The old-style way, in small size sound slide-film machines, was to throw the sound sideways, blasting it into the ears of some, while others could scarcely hear.

This was never satisfactory and could not be because it is contrary to engineering principles, and you tire of sound originating at the machine.

The Picturephone corrects this fault by throwing the sound in every direction in the same volume. We are the originators of this construction and we cannot be imitated because of our broad patents, both mechanical and design.

To have a better sound slide-film machine means to have the projector where it ought to be — on your side of the case, where it is getatable and so mounted that you make it ready to operate by merely lifting it to a vertical position, with a safety switch to protect the lamp, and no pull-cords to jerk the picture and run up service bills.

To have a better machine means to have a place to carry plenty of records and protect them against warping, breaking and dirt. In doing this the Picturephone outmodes the old fashioned record carrying cases of years ago.

To have a better machine means to have a built-in shadow-boxed screen for small audiences. Saves carrying a big screen when you don't need it.

To have a better machine means to have a self-contained and completely enclosed unit without doors, cracks, holes, grills, or other openings to let in dirt and weather. The Picturephone requires no zippers to keep the mechanism clean, and no containers for shipping from meeting to meeting.

To have a better machine means that you don't carry a big machine except for big meetings. You don't lug a heavy machine for small meetings, but you instantly convert a small machine into a big machine for big meetings.

To have a better machine means that you have more advantages than this page would hold in this size type, but if these sound like good common sense they ought to whet your appetite to hear more, and we've got them ready to send, in the form of a folder which contains nothing but specific facts — no generalities but just what you want to know.

*We manufacture the Picturephone in eight sizes — the only complete line on the market — the best and the mast of it.*

● The Picturephone has so many money-making advantages that you would find it profitable to trade in your present equipment, whether new or old, and let us bring your programs up to the highest possibilities of sound slide-film.

● Ask us about machines to play Columbia Microgroove Long Playing Records, in addition to all standard records.

● Ask us about the solution of the "bell" problem — how to get rid of it without getting into more serious trouble.

**SINCE 1937**

## **O. J. McCLURE TALKING PICTURES**

1115 1/2 WEST WASHINGTON BOULEVARD • CHICAGO 7, ILLINOIS

Telephone CAnal 6-4914

# Now 20 minutes of program on each side of a 12" record!



- Substantially Lower Cost Per Record
- More Program Time Per 12" Disc than on Present 16" Record
- Easier to Handle
- Lower Shipping Costs
- Saves Storage Space
- Full Columbia Transcription Quality Maintained Throughout
- Prompt Service and Delivery
- 10" RECORD PLAYS  
13 MINUTES ON  
EACH SIDE

THE SENSATIONAL NEW

# COLUMBIA

LP Long Playing  
Microgroove

# TRANSCRIPTIONS

See and hear this amazing new record before  
you plan your next slide film project. Call, Write or Wire.

## Columbia Transcriptions

A DIVISION OF COLUMBIA RECORDS INC. ©

Trade Marks "Columbia" and © Reg. U. S. Pat. Off. Marcas Registradas

New York:  
799 Seventh Avenue, Circle 5-7300

Chicago:  
Wrigley Building  
410 North Michigan Avenue  
Whitehall 6000

Los Angeles:  
8723 Alden Drive, Bradshaw 2-2759

# Somco

## PROJECTION LENSES

Recognized and specified as standard equipment by leading manufacturers of 8mm and 16mm cine projectors, and 35mm slide projectors

8mm

16mm

35mm

SOMCO short focal length (wide angle) projection lenses will produce full-screen images at short range. SOMCO long focal length projection lenses are recommended for "long throw" projection in banquet halls, etc. Specify make and model number of projector when ordering.

SIMPSON OPTICAL MFG. CO.  
3200 W. CARROLL AVE., CHICAGO 24 ILL.

**FOR PERFECT PROJECTION . . .  
SPECIFY SOMCO PROJECTION LENSES**

OVER 10,000 ADVERTISING & INDUSTRIAL EXECUTIVES NOW READ BUSINESS SCREEN

# THE OFFSCREEN Voice

## Commercial Film Producers Take Steps to Maintain Creative Position in Television

★ Old line commercial film producers are beginning to take steps against the current position in which many of them are finding themselves in regard to television production.

Very early in the game, the producers sought and welcomed opportunities to film 20 second to 2 minute commercial shorts, usually using rough scripts or ideas supplied by radio-commercial minded advertising agencies. This was seldom a remunerative business, for commercials in those days had to be cheap, but *cheap*. Still, the film producers were glad to get the work just to be in on television's ground floor.

Early film commercials, though rough and limited, were frequently made with the production firms almost on a partnership planning basis with the agencies in the new, great adventure of television.

During the past year, however, it has become increasingly evident that television broadcasters, agencies and sponsors are now utilizing film producers only in the capacity of craftsmen, much in the manner they use typographers, photo-engravers and radio transcription recording firms.

The initiative, creative skill and special techniques which producers have demonstrated

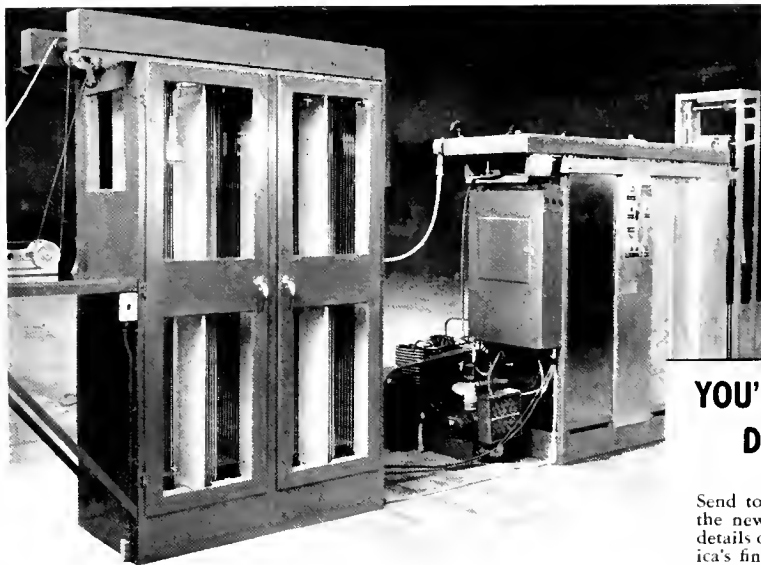
for their sponsor clients over the past three decades are finding little acceptance from the holders of television's purse strings.

Most producers are nevertheless continuing to seek TV commercial spot production, still with the same idea of a foot in the door, but also because many agencies are offering somewhat better prices for top quality work, and are frequently buying spots in quantities of five to ten minutes worth at a time. It is still not a big money maker for any producer, but it is an overhead payer and a method of making contacts leading to more lucrative commercial film production.

What many producers are realizing, however, is that the money in television (such as it is) will probably be going to the entrepreneur in the future, not to a service organization. Unless the film service organization could secure a very large share of the available business, the small profit such a service is now bringing could not justify maintaining facilities exclusively for television production on a large scale.

Some film producers have recently announced plans to enter package production of television shows on film—financed, written, produced and sold by their own organizations. Undoubtedly, profit from such enterprise would greatly exceed profit from an equal amount of production of agency written and supervised one minute spots. But film package production is a risky business, far more risky than radio packaging or a live video package. There are more than a few TV film packages (CONTINUED ON PAGE EIGHTEEN)

**GOOD  
NEWS  
IF YOU  
PROCESS  
FILM!**



"America's  
Finest  
Processor"



**YOU'LL WANT FONDA'S NEW  
DESCRIPTIVE BOOKLET**

Send today for your complimentary copy of the new illustrated booklet giving complete details of the Fonda Film Processor . . . America's finest developing machine. Explains the patented Fonda top-friction drive mechanism, which eliminates film slack. Fonda offers almost any speed range . . . processes any type film.

Address Fonda Division, Selar Aircraft Company, 2214 Pacific Highway, San Diego 12.

FONDA FILM PROCESSING EQUIPMENT DIVISION  
**SOLAR**

**STAINLESS PRODUCTS SAN DIEGO 12, CALIF.**

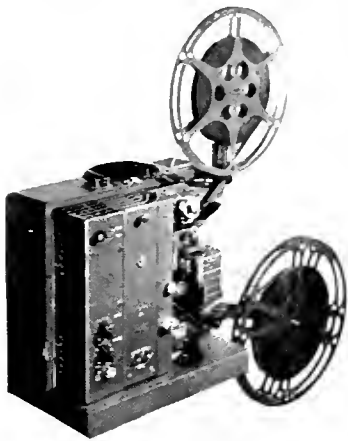


**BRILLIANT PICTURES at Their Best!**



**THAT'S WHAT YOU SEE when your 16mm films are projected with the**

*RCA "400"*



• Snow-jewelled hills and trees sparkle with brightness. Contrasting shadows slide down sloping banks. Ski tracks show up in crisp detail. You see dramatic presentations like these when films with wintertime scenes are projected with the RCA "400".

The most profitable return on your investment in 16mm motion picture films depends to a large extent upon the quality of the screen presentations of your commercial and industrial sound films. For sharp, brilliant pictures... realistic sound reproduction... simplicity of threading and easy operation—the RCA "400" is the preferred choice of specialists in sales promotion, sales and employee training,

public relations and audio-visual education.

The message of a film projected by the RCA "400" is learned rapidly, is long remembered. Audience impact and response are stimulated, because black-and-white or full color pictures on the screen are at their best in brilliance... accompanied by sound that's true-to-life.

*Before you buy any 16mm sound projector—see and hear the RCA "400". Let your eyes and ears decide why the RCA "400" assures you of the utmost in 16mm sound film projection. Fill-in and mail coupon for more detailed information.*

*First in Sound...  
Finest in Projection*



**VISUAL PRODUCTS**  
**RADIO CORPORATION of AMERICA**  
**ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.**

In Canada: RCA VICTOR Company Limited, Montreal

VISUAL PRODUCTS (Dept. 17-C)  
Radio Corporation of America  
Camden, N. J.

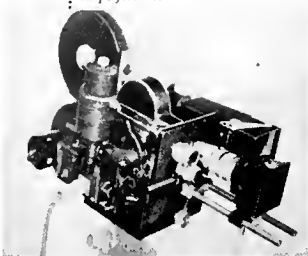
Please send me complete information on the RCA "400" sound projector.

Name \_\_\_\_\_  
Business \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

*Imagineering*  
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the Akers *improved*  
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Exclusive manufacturers

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## THE OFFSCREEN VOICE

(CONTINUED FROM PAGE SIXTEEN)

today being offered at less than cost after months of refusals at the original asking price.

On the other hand, established commercial film producers with adequate production facilities, motion picture know-how, long experience in dealing with sponsors, have a lot to offer television, and some of them feel the risk is eminently a good one.

Two film producers, last month, announced new packages in production. Films for Industry, a leading sponsored film producer, has completed one half hour show of a series titled *Cholly Knickerbocker's Notebook*, featuring the New York Journal-American's gossip columnist. The *Notebook* will show Cholly and his theatrical and cab society friends in on-the-spot interviews, and various scenes of Gotham high life.

Films For Industry is also producing three more series for other package firms: 13 *Tom Terriss Adventures* for Film Equities, *Rumpelstiltskin* for Barend Brockman, and a test half hour film version of the radio show *The Big Story* for packager Bernard Proctor, to be offered to Pall Mall (American Tobacco Company).

Hartley Productions, New York, has completed the first of a children's program featuring ex-moppet film and radio star, Leon Janney, now a foremost soap opera actor and television MC. Called *Operation Fun Club*, the half hour films will be offered with five

commercials integrated into the script. One to five participating sponsors are sought for the series, and each program is priced at \$2500 complete with commercials, for national rights.

A few other producers have plans along these lines, while most are content to sit back and study reactions to these early ventures. We'll take this up again in our next issue and try to study the total number of film packages available, their quality and cost as compared to live shows, and more reactions from producers and sponsors on trends in the film package field.

### State Department Exhibits Industrial Films Overseas: Requests National Carbon Picture

★ Another outstanding technical motion picture, *Carbon Arc Projection*, (*BUSINESS SCREEN*, Vol. IX, No. 7), has been chosen by the Division of International Motion Pictures of the State Department for distribution in foreign countries. Although IMP does not directly attempt to promote American products abroad, it does select documentary and informational films covering various aspects of American life for free showings to foreign audiences in non-commercial theaters.

Since these audiences total more than 100 million persons each year, sponsors of films selected by IMP are offered an unparalleled opportunity to reach thousands of persons outside of the normal channels of foreign distribution. And, by supplying films requested by IMP, industrial America can make a substantial contribution to the understanding of the U. S. abroad.

# FOR YOUR FILM or FILM PACKAGE . . .

We Can be of **SERVICE** in

# PLANNING PRODUCING DISTRIBUTING Your

## ATLAS FILM CORPORATION

1111 South Boulevard

Oak Park, Illinois

MOTION  
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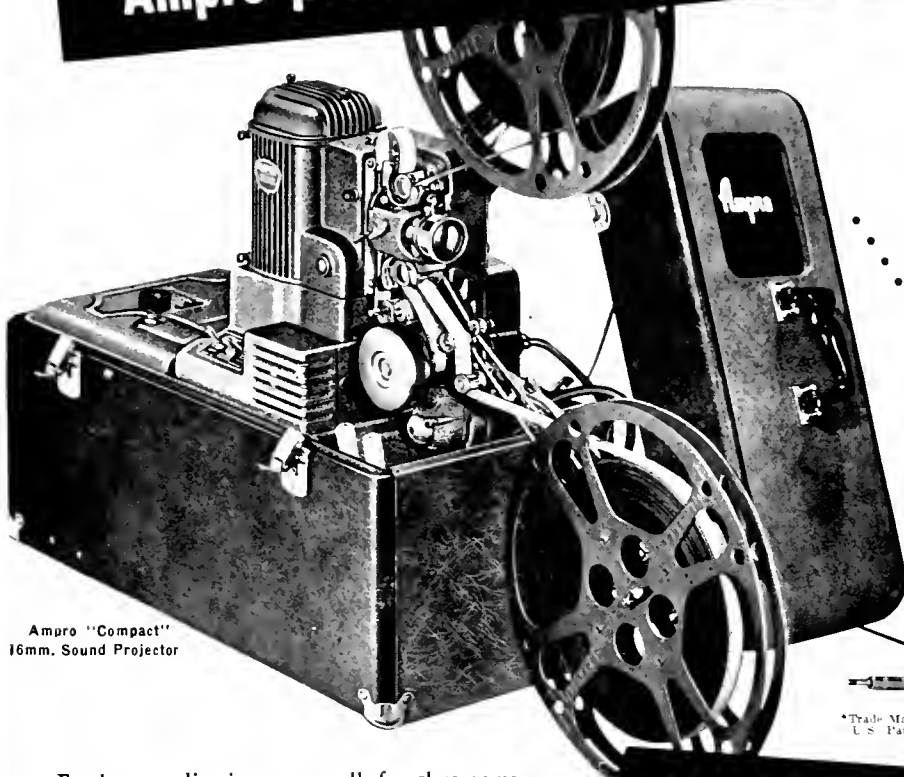
SOUND  
SLIDEFILM

MINUTE  
MOVIE

TELEVISION  
FILM

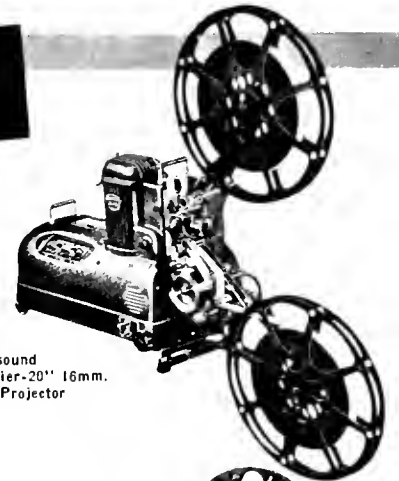
# for *every* projection need

Ampro precision extra-quality projectors

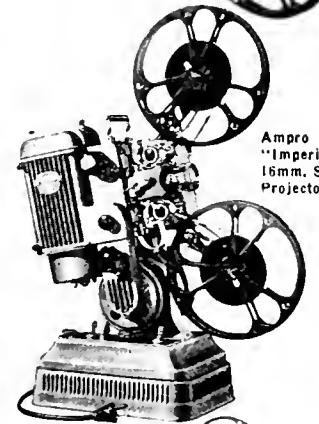


Ampro "Compact"  
16mm. Sound Projector

Amprosound  
"Premier-20" 16mm.  
Sound Projector



Ampro  
"Imperial"  
16mm. Silent  
Projector



For large auditoriums or small, for classrooms or showroom, convention booths or office, for 16mm. silent or sound films, for film strips or slides—there is an Ampro projector to fill your exact requirements.

For more than 20 years, Ampro has been designing and building quality projectors for every conceivable purpose. These projectors have been rugged, trouble-free, easy-to-operate — efficient in illumination and tone quality, built to give many years of satisfactory service. These important qualities have been tested and proved in *millions of performances* under the most rigorous conditions.

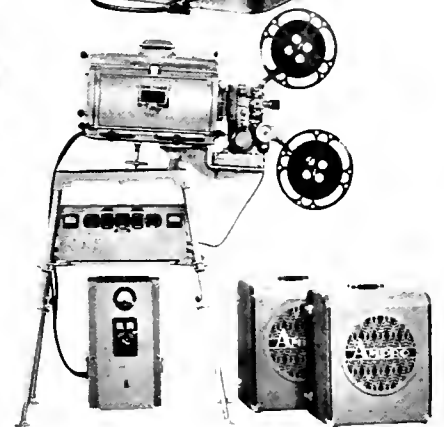
That's why Ampro projectors are used and approved by leading school systems, universities, top industrial concerns, churches, many branches of U.S. and foreign government services—and in private homes all over the world.

### Send for Circular

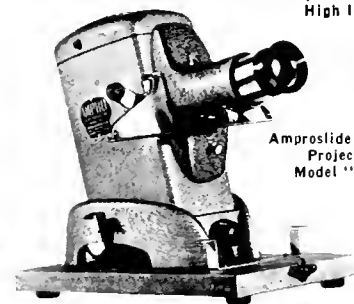
Write today for illustrated circular giving full details and prices of Ampro models in which you are interested. Also for FREE copy of illustrated booklets "Toward a Better World" (how churches are utilizing sound pictures) and "A New Tool for Teaching" (the story of sound films in the classroom) or "A Powerful Aid to Industry" (how industry can use sound films). These informative booklets will be mailed to you FREE, postpaid.



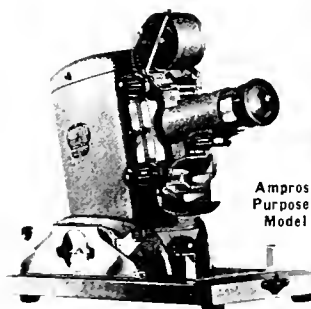
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Amprosound Model "AA" 16mm.  
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# **YOUR TV COMMERCIALS**

Starting where radio left off, the television "commercial" has been growing up. We've put nearly 100 of them on film and have learned some of the "do's" and "don'ts". We'd be glad to show you a sample reel, or send you the reel so you can screen it at your convenience. Just call us at COlumbus 5-6771 or write to:

## **AUDIO PRODUCTIONS INC.**

**FILM CENTER BUILDING  
630 NINTH AVENUE  
NEW YORK, N. Y.**

**AND SEND FOR "A FEW FACTS ABOUT AUDIO"**

**A** GOOD MANY MILLIONS of American workers have found themselves hapless middlemen in the economic tug-of-war between organized labor and "sometimes organized" management.

The phony economics of left-wing union propaganda have had their equally obnoxious counterpart in the sermons on behalf of the status quo from holier-than-thou right wingers. Economic facts of life and prices fly freely through the UEW's *Men vs. Money* and *The Great Swindle*. Disaster awaits the worker who leaves the shelter of his union in *For the Record* and *Native Land*.

**PICTURES SHOULD BE TRULY OBJECTIVE**

Management and workers learn to recognize communists in *Crossroads for America* and a real American proudly waves the flag in *Letter From a Rebel*.

The complete absence of a union-produced motion picture that even suggests worker responsibility for production, self-improvement on the job and in his home life emphasizes the negative-defensive approach of many of our large labor organizations.

On the other hand, industry could well afford to admit that building America is an *unfinished business*...that our slums, illiteracy, inequality and intolerance are matters of common concern and a challenge to cooperative effort.

**PRODUCTIVITY PART OF THE ANSWER**

One recent film sponsor (Procter & Gamble) came a little closer to the real middle ground for labor and management. *A Fair Day's Pay ... for a Fair Day's Work* was P & G's summation of the basic problem. Several other new films have met this challenge for factual evidence on the lighted screen, notably a new motion picture *Productivity, Key to Plenty*, produced for the Twentieth Century Fund by Encyclopaedia Britannica Films; *In Balance*, produced for the Burroughs Adding Machine Company by Wilding Picture Productions, Inc.; *By Their Works*, an internal film on General Electric people and production, produced by Raphael G. Wolff; and a series of short color subjects prepared by Harding College under a grant by the Sloan Foundation and produced by Sutherland Productions.

*Letter From America*, sponsored by Goodyear; *Of This We Are Proud*, a Kelvinator picture; and *Enterprise*, the story of the economic revival of a small Southern town, sponsored by Cluett, Peabody and Company (produced by Caravel) must be mentioned as other useful examples of the opportunities made possible under our economic system.

**ARE WORKERS SEEING THESE FILMS?**

A paramount question of the hour is "are worker audiences seeing these factual presentations of our economic system?" The answers are coming in from all over the country as plant managers and worker representatives report favorable reaction to straight-shooting, honestly factual pictures.

Only physical limitations in actual print distribution seem to be hampering the widest possible use of some of these films. Local



# Time to Show the Facts

**NEW FILMS WILL HELP WORKERS GET BETTER UNDERSTANDING OF OUR ECONOMIC SYSTEM**

Goodyear offices, for example, generally report heavy demand from industrial groups for *Letter From America*.

As reported in these pages, many companies have initiated regular programs of noon-hour and off-shift film showings. Despite handicaps in physical space, time and personnel, hundreds of these showings are now going on each week in employee cafeterias, locker rooms, and open areas adjacent to plant floors and warehouses. Both office and plant personnel welcome non-argumentative factual films and there is evidence that business themes are as popular as the traditional travelogues and comedies.

This is by no means an invitation to propa-

gandize. These voluntary employee audiences are fair-minded Americans whose interest and enthusiasm places a direct responsibility upon the program planner. The fact that movies have a favorable psychological effect in relieving boredom and strain is rewarding in itself. If a good film program can inculcate ambition and greater productivity to earn a deserving higher wage, that is certainly the desirable objective. Films are no substitute for a raise.

**AFTER-HOUR SHOWINGS GAIN FAVOR**

Showing of company films such as GE's recent *By Their Works*, telling the story of the company's objectives, production program and the workers themselves... on the job, are successfully shown at evening family parties. Standard Oil of Indiana, International Harvester, and General Motors are among those sponsors who have staged successful events of this kind among their employees.

The "family party" is exactly that and the attendance of wives and relatives of the worker has a desirable effect on morale and productivity. Such programs must not be larded with speeches by executives. A good evening's entertainment with employee interests the dominant theme is the basis for a successful formula. Standard Oil (Indiana) offered tickets to its employees on a voluntary basis and packed Chicago's huge Opera House on two successive evenings, despite unfavorable weather conditions, last year. High school auditoriums have

(CONTINUED ON THE FOLLOWING PAGE)

(IN THE ILLUSTRATION ABOVE)

**Let's Compare Production Figures**

A sequence from the new EB Film *Productivity—Key to Plenty*

★... "In a normal peacetime year the average American worker, for one hour's work, earns enough to buy over seven loaves of bread. In the same amount of time an Englishman earns five loaves of bread. While an American worker is earning over two pounds of meat, a Russian worker earns only a third of a pound of meat. An American, in twelve hours' time, earns almost four pairs of work shoes. During that time a Frenchman earns only one pair of shoes... Why is our income much higher?"



"IN BALANCE" recently sponsored by the Burroughs Adding Machine Company for showing to its employees—has been in wide demand among other concerns. This Wilding picture deals primarily with two viewpoints about profits, favoring sound maintenance of the industrial plant as a primary responsibility.

(CONTINUED FROM THE PRECEDING PAGE) been filled to capacity when International Harvester used their meeting facilities to screen the company's film.

An important point should be emphasized: the free exchange of company films between sponsors and other concerns is welcomed by employees. If subject matter is of real interest to 16mm public audiences, it is equally interesting to these noon-hour audiences. Many reports to BUSINESS SCREEN show wide use of these sponsored films.

#### THEATRES GOOD OUTLET IN SOME TOWNS

In communities where one company is the major industry, the local theatre is a good location for a sponsored film presentation. In the neighborhood areas where its workers live near the plants, U. S. Steel has offered a recent film to nearby theatres with good results. Timken Roller Bearing, in Canton, Ohio, has long enjoyed favorable relations with theatre managers in that city. During the war, morale films were a regular part of Canton movie programs in commercial theatres.

#### HARDING COLLEGE SPONSORS A SERIES

♦ *Going Places*, the second film in a series of seven color cartoons on Americanism prepared by the Motion Picture Division of Harding College, is a 10-minute explanation of the "profit motive" and the part it has played in the development of America. *Going Places* dramatizes a typical young American enter-



"GOING PLACES" is Freddie Fudsie's ambition as he sets out to make better soap (see above).

prise in the familiar Walt Disney humorous vein and shows how profits build such organizations.

It also shows Freddie Fudsie, soap maker, and the "hero" of its narrative, as he succumbs to the temptation of monopoly only to be brought back into line by the efficient operation of basic economic laws (some good still competition) backed up by the protective laws of our country which serve as the public's constant watchdog.

The third film in this series is concerned with production as a key to inflationary prices, titled *Why Play Leapfrog?* A fourth subject



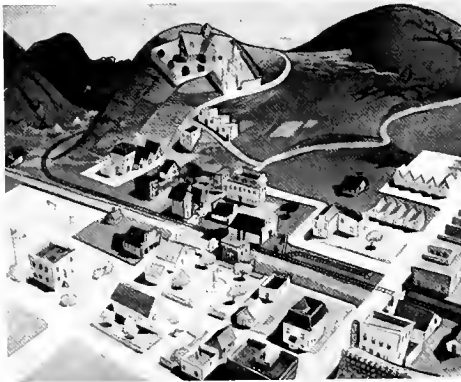
"BY THEIR WORKS" tells the vast story of General Electric's sprawling organization and the role of GE workers and researchers. The Aeolian choir of the Apparatus Department in Decatur, Indiana, is pictured in a typical scene from the R. G. Wolff production.

is titled *King Joe* and shows the American worker's position in relation to other lands. An earlier film, *Make Mine Freedom*, was released theatrically through MGM, but at least the second and third in the series noted above are being offered in 16mm sound versions through Harding College, Searcy, Arkansas. There is no charge, excepting cost of transportation. Prints may also be purchased.

#### A LIST OF HELPFUL SUGGESTIONS

♦ Executives and program planners who have conducted employee film showings in recent years offer several helpful suggestions:

- (1) Meetings should be regularly scheduled. Showing films as a "special event" over-emphasizes the showing.
- (2) Showings should preferably be voluntary.



FUDSO SOAP BUILDS PROSPERITY for its home town as the new enterprise flourishes and grows.

Compulsory attendance turns the meeting into a management lecture.

(3) Educational films should be programmed with other short subjects. A vast number of sports, travel, comedies and cartoons are available for rental or purchase.

(4) Sponsored films of other non-competitive industries are welcomed by employee groups. The factual information contained is often most useful to both men's and women's groups. A direct example is the widespread popularity of International Cellucotton's fine film on *The Story of Menstruation* for showing to women workers.

(5) Keep the programs brief and interesting.

(6) Don't worry about technical difficulties. Industry licks those all the time. A child can run the average sound projector with a little training. Other problems are equally simple. ●

#### Workers Like Sponsored Pictures at Bauer & Black's Chicago Plant

★ Workers show a marked preference for sponsored films for the lunch periods if the advertising is done with finesse, according to D. R. Olinger, training officer of the Bauer & Black division of the Kendall Company, Chicago. He says cartoons, sports, and travelogues take a back seat to the films featuring "interesting scenes on how well-known products are manufactured."

Mr. Olinger said his company found few ready-made training films adequate for their needs. He noted that while "personnel problems are fairly general in industry...the solutions...must vary considerably." He added that when such training films are used they supplement general meetings.

#### Physical Limitations Don't Stop Films at the Frank G. Hough Co.

★ Lacking an auditorium, proper lighting, and adequate space for lunch hour movies, the Frank G. Hough Company, road building equipment manufacturer, Libertyville, Illinois, has managed to show two programs a week of two-reel motion pictures for their employees.

By making everything movable, says J. C. Forney, personnel manager, space was found in a corner of the factory where, aided by a shielded screen, the projectors can start the show two minutes after the equipment is rolled into place.

The screen is mounted on large casters to facilitate moving while the projector is placed on a portable stand with the speaker. By such methods, Mr. Forney revealed, the company has been showing noon movies for nearly two years. He said his workers prefer a combination of travelogues and sport with either cartoon or comedy. The second picture shown during the program is an educational or informative subject. ●

# "Productivity"

A NEW FACTUAL MOTION PICTURE CALLS IT THE "KEY TO PLENTY"

A TWENTY-MINUTE 16mm sound motion picture just produced by Encyclopaedia Britannica Films in cooperation with the Twentieth Century Fund opens a new road through the maze of our tangled economic thinking and offers factual evidence on American production as the "key to plenty."

Labor-management relations have needed the calm objectivity of this presentation for a long time. The case it makes is that America's capacity to produce is coupled with a standard of living unequalled anywhere else in the world. There aren't any bogies, there aren't any Horatio Algiers, and this isn't in Technicolor. But its stark black-and-white acetate realism deals Confusion and Communism a mighty blow.

## EVERY EMPLOYEE GROUP SHOULD SEE IT

The facts which *Productivity* presents are never dull because they deal with a subject of intense current importance and they are clearly presented, with excellent use of animation and a good selection of library scenes. This is the story of revolution—the technological revolution which began in the past century and which reached its full impetus in this generation.

The hundred years during which the American people have led the world in mastering the use of machine power is the chronology of *Productivity*. The message of this film is that our present high standard of living (in comparison with all the rest of the world) rests primarily upon our productivity, that is, upon our output per worker per hour. This is the result of our mastery of machine power.

## BASED ON TWENTIETH CENTURY FUND STUDY

The film is based on the important Twentieth Century Fund Study "America's Needs and Resources" published two years ago. In this 800-page diagnosis of our economy, economist Dr. J. Frederic Dewhurst and a host of expert collaborators analyzed trends in American production and consumption, projecting these into the future.

Prints of the film will be made available for industrial purchase through E.B. Films at Wilmette, Illinois. They're worth using.

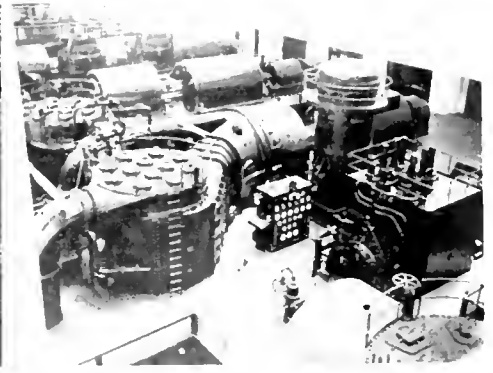
## New Sound Slidefilm Technique

★ The recent development of automatic sound slidefilm equipment has now made possible further production advances on the part of inventive producers. Elimination of the change signal was one step; now the rapid change of pictures has been speeded to give motion picture values, particularly in the field of cartoon animation.

Ellison-Dunn Studios in Chicago call their development in this hitherto unexplored creative field "Action-Illusion" and an early viewing of their controlled rapid frame change experiments gives considerable promise.



THE SCENE IS 1850: the grist mill and its handmade mechanism ground the grain of America—for some.



TODAY WE HAVE HARNESSSED a source of energy as bountiful as rain. We put the dynamo to use.



IN 1850 YOU FOLLOWED behind a strong team of oxen to plow your land . . . it was tedious labor.



WE USE MACHINES TO GROW OUR FOOD. We've learned to use machines for a multitude of jobs.



A CENTURY AGO our lack of productivity meant rest only after a day of tiring physical labor.



DO WE REALIZE HOW OUR OUTPUT per hour affects the conveniences we now enjoy?



FROM 1850 TO 1900 WE DOUBLED OUR PRODUCTIVITY. From 1900 to the present we improved the rate of increase until today our output per worker per hour is five times what it was a century ago. Can we do better tomorrow?

# CASE HISTORIES

A Technical Review of Business Motion Pictures and Slidefilms

necessary projection equipment. Showings are being given before departmental groups of large corporations, and before the entire personnel of smaller firms. It is also available to business classes in schools and colleges, trade associations, service clubs, chambers of commerce and professional groups.

## IMPROVING TRADE RELATIONS

**Sponsor:** The American Gas Association. **Film:** *Where Food Is Finest*. **Producer:** Lewis Sound Films. **Supervision:** Film Counselors. ★ "Now you're cooking with gas!" has long been an expression denoting the ultimate in any sort of performance. However, gas cooking, though still the most widely used system in homes, has suffered serious encroachment from electric ranges in the past few years. Not so, however, in restaurant cooking appliances; gas is completely pre-eminent and almost universal. "Now you're cooking with gas!" still means "the best" to restaurant food preparers, from short order cook to the chef of the Waldorf.

*Where Food Is Finest*, a new picture put out by AGA, tells this story for the benefit of restaurant people everywhere. There is no anti-electric propaganda in this film, nor is any needed. The film says, in effect, "You're absolutely right, Mr. Restaurant Owner, gas is tops." This reassurance, if any is needed, seems to be the prime point that is made in *Where Food Is Finest*.

**Synopsis:** The picture opens on a sequence of the central character, a fellow named Berkley, busy at work in his roadside diner. Berkley has a nice place but he dreams of a day when he can doff his apron for the dinner coat of a proprietor in a larger place.

That night, a blue flame invades the dreaming Berkley's boudoir, tells him what a good friend the flame is to all restaurateurs. Then he hies off with Berkley in tow to visit the Waldorf-Astoria and its many kitchens. Here are similar cooking appliances to Berkley's own, but larger and more of them.

**Technical Notes:** 22 minutes, in Kodachrome. Shots were made in 11 locations.

**Distribution:** Through the American Gas Association and member companies to everyone associated with the preparation of food outside the home—dieticians, club managers, chefs, hospital administrators and vocational schools.

*Modern filing improves morale (Col 1) . . .*

## R-R SHOWS MODERN FILING

**Sponsor:** Remington Rand Inc. **Film:** *It Must Be Somewhere!* **Producer:** Wilding Picture Productions, Inc.

★ A vital document can't be found because it's buried somewhere in the chaos of an antiquated filing system. And by the time a mad scramble through the entire office has uncovered it, an important customer has impatiently hung up the phone.

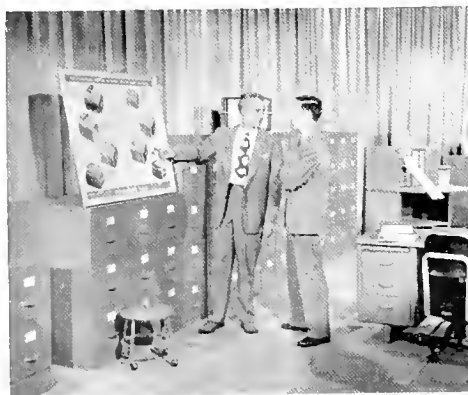
With this as a starting point, the Remington Rand Systems Division's new film, *It Must Be Somewhere!* goes on to portray the significance of modern filing methods in business. It takes an executive and his office staff through a series of episodes that dramatize the importance of simplified records management, a subject which should be of some interest today, when the squeeze on business profits by mounting costs may be offset by increased efficiency in office operations.

Of particular interest is the detailed presentation of how various filing methods available for specific jobs in the office can be applied to speed up operations and chop out needless waste motion and duplicate procedures, thus assuring that when a paper or document is wanted, it will always be produced immediately. *It Must Be Somewhere!* carries plenty of solid instruction and overall commentary on what it takes to make filing procedures work smoothly and accurately.

**Technical Notes:** Kodachrome, 28 minutes in running time.

**Distribution:** *It Must Be Somewhere!* is available for free showings from any Remington Rand branch office. The company supplies the services of an experienced operator and all

*Remington-Rand shows the efficient way. . .*



## SCENIC COLOR MASTERPIECE

**Sponsor:** Phelps-Dodge Copper Co. **Film:** *Arizona and Its Natural Resources*. **Producer:** Atlas Film Corporation.

★ This Kodachrome sound motion picture is the latest in a series contributed to the distribution library of the U. S. Bureau of Mines by a national sponsor. It is certainly one of the finest pictorial narratives on the natural and scenic resources of a Southwestern state and a credit to the screen.

*Arizona* is a "natural" for the color camera but some of the sequences are breath-taking in their beauty and composition. Yet this picture delivers a competent factual review of mineral operations, agriculture and state history. The historical episodes are most realistic, particularly those chapters which deal with Spanish discovery and the pioneer days of old Tombstone.

This 38-minute picture is "long" on good footage and in actual length, as these subjects go, but it leaves the audience with an appetite for much more. By coincidence the crew on location caught a forest fire in full blaze and this single sequence in color is as awesome in its colorful beauty as it is terrifying to watch. **Technical Notes:** Direction, editing and color-printing of *Arizona* earn this producer well-merited praise for technical perfection.

## CONOCO'S DEALER EDUCATION

**Sponsor:** Continental Oil Company. **Film:** *America on the Move*. **Producer:** Roland Reed Productions.

★ This thirty minute black and white film is the third in a series of Conoco dealer training pictures. It deals with the Conoco Touraide Bureau which supplies free route maps.

Although Conoco is not the only service chain to supply this service, I'll wager it's about the best merchandised of these services. This whole film is devoted to selling the Conoco dealers themselves on the benefits to them of this service, and how it helps them get more business, so they'll turn around and really see that their customers know about it and take advantage of it.

The free map service must be a very effective business-getter for the companies supplying it, for the film shows the complicated operation of the Touraide Bureau headquarters, which must cost a pretty penny to operate. The maps are given entirely free and without obligation



to whoever asks for them, but of course they create a moral obligation on the part of the recipient to patronize Conoco stations along his way, as well as serving as a constant reminder of the company and of the individual station operator in his home town who supplied the original request card.

The picture is well-made and should fulfill its mission of creating dealer enthusiasm for the Tonaide services. It was produced, incidentally, in early 1948 for spring showing, but because of the petroleum shortage last year was held for release until this spring.

## VISUALIZING SALESMANSHIP

**Sponsor:** Union Oil Company. **Film:** *Born To Sell*. **Producer:** Apex Film Corporation.

★ With a cast of Hollywood featured players, most of whom are familiar to audiences, *Born To Sell* is a Union Oil Company dealer training film that is a skillful blending of information, salesmanship, human interest and humor.

Charlie, a new service station employee, is eager to start his job. He figures he's a born salesman. But in the course of learning the ropes he is asked a few factual questions about the products he's selling that knock some of the props out from under him. Thereby, the picture gets a chance to answer some of these oft-repeated questions about the whys and



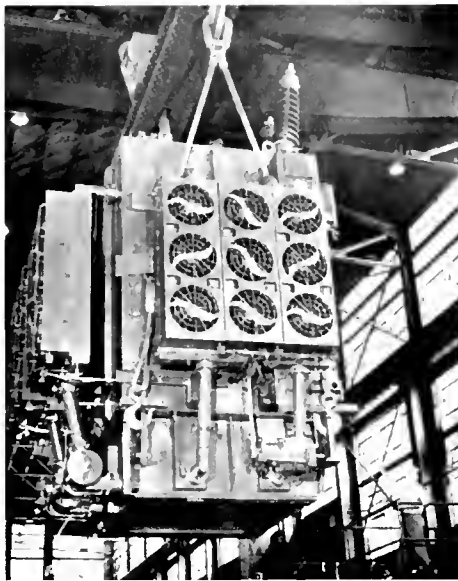
*In Production on "Born to Sell"*

wherefores of Union products, particularly Triton Motor Oil. Good refinery scenes and clever animation explain what is meant by the patented compounds that are added to Triton to resist oxidation, acid and reduce sludge formation. On the job sales principles are demonstrated, too, in teaching Charlie how to sell effectively.

Charlie eventually realizes that it's not enough to be "a salesman", but that it's also necessary to have facts and know how to sell.

The film, which is 31 minutes long, will be interesting and instructive to Union dealers—a useful reminder of good sales practice. Also, there's some good humor in the picture, and some cheesecake—all of which will keep the intended audiences sitting up and taking notice.

**Distribution:** The film will be distributed by the Union Co. through its own sales personnel, and shown at dealer meetings throughout its entire marketing territory. —E.K.



*Size is the story of Westinghouse . . . (Col. 2)*

## WESTINGHOUSE: FILM REVIEW

**Sponsor:** Westinghouse Electric Corp. **Film:** *You Can Be Sure . . . If It's Westinghouse*. **Producer:** B. K. Blake, Inc.

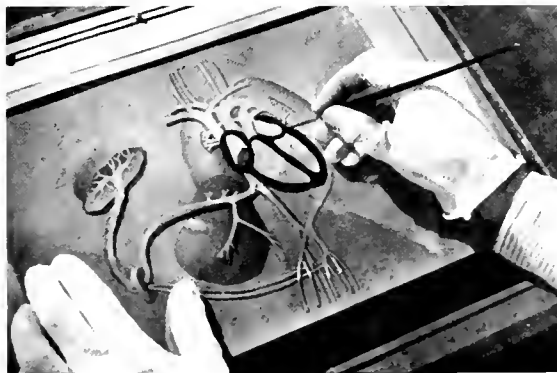
★ Last fall, on Family Day at the Westinghouse plant in East Pittsburgh, 16,000 of the company's employees and their families saw a new film, *You Can Be Sure . . . If It's Westinghouse*. Within a month, most of the entire 100,000 employees in Westinghouse had seen the picture in plants all over the country.

This version of the film was intended primarily for use within the Westinghouse organization. Its purpose is to indoctrinate new employees in the type and extent of the work done by the company.

At some time in the near future, a general version of the film will be released. Its title will be changed and its narration will be directed more to the public than to individual employees.

*You Can Be Sure . . .* is, for the most part, a pictorial round-up of Westinghouse products, depicting the large generators of Grand Coulee dam, the ultra-precise controlling mechanisms for Mt. Palomar observatory, milliameters, marine radar servo motors, electronic

*Art visualizes the medical problem . . .*



*Precision is the other side of the W.E. story.*

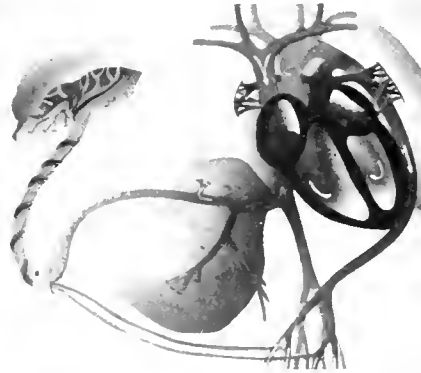
tubes, Laundromat washing machines, jet engines, elevators, refrigerators, etc. It demonstrates the tools, tests, and people that combine to produce the hundreds of Westinghouse products.

### Art Serves the Medical Field

★ A good example of what can be done in the technical and highly specialized medical branch of film production is shown in the latest motion picture produced by Sturgis-Grant Productions, Inc., *The Circulation in the Fetus and the Newborn*. Designed for the general instruction of medical students and post-graduate medical groups, the film explains clearly and dramatically—yet accurately—the differences in the circulation during these two phases of human life. The medical film is part of a projected series covering congenital heart disease which will use both animation and live-action shooting under clinical conditions, diagnostic procedures and surgical therapy to achieve its instructional purpose.

There is a kind of beauty as well as immense practical value in the art of medical animation. Visualizing the invisibles of science is the special field of the medical artist and in this area a few producers excel. Films like these are immensely important. ●

*Medical animation advances knowledge (C. 3)*



## PICTORIAL "WINGS TO HAWAII"

Sponsor: Pan American World Airways. Film: *Wings To Hawaii*. Producer: MPO Productions.

★ This is another in Pan American's *Wings To . . .* series which, in recent years, has visited Ireland, Mexico, Guatemala, the Caribbean and next summer will be off to Europe.

The airline's Hawaiian visit is conducted by a pair of honeymooners from Old Lyme, Connecticut, who were selected as typical of many who travel the Clippers on wedding trips each year.

The Old Lyme couple's pictured experiences are not complicated by any dramatic plot: the film being a record of what they saw and did in their fortnight's stay in Hawaii.

For interest and excitement *Wings To Hawaii* depends on some great color photography of our remarkably photogenic outpost. During this process, however, it is easy to see that the honeymooners are having a darn fine time on the beaches and mountains, in the villages or the swank Royal Hawaiian Hotel.

The commercial in *Wings To Hawaii* is, to a great extent, in selling the fun of Hawaii, itself. Besides that, it shows some good scenes of the pleasure of traveling on the island bound Clippers.

**Technical Notes:** In commercial Kodachrome, 28 minutes in running time.

**Distribution:** Through all Pan American district offices and exchanges of Association Films.

◆ Lawrence Madison, a partner in MPO Productions, is one of the outstanding outdoor photographers in the country. Besides *Wings To Hawaii*, he has photographed Ford's prize-winning *Men of Gloucester*, and has recently completed two new films on Alaska for Nash Motors.

### Helping Customers Coordinate Color

◆ In *The Wamsutta Way*, sales personnel are taught a sound slidefilm lesson in the art of assisting customers to coordinate colors in their home. Produced by Sarra, Inc., for WAMSUTTA MILLS of New Bedford, Mass., the 25-minute color film presents a planned program in which sheets, pillow cases, blankets, towels and throws are tastefully used in modern home decorating. Production arrangements were handled through Alley and Richards, Inc.

Like Wamsutta's previous film, *The Secret of Supercalc*, the new slidefilm is scheduled for showings before sales personnel of leading stores throughout the nation. In one year the Supercalc film was shown to more than 2,000 salespeople in approximately 100 stores in 33 cities. According to Wamsutta officials, the production did "an outstanding sales job" and demanded a sequel.

This is the sequel to that first subject and it appears destined for equal success.



The pictorial beauty of a scenic paradise in color features "Wings to Hawaii".

## THE NEW PICTURES

**H**UMAN RELATIONS was the dominant theme of many new sponsored film programs appearing during the past six weeks. Whether for public or internal purposes, these films dealt with the all-important task of getting along together . . . or improving attitudes toward companies, jobs, or products.

Color was notable in some recent films. Subject matter such as in *Arizona* (see Page 21) or in *Wings to Hawaii* (see above) made color a "natural" for such outdoor scenics. But it played an equally important part in production salesmanship and was popular with the voluntary audiences in the field who sought these films.

Sound slidefilms hit a new "high" in quality and interest. A major color slidefilm for Kaiser-Frazer (by Sarra) told the story of that company's operations and people. New automatic sound slidefilm equipment was an important part of these new slidefilm production techniques.

### PRUDENTIAL MEETS THE WEST

Sponsor: Prudential Insurance Co., Western Home Office. Film: *Greater Horizons*. Producer: Cascade Pictures.

★ In creating an autonomous western division, the Prudential Insurance Company was faced with the problem of explaining the reasons for its move, both to its own employees and to

the general public. Not that the reasons were obscure, but because there was a good public relations story in the move, showing the company's interest and faith in the West.

*Greater Horizons* an 18-minute color film was one of the steps taken to explain the company's ideas. With beautiful pictures and words that sound sweet in western ears, the film points out the expanse of the western area, its important and continuing industrial and agricultural growth, and its great remaining potential. Because of the West's own position as an almost autonomous producing and marketing area, the Prudential Company felt that it should have its own major financial organizations, rooted in the West and free to invest and participate in the growth of the West. I can't repeat exactly what the film said but its effect was to leave me with the feeling that Prudential loved and had confidence in the West, and that I, as a westerner, therefore reciprocated by loving and having confidence in Prudential. And this, of course, is what the film was meant to accomplish for the sponsor.

**Distribution:** *Greater Horizons* was made originally for intra-company showing to employees and agents in the western states. But a few showings to general audiences such as Chambers of Commerce, Rotary, etc., convinced the company that it was good external public relations too, and they are now planning to make it available to all interested groups. The film was produced under the supervision of Edward Baumer, Director of Information and Research of the Prudential Western Home Office in Los Angeles. —E.K.

## CRAFTSMANSHIP IN SILVER

**Sponsor:** The Gorham Company. **Film:** *This Gracious Heritage*. **Producer:** RKO Pathe, Inc., New York studios.

★ *This Gracious Heritage* portrays the evolution of the design and craftsmanship of sterling silver from its new world beginning in the shop of Jabez Gorham in 1830 to the present time.

Its purpose is to show that fine silver is an important factor in gracious living. It demonstrates the pride of every family in its first chest of sterling silver.

The problem of getting this idea across is not too difficult—the family silver is an old tradition that seems to grow stronger in each succeeding generation. But this picture shows a new bride arriving in a \$2500 convertible at the doorway of her \$50,000 home. Inside, she finds literally a roomful of silver, all sent from her uncle, a silver designer.

While the average woman witnessing this scene will probably envy the bride, take pride in her *own* silver, and hope to have more of it, perhaps a more believable situation would have been a more average bride arriving at a \$10,000 house and perhaps planning her purchase of silver place settings by place setting. It would demonstrate that fine silver is not a prized possession only of the very rich, but also of the average family. It is the average family that constitutes the bulk of the market for silver, not merely the inhabitants of \$50,000 houses.

But this is a minor point. As the film moves on to the Gorham plant in Providence, scenes of artists and craftsmen creating designs and executing them are not only entertaining, but provide a lot of knowledge on how silver is manufactured.

John P. Young, director of advertising and sales promotion of the Gorham Company, supervised the production.

**Technical Notes:** Black and white, 20 minutes in running time. Good photography and musical score throughout. A short "silver ballet" by Ted Nemeth is an outstanding scene. Bert Lytell, well known Broadway actor, is the featured player.

**Distribution:** Nationally to schools, adult groups, etc., via Modern Talking Picture Service regional exchanges in twenty-six cities.



*Silver begins with creative design . . .*



*. . . and beautifies the home (see Col. 1)*

## CALVERT SWITCHES TO FILM

**Sponsor:** Calvert Distillers Corp. **Film:** *Signs of Confidence*. **Producer:** Film Production Service (New York). **Supervision:** Film Counselors.

★ This picture was planned to be incorporated into one of many traveling displays at Calvert annual dealer meetings held recently in several cities across the country. It was produced on a small budget for this single series of spot appearances do not exceed in cost other displays used in the same meetings.

Discarding the notion that all films fall in single cost-per-minute patterns, that each reel of celluloid must contain elements of glamor and a wide range of cinematic effects, *Signs of Confidence* consists almost entirely of straightforward scenes of Calvert outdoor signs—billboards and spectacles.

After a brief introduction during which a Calvert representative tells a liquor store proprietor about the company's outdoor advertising plans, the film moves on to Atlantic City, New York, Jacksonville, Pittsburgh and Chicago to display Calvert signs in action at each location.

Will Parker, a Film Counselors partner, advised Calvert on this job that in view of the single use to which a possible film display would be put, it should pay its way on an equal competitive basis with other displays, or the film idea should be discarded. Parker believes that film is only one of many business tools and it should not cost more than its

value in use just because it is a movie. He maintains that in many cases a \$100,000 film is cheap, and also that frequently a \$3,000 movie cannot justify its cost.

**Technical Notes:** *Signs of Confidence* is in Kodachrome and runs about 9 minutes. Location shots of Calvert signs were made by the McGraw-Hill Field Photography Service. Film Production Service spliced it all together with sound and local studio shots.

**Distribution:** Despite original plans for using it only in the dealer meetings, the picture is now being loaned on request to outdoor advertising groups and other interested parties.

## Academy Nominates Factual Films

★ On the eve of the annual "Oscar" awards of the Academy of Motion Picture Arts and Sciences, these films were included in the nominations by the "entertainment" industry:

"For the best motion picture story" Robert Flaherty's *The Louisiana Story* headed the list of nominations which included *Red River*, *Naked City*, *The Search* and *Red Shoes*.

The "documentary production" classification included *Heart to Heart*, Herbert Morgan's fact film: *Operations Vittles*, the U. S. Air Force report on the Berlin airlift; *Toward Independence*, a U. S. Army short subject; *The Quiet One*, the child psychology film by Mayer-Burstein; and *The Secret Land*, the U.S. Navy exploration film, produced by O. O. Dull.

These awards take little account of the many excellent industrial films produced each year. These are seldom even entered.

"OPERATIONS VITTLIS" is the new Air Force documentary of the Berlin airlift in action.



LOADING A TRANSPORT SHIP for one of the countless trips on "Operation Airlift".



CHILDREN OF BERLIN playing airlift are in the cast of USAF's documentary report.





This J. I. Case film scene contrasts modern and ancient agriculture.

## Pageant of Visual Progress

J. I. CASE COMPANY BEGAN FILM PRODUCTION IN 1917:  
PROGRESS REPORT COVERS TWO DECADES OF EXPERIENCE

**T**HE USE OF FILMS FOR PUBLICITY and education is not new to the J. I. Case Company of Racine, Wisconsin. For more than twenty years this manufacturer of farm machines has benefitted from a progressive film program.

The company's first motion picture, *From Forge to Farm*, was produced in 1917. It showed the construction of farm tractors in the firm's new plant, following the work through from foundry to assembly line to warehouse. Of course, this early venture was a silent production made on 35mm film—but effective, nevertheless.

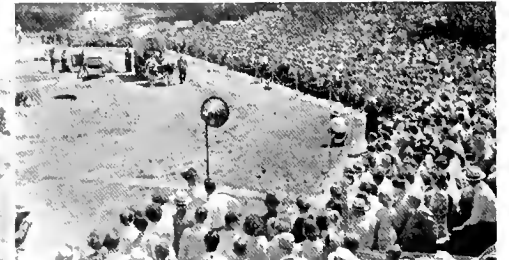
A far cry from this first production are the sound and color films sponsored by the Case Company today. Recently produced, for example, was the Kodachrome picture *More Acre From Fewer Acres*. To show how the use of modern Case farm equipment can increase acreage yields through better methods of planting, tillage and harvesting, many

sequences in this film were shot in various regions of the United States.

Atlas Film Corporation tied the demonstration sequences together with a lip synch framework shot in the Atlas studios. RCA sound, skillful cutting, and top quality color prints made for a polished and persuasive sales and public relations tool.

*Pageant of Progress*, completed late last year, is a pictorial story of the evolution of farm equipment and power—from the ox team and the sharpened stick to the modern tractor and plow. The film is in color and was photographed for the most part at the Wisconsin Centennial, making use of the elaborate J. I. Case pageant which was presented daily throughout the Centennial show. To this footage various field scenes were added. Atlas combined the various elements into a colorful motion picture that has kept 125 prints busy in the field. From black and white still photos which were made at the Centen-

Scenes from the color and sound motion picture "Pageant of Progress" made last year at Wisconsin's Centennial Exposition.



As Told to the Editors  
of Business Screen by L. G. Samsel,  
Educational Division, J. I. Case Co.

nial Pageant, Atlas Film Corporation also produced for Case a sound slidefilm, *5000 Years in 50 Scenes*.

Another Case sponsored sound slidefilm, in color and with cartoon treatment, is *The Saga of Sawdust Sam (The Almost Careful Hired Man)*. Dramatizing the fifteen or so most prevalent farm accidents, this slidefilm has been so popular that, up to now, Case has ordered 300 copies from Atlas.

It was back in the early 1930's that the company first started using the sound slidefilm. To add a touch of drama to these first slidefilms, sound effects and big crowd scenes were used judiciously. One of the most effective of all Case slidefilms, the 1937 production of *The Blade of Fame*, commemorated the centennial celebration of the building of the first steel plow.

Case did not venture into the sound motion picture field until the use of color film was quite well established. In 1940 the firm sponsored two short color and sound films detailing the construction of a newly-introduced tractor. Both of these films were promotional in character.

During World War II, the company decided to augment their film publicity campaign with other visual aid materials. The idea was not entirely new to Case since their first educational booklets, *THE SCIENCE OF SUCCESSFUL THRESHING* and *THE YOUNG ENGINEER* were published in the 1890's. Both of these pamphlets were purely educational and adapted to all makes of farming equipment. Many public libraries still carry them in their files.

### MANUALS AND FILMS ARE INTEGRATED

LATER, in 1917, the same year that *From Forge to Farm* was produced, Case published a plow manual. Actually, the manual and film complemented one another and formed a powerful advertising package. While the film showed how Case tractors were made, the book gave instructions to tractor plow operators in the proper setting of the plow and in new methods to be employed coincident with the use of tractors, which were then rapidly replacing animal power.

At the start of the present motion picture program, the Case people observed that many films were being produced seemingly without

a forethought about their use and distribution. Case officials decided to plan their program along orderly lines. Why not work out a visual aid program to include the use of motion pictures and slidefilms, supplemented by books and wall charts? Why not also confer with public agency groups—directors of extension, soil conservationists and others—in the preparation of these materials with a view towards their acceptance for public education? This plan was adopted and the results were gratifying. Today Case film productions are used extensively in agricultural high schools and colleges as well as by adult organizations interested in farming.

The company now carries a series of twelve current productions in a plan that calls for two or three new films each year. New films are planned from one to two years in advance so that suitable materials may be collected and proper contacts with public agency officials made.

#### VISUAL PROGRAM PAYS GOOD DIVIDENDS

The question may be raised: What is the profit of such an enterprise, a program in which the sale of merchandise and the construction features of the company's products are not stressed? The answer, of course, is that the returns are not measurable in terms of dollars and cents. However, the project is undoubtedly a profitable one; for such productions build considerable prestige and goodwill with the public—and that can be proved.

For one thing, such a visual aid program keeps the company's own organization informed on the new and advanced farming practices to which the firm's machines apply. Another important product of the Case program is the astounding number of direct sales, which arise from this so-called indirect and educational advertising. Observers of the film on terrace construction, for example, frequently have written for direct sales literature on the equipment used in the picture. Naturally, this offers an excellent opportunity for a direct sales approach. Other Case films have drawn the same response.

The company also uses films to establish and maintain a direct, personal contact be-

*4-H CLUB LEADERS and CASE OFFICIALS review company film productions for club programs; standing (l to r) are W. L. Clark, vice-president in charge of sales; Rev. Paul Bennhoff; Lenore L. Landry; L. G. Samsel; E. A. Polley; F. A. Wirt, Advertising Manager; and Elwin S. Leet.*



*THIS DRAMATIC STILL is a scene from a recent J. I. Case visual program described in this progress report.*

tween local farm equipment dealers and community groups interested in farming, such as teachers of vocational agriculture, soil conservationists and parent-teacher associations. The dealer is encouraged by the company to attend all community meetings at which Case films and visual aid materials are used. He is also urged to lead discussions on local applications of the practices described in the films, booklets and wall charts shown at these meetings.

#### FILM SUBJECTS CAREFULLY SELECTED

As an element of Case's over-all educational program, the production and distribution of company films plays an extremely important role. The company realizes that the film medium is one of the best ways to propagate saleable ideas, in this case, advanced farming practices for which the company's products are especially made. Therefore, the subjects selected for film presentation are thoroughly tested and never of a doubtful or controversial character.

This tested-subject rule also has borne fruit. How-to-do-it films and supplementary materials on pond and terrace construction are still quite usable today, several years after their original production, because they were based on tested facts. Financially, this program has been a great help to the company, for produc-

(CONTINUED ON PAGE FIFTY-TWO)



## TRAINING INSTITUTE

OPENS IN CHICAGO ON APRIL 21-22

★ An intensive study of audio-visual aids heads the list of items on the agenda of the two-day institute for trainers of industrial personnel scheduled to be held at Loyola University in Chicago April 21-22. Dr. Kenneth B. Haas, chairman of Loyola's department of marketing, will direct the conference.

Primary aim of the institute is to present effective use of training aids, so that employees will learn faster and more uniformly, remember longer, give better attention and have greater interest. Among specific audio and visual aids that will be examined are motion pictures, sound slidefilms, overhead projectors, recording and playback machines, television and radio.

In explaining the need for such an industrial a-v clinic, Dr. Haas estimated that possibly forty million workers employed in private business and industry fill jobs involving knowledge and skills other than those gained by formal education. This knowledge and these skills must be learned, and how quickly and effectively they are learned contributes not only to the progress of the individual and his company, but also to the welfare of the entire country.

With business on the threshold of a buyers market, sales managers, supervisors and executives are faced with the urgent problem of getting the most profitable results possible from employees. According to Dr. Haas, swift, effective, profitable training must be done by every organization that expects to retain its competitive position. And one of the most effective training techniques available for the job is the expert use of audio-visual aids.

Featured on the Institute's program are Henry L. Porter, Standard Oil Co. of Indiana; W. P. Marquam, Pure Oil Co.; A. M. Stoeber, Swift and Co.; John T. Lynch of Reid, Murdoch and Co.; Phil N. Scheid, Pullman-Standard Car Co.; Joseph B. Fitzer, Continental Illinois Bank; J. D. Acosta, Bowman Dairy Co.; and John A. Beaumont, State Department of Education. O. H. Coelln, Jr., publisher of BUSINESS SCREEN, will head a panel on audio-visual materials.

#### New Dayton, Ohio Preview Center

★ A brilliantly modern preview room, just completed by The Dayton Film, Inc., makes this Ohio photographic store one of the more complete retail outlets for camera and motion picture equipment in the Midwest. The effective blue and red color harmony coupled with the modern design of the new screening room make it an exceedingly pleasant place in which to show customers films from the store's rental library of 8mm and 16mm sound motion pictures. Although built especially for 16mm projection, the preview room is also equipped with arc and 35mm theatrical projection units.

INDUSTRIAL AUDIO-VISUAL ASSOCIATION MEETS IN CHICAGO



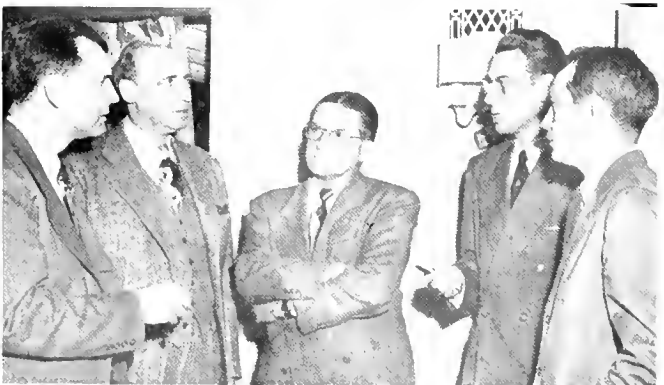
NEW IAVA OFFICERS are (l to r) Henry Krigner (Ford Motor Co.) corresponding secretary; O. H. Peterson (Standard Oil Co. of Indiana) president; Donald Steinke (Dow Chemical Co.) recording secretary; and John Hawkinson (Illinois Central Railroad) treasurer.



REGIONAL IAVA DIRECTORS elected were (l to r) C. R. Conway (Humble Oil & Refining Co.) southern; F. Merle Johnson (General Motors Corp.) eastern; Thomas W. Hope (General Mills) northern; and Vincent H. Hunter (Union Pacific Railroad) western.



ABOVE: MEMBERS IN ATTENDANCE included (l to r) E. D. Burks, Firestone Tire & Rubber Co.; Douglas B. Hobbs, Aluminum Co. of America; and Henry Krigner. BELOW: TALKING THINGS OVER are (l to r) W. M. Hickman, Penn. Salt Mfg. Co.; John F. Powers, Illinois Bell Telephone Co.; Vincent Hunter, William B. Cox, Santa Fe Railroad; and F. C. Chapman, Caterpillar Tractor Co.



PAST PRESIDENTS of the IAVA group are Paul Lawrence (left) and W. M. Bastable.

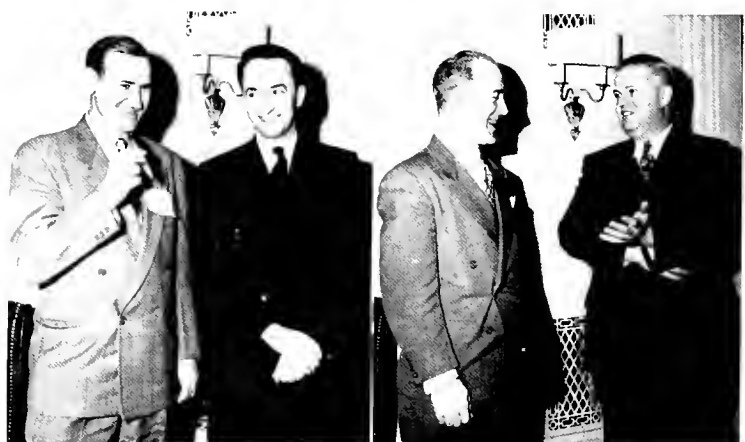
THE THIRD ANNUAL meeting of the Industrial Audio-Visual Association, professional organization of the men who produce and distribute films and other training materials for many of the country's leading audio-visual users in business and industry, was held at Chicago's Drake Hotel in February.

O. H. Peterson of the Standard Oil Company of Indiana was elected president of IAVA, succeeding W. M. Bastable of Swift and Company. Other officers elected were Gordon Biggar, Shell Oil Company, vice-president; John Hawkinson, Illinois Central Railroad, treasurer; Henry Krigner, Ford Motor Company, correspond-

ing secretary; and Donald D. Steinke, Dow Chemical Company, recording secretary.

Newly elected regional directors of the organization were F. Merle Johnson, General Motors Corporation, eastern region; Thomas W. Hope, General Mills, northern region; C. R. Conway, Humble Oil and Refining Company, southern region; and Vincent H. Hunter, Union Pacific Railroad, western region. 1949 program chairman is Mr. Bastable; Frank Greenleaf of the U. S. Steel Corporation Subsidiaries is the new publicity chairman.

The entire program for the recent annual meeting was arranged by Alan Lee, Sears Roebuck &



ABOVE: W. Cox, Stanolind Co. (left) and Frank B. Greenleaf, U. S. Steel Corp. Subsidiaries of Chicago.

ABOVE: J. M. Charlton, American Home Foods, Inc. (left) and Robert E. Stevens, of the same organization.

Company, retiring program chairman. Three full days of discussion panels, forums and special presentations were dimaxed by the annual dinner held on Wednesday, February 9. Merle Johnson was honored at this dinner with a special plaque of appreciation signed by all officers and members present at the annual meeting. The award was given on behalf of the successful organization of eastern meetings of the IFAA group during the past year.

Members also voted to present special awards to the two past presidents, Mr. Bastable and to the organization's first president, Paul Lawrence of the International Harvester Company. A special committee was appointed to design the president's trophy.

Successive discussion panels covered problems of film distribution and television. Internal distribution problems were covered as phase one of the distribution forums and external use of films among consumer and public audiences was discussed in phase two of this program. Representatives of television networks and Chicago video stations participated in an open forum on TV problems for one evening session.

Carl Nater, in charge of the film program of Harding College, Searcy, Arkansas, appeared at another special session, as did Charles Dana Bennett, executive head of the Farm Film Foundation. Manufacturers of 16mm sound motion picture projectors were invited to present their new models at a special equipment review session.

Other IFAA sessions were concerned with producer-client relations, new technical developments in color and photography, and in

wire and tape recording. There was a special session on 1949-50 program objectives. The subject of labor-management films was also discussed and new films in this area reviewed.

A steady growth in membership was reflected in the well-attended Chicago meetings.

**Chase Candy Company Produces Motion Picture for Confectioners**  
 ♦ This month's pictorial selection for the cover of BUSINESS SCREEN is a studio scene during the making of a recent motion picture for the Chase Candy Company, Chicago, by Atlas Film Corporation, midwest producer.

The film is a recent Chase film venture for the confectionery field in which it is one of the leading marketers. The shot was chosen for its composition and because it reflects the studio activities of typical BUSINESS SCREEN producers.

**Projectors Chosen by Insurance Men as All-Important Fire Prevention Tool**

♦ A motion picture projector was considered the most important item of fire prevention equipment needed in Fort Wayne, Ind., by the local association of insurance agents, winners of the 1948 nationwide fire prevention contest, sponsored by the NATIONAL ASSOCIATION OF INSURANCE AGENTS. The Fort Wayne group used the \$500 first prize money to buy a complete Bell & Howell projection unit for the city fire department to aid in furthering the cause of fire-safety education.

Salt Lake City firemen also received a sound projector from their local group of insurance agents, the second prize winners. Third place went to the Houston, Tex., agents, who purchased photo equipment for the city's fire department laboratory.



GRAPHIC WALL CHART helps Pathoscope Productions, New York, keep posted on production activities. Pictured above are (l to r) Edward J. Lamon, president, Phyllis Lerner, at the office staff, and vice president Henry Strauss.



"INTERNATIONAL AIRPORT" is the title of the film which Charles J. Durban of the U. S. Rubber Company (right) is presenting to Governor A. Whalen (left) chairman of the Golden Anniversary of the City of New York. U. S. Rubber has dedicated the new Emerson Yorke production to the City of New York.

### G.E. VISUALIZES COLOR DISPLAY

★ The static, cardboard display exhibits so often seen at trade shows and conventions through the years are slowly, steadily becoming passe. And nothing is hastening their demise more than slide and motion picture projectors. The reason is not hard to find. Films and slides tell a story more clearly, quickly and dramatically; they catch and hold interest—they sell.

One of the larger and more attractive recent booth displays featuring visualized techniques was the General Electric exhibit at the National Home Appliance Manufacturers' Trade Show held this month at Navy Pier in Chicago. The exhibit was built around four Admatic rear projection units. With thirty 2 x 2 inch glass-mounted color slides, the projectors effectively told the story of G-E production and distribution facilities.



PANORAMA OF A MODERN VISUAL DISPLAY is this full view of the recent General Electric Company exhibit featuring Admatic rear-projection units showing color slides at the National Home Appliance Mfr. Trade Show.

# TELEVISION in the NEWS

## Church Choir Inspires Midwest Video Audience



VOICES LIFTED IN HEAVENLY SONG made pleasing television program fare for Chicago's WBKB audience last month as the choir of Austin Boulevard Christian Church under the direction of Pauline Osterling appeared on that Paramount-Balaban & Katz video outlet.

## 1,180,000 Television Sets In Use Across the Nation Says Network

◆ More than one million television sets are now in use across the nation according to a network survey which reveals that New York City is leading the country with 450,000 sets in actual operation. Set sales are mounting in the West as the Los Angeles area has jumped 148 per cent since October from 36,000 to 89,000 sets. Total number of sets in the East number 700,000 and in the Midwest, 200,000, with the greatest concentration in Metropolitan Chicago.

A report from the Radio Manufacturers Association says, despite a shortage of cathode ray tubes national television receiver output in February nearly matched that of January as RMA member-companies averaged 29,735 TV sets weekly in the latter month. In January members had 121,238 sets in production against 118,938 in February.

## Society of Motion Picture Engineers Issues Book on "Films in Television"

◆ A 24-page booklet prepared by the Society of Motion Picture Engineers, serves as a report on "Films in Television" both for program material and recording actual shows. The report is composed of technical papers and treatises covering all phases of the joint action by motion picture and television executives.

The five main headings of the book are: Television from Film Sources, Film from Television Sources, Historical Background, Color-Television Systems, and Bibliography.

Compiled by 32 specialists of the SMPE television committee under Dr. White, the booklet can be obtained from SMPE offices at 312 Madison Avenue, New York, for 75 cents.

## FCC Action Needed to Clear Video

◆ Robert P. Vanderpoel, financial editor of the Chicago Herald-American says it is "time for the Federal Communications Commission to be frank" regarding the flurry following the Zenith Television ads which said theirs would be the only set equipped to change over if ultra-high frequency channels were allotted commercial TV stations. He said some people are holding off on purchases of TV receivers until the matter is ironed out. The columnist cited the setback of FM when new channel allocations made older receivers obsolete a few months after being purchased.

## USDA Bans TV Use of Its Films

◆ Due to the uncertainty sur-

rounding the delicate problem of obtaining television clearances for motion pictures, the U. S. Department of Agriculture has withdrawn permission to use any of its films on video. The order applies to purchased as well as loaned prints. After the issues have been clarified and a suitable solution has been worked out, the ban will be removed, according to the USDA announcement.

## ABC Offers Television Research Center to Dr. Frank G. Back

◆ In the interest of establishing higher standards for television lighting, lenses and utilization of camera equipment, the American Broadcasting Company has made available its Television Center facilities at 7 West 66th Street in New York as a field testing laboratory to Dr. Frank G. Back, internationally known physicist and authority on optics.

Dr. Back has concentrated for a quarter of a century on the solution of complicated problems in the fields of light and optics. He is the developer of the Zoomar and Balowstar lenses.

In making the announcement, Frank Marx, ABC vice-president in charge of engineering, stated, "Because of television's rapid growth, the industry has thus far had no opportunity to develop to the fullest a satisfactory method of testing lenses, cameras and lighting systems for their utmost potential.

"There does not yet exist a satisfactory system of letting a television operator test a complete television system for maximum efficiency before putting that system into operation. We hope, with the cooperation of Dr. Back, to make an important contribution to the establishment of such a testing field and to solve some of the imponderables which now confront the telecaster in his effort to provide the best possible picture."

## "Directory of 16mm Film Sources" Published by Radiant Mfg. Co.

◆ The new DIRECTORY OF 16MM FILM SOURCES, published by Radiant Manufacturing Company, tells how and where various kinds of films can be obtained. Sources are classified as to the type of film they handle—general interest, special interest, educational, religious and entertainment. Many sources are repeated in a final section listing only those organizations that make films available on free loan. Copies of the booklet sell for 25 cents each from the company.

## MOTION PICTURES AND SLIDE FILMS TO FIT EVERY BUDGET

Film-wise creative planning

PRODUCTION-WISE SCRIPTS

Imaginative direction

EXCELLENT PHOTOGRAPHY

Adequate studios and sound stages

HIGH FIDELITY RCA SOUND

Expert art work and animation

COMPLETE LABORATORY SERVICE

... ALL coordinated in one organization that can solve your commercial and television film problems with experience gained from a quarter-century of professional film production.

## CONVENIENTLY LOCATED NEAR LOOP CHICAGO FILM STUDIOS

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A GROUP OF RCA's Visual Products sales representatives enthusiastically discuss 1949 plans during Camden general sales meeting. Left to right are: E. H. Beneke, RCA's Visual Products specialist for the Chicago Region; J. J. Dostal, Camden, Field Sales Manager; O. V. Swisher, Camden, Manager of the Visual Products Group; A. G. Berg, Dallas Region Visual Products Specialist; R. L. Cleveland, Western Region Visual Products Specialist; H. V. Somerville, Camden, Manager of the Sound and Visual Products Section; W. F. Barnes and Max R. Bougere, RCA Visual Products Specialists in the Cleveland and New York Regions, respectively.

# RCA Expands Visual Products Activities for 1949

**Sales Force, Production, Distribution,**  
all greatly stepped-up to meet heavily increased  
demand for "400" Series Projectors

**CAMDEN, N. J.** Introduced only eighteen months ago, the RCA "400" series 16mm Sound-Silent Projector has met with such universal acceptance that RCA Visual Products has greatly stepped-up all plants for 1949 activities. It was disclosed during a recent week-long general sales meeting of the RCA Engineering Products Department.

An enlarged sales and distribution organization, together with greatly increased production facilities, are part of the expanded program for 1949. Regional Visual Products Specialists have been appointed to augment the activities of the Sound and Visual Products Field Sales Force.

At the sales meeting, O. V. Swisher, Manager of RCA's Visual Products, declared: "From RCA's early and advanced developments was born the 16mm sound motion picture industry. RCA pledges a continuance of its leadership in pioneering with advanced methods and im-

provements in the art of 16mm sound motion picture projection."

RCA is looking forward to 1949 as its biggest and best year to date in the 16mm sound projector business.

## RCA 16mm Projector Export Sales Reach High Level

During 1948, RCA 16mm sound projectors accounted for a high percentage of the imports of Mexico, Brazil, Colombia, India, Cuba and other countries!

Belgium purchased a substantial quantity of RCA "400" projectors for army training courses which employ films recorded on RCA 16mm film recording equipment.

## RCA "400" Sales Increase in Educational and Industrial Fields

The educational field and leading industrial companies have given strong approval of the RCA "400" 16mm sound motion picture projector. To co-ordinate activities for the benefit of schools and colleges, the RCA Visual Products Sales Group employs the added efforts of the company's highly specialized Educational Department.

Recently, school systems in many important cities and counties across the nation have purchased RCA "400" projectors for use in their schools.

The recognized value of 16mm sound motion picture projectors in the training and sales programs of industrial and commercial organizations is reflected in the purchase of quantities of RCA "400" projectors by a large number of the best-known companies in the country.

## RCA 16mm Projector Is Precision-Made for Top-Quality Performance

The finest materials obtainable, the most precise workmanship of skilled craftsmen and engineers together with years of know-how, combine to make the RCA "400" series 16mm sound motion picture projectors the recognized leaders in the field.

The RCA slogan, "First in Sound—Finest in Projection," is backed up by skilled effort from the operator on the assembly line to the head of manufacturing. Add this to years of pioneering effort and accumulated know-how from the organization which has contributed one achievement after another to the industry, and the result today can be no less than the first in sound and the finest in projection—not only in 16mm, but in professional theatre equipment as well.



EVERY RCA "400" must pass a series of comprehensive technical tests after a run-in period to prove itself worthy of the RCA monogram.

Advt.

★ **BELL & HOWELL COMPANY** will sell its complete production of microfilm recording equipment to **BURROUGHS ADDING MACHINE COMPANY**, according to a twenty year agreement arranged by the presidents of the two companies, **JOHN S. COLEMAN** of Burroughs and **CHARLES H. PERCY** of Bell & Howell. Distribution and maintenance of the machines will be handled exclusively by Burroughs through its 350 offices in the United States and abroad. The contract includes a cross-licensing arrangement and an automatic twenty year renewal privilege. According to the agreement, the companies will cross-license between themselves any engineering or electronic discovery that will be of mutual interest.

#### ACQUIRE KRYPTAR FILM PLANT

To supply its microfilm equipment with tailor-made film, Bell & Howell purchased the principal assets of the Kryptar Corporation, film manufacturing company of Rochester, N. Y. The \$325,000 bid made by Mr. Percy for Kryptar's Mt. Read and Driving Park plant was accepted by Charles J. Briggs, trustee for the corporation. It was approved by Nelson P. Sanford, city referee.

Besides the plant, Kryptar patents, trade name, and records, other intangible assets were included in the purchase price. At present, B&H does not intend to use the Kryptar trade name. Distribution of all microfilm manufactured at the new plant will also be handled by Burroughs.

#### EXPANDING FILM PRODUCTION

Kryptar invested more than a million dollars in the assets bought by Bell & Howell. Current B&H plans call for investing another million dollars in the Rochester plant to construct two more buildings needed for film processing, administration and research. At present, the Kryptar assets include a 44 acre site, a three-story plant which houses the chemical and quality control staff, and a special building equipped for emulsion coating.

Ernest L. Schimmel, B&H vice-president in charge of the international division and formerly associated with the Gaevart Company, will direct the merchandising activities of the new Rochester film division. Dr. George Schwarz, an eminent scientist in the field of colloid chemistry, will be in charge of research and production. For years he headed Gaevart's research division and many patents

# Microfilm Looks to the Future

## BELL & HOWELL-BURROUGHS EXPAND SERVICE FACILITIES

relating to photographic emulsions are registered in his name.

The initial million-dollar order placed by Burroughs with Bell & Howell for the new microfilm equipment will add a notable office machine to the Burroughs line of business figuring apparatus. Based on a new principle of recording, the B&H machine doubles the efficiency and halves the cost of microfilming. For example, with the B&H unit, 22,000 checks can be reproduced in 70 minutes on a single 100 foot roll of film.

Actually, the B&H-Burroughs contract arose from the complementary needs of the two companies. Bell & Howell has excel-

lent facilities with which to develop, engineer and manufacture the new recorder. However, its world-wide distribution set-up is geared for its regular line of photographic products, and the microfilm equipment requires highly specialized business machine distribution and servicing facilities. Burroughs has these specialized facilities fully developed and is ready to do a full-scale job of marketing and servicing on the microfilm recorder.

#### FILM BUSINESS SYSTEM AIDS

Meanwhile, by distributing the microfilm recorder, Burroughs makes readily available one of the most efficient pieces of business photographic equipment on the

market. One of the company's chief aims is to help business organizations develop mechanized accounting systems which will reduce costs and increase efficiency. In this instance, the microfilm equipment will fill the need for a high quality machine to rapidly photograph records in easily storable form.

#### INCREASED RECORD CAPACITY

The actual microfilm unit, which will bear the Bell & Howell name, consists of a recorder and automatic feeder, a reader, and an automatic processor for volume users. The recorder can reproduce photographically both sides of a document at once, and by a mere flick of the switch, change from 8mm to 16mm recordings. Because of these features, the operator can place on a single 100 foot roll of film the number of images formerly recorded on three. Automatic feed units make it possible for one operator to keep two machines in continuous operation, and feed more than 300 check-size documents per machine per minute.

The reader is designed for viewing single or double images and can magnify at ratios of 18:1, 30:1, or 37:1. It also includes apparatus to make photographic facsimiles to actual size in a few minutes without the use of a darkroom.

#### PROCESSING ALSO AVAILABLE

The processor can automatically develop, dry and spool approximately 30 rolls of film without changing the chemical solution. In addition to selling the processor, Burroughs will also maintain processing centers where customers may obtain film development.


Founded in 1907, Bell & Howell is no newcomer to the photographic industry. Rather, it has steadily grown financially stronger and more influential through the years. In the company's most recent financial statement, sales exceeded \$18,000,000 and earnings amounted to \$2,384,000. B&H products are distributed through a world-wide dealer organization. In addition to four plants in Chicago and one in Hollywood, the company's products are manufactured in England under the Bell & Howell-Gaumont trade name.

\* \* \*

#### Studio Expands Commercial Service

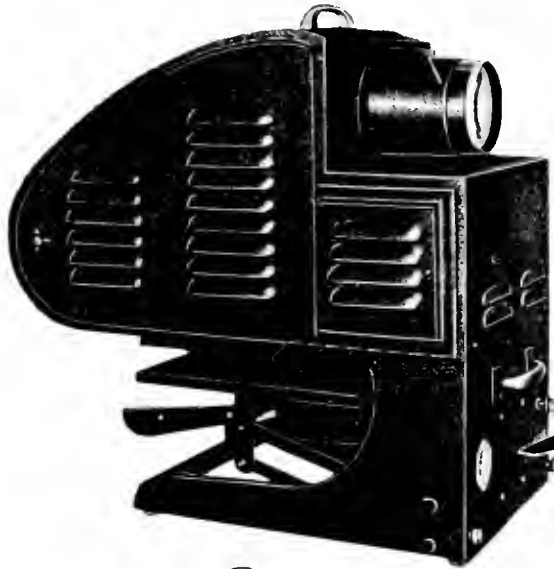
◆ **SENTINEL PRODUCTIONS** is expanding its film production activities to include commercial training and technical motion pictures. Until now the firm has dealt exclusively in films for television.

T-V  
commercials selling  
**RCA VICTOR**  
Television sets  
are produced  
by



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demands  
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## **BESELER Model OA4**

*offers you the latitude you've always wanted*

**PROJECTS A FULL 8½" x 11" PAGE**

*Horizontally and Vertically*

Our engineers and designers have been working for many months to perfect this latest addition to the Beseler line of opaque projectors. Now it is ready . . . and for the first time in opaque projection history, you can purchase an opaque projector that accommodates 8½" x 11" copy *either horizontally or vertically.*

The actual area covered by Beseler Model OA4 is 10" x 10" to allow for margins. The projector is equipped with a 22" focus coated lens that provides outstandingly clear crisp images in a darkened room. Model OA4 accommodates two 500 watt projection lamps. It is effectively cooled by a 115 volt Universal A.C. or D.C. motor driven fan.

*For more information about Beseler Model OA4  
write for Booklet*

**FREE DEMONSTRATION UPON REQUEST**

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60 Badger Avenue, Newark 8, N. J.

*The World's Largest Manufacturer of Opaque Projection Equipment*



L. W. TEEGARDEN

**Four Executive Promotions Named by the RCA Victor Division**

◆ Four executive promotions were announced this month by the RCA VICTOR DIVISION. JOSEPH B. ELLIOTT was appointed vice-president in charge of all RCA Victor consumer products, while L. W. TEEGARDEN was named vice-president in charge of technical products. RICHARD T. ORTH became general manager of the tube department; H. G. BAKER, of the home instrument department.

In his new capacity, Elliott will direct over-all activities of RCA radio-phonographs, television receivers and phonograph records. Teegarden will supervise company production of electronic apparatus and equipment, including sound products and motion picture equipment. Baker will be in charge of design, engineering and manufacturing of radios, television receivers and combinations.

RICHARD T. ORTH



**Esquire, Inc., Acquires Ideal Pictures' Complete 16mm Libraries**  
 ◆ When ESQUIRE, INC., parent company of CORONET INSTRUC-

TIONAL FILMS, bought a controlling interest in IDEAL PICTURES CORPORATION, it fortified its position in the 16mm film field with one of the largest libraries of 16mm educational and entertainment films in the U. S. New general manager for Ideal, with its eighteen branches in this country and Hawaii, is PAUL R. FOCHT, formerly the company's educational director. He will work in cooperation with ELLSWORTH C. DENT, director of distribution for Coronet.

**Audio-Visual Dealers Attend Southwestern Regional Meeting**

◆ The Southwestern meeting of the NATIONAL ASSOCIATION OF VISUAL EDUCATION DEALERS attracted

77 members to the Melrose Hotel in Dallas. Featured speakers at the meeting were THOMAS ROQUEMORE of Addressograph - Multi-graph Company, EDWARD H. STEVENS, president of Stevens Pictures, Inc., and CHRISTOPHER G. KNOEZRER of the Republic National Bank of Dallas. Roquemore gave a presentation on "Selling in a Buyers' Market", while Stevens repeated the highly successful talk he gave at the Southern NAVEED meeting on "97 Ways to Reduce Selling Expenses, Increase Customer Service—and Your Profit". Besides Knoeزرer's talk on "Financing Your Business", there were also several open forum discussions.



ROBERT E. BROCKWAY

**American Bolex Co. Announces Robert E. Brockway as President**

◆ ROBERT E. BROCKWAY was elected president of AMERICAN BOLEX CO., INC., by the firm's board of directors. He succeeded his late father, EZRA S. BROCKWAY. At 25, he is one of the youngest executives ever to take charge of a million-dollar American business enterprise.

In an effort to push the company's line of photographic equipment, Brockway has appointed four new distributors and expanded advertising to include publications outside the photographic field. He also has inaugurated a program whereby special Bolex representatives will travel throughout the country to personally instruct and work with dealers and their salesmen.

**Argus, Inc., Names Four Officials to Top-Level Executive Positions**

◆ Four top-level executive positions in the organizational structure of ARGUS, INC. were filled this month. The company's board of directors created three new vice-presidential positions, and then elected HOMER HILTON, CLINTON H. HARRIS and JOSEPH CLEMENS to fill them. Hilton will be in charge of sales and advertising and Harris will oversee engineering and manufacturing, while Clemens will assume the post of vice-president and secretary. The board also elected DUMFRIES SCHULTEN as company secretary.

◆ ROBERT D. HOWSE, president of ARGUS, INC., manufacturer of photographic and projection equipment, was appointed a director of the National Association of Manufacturers this month. He is one of three named to represent national manufacturing associations in general. At present, Howse is on the board of the National Association of Photographic Manufacturers.

**AMERICA'S  
FINEST**

We are now making films for:

American Cyanamid • Combustion Engineering  
 American Telephone & Telegraph • U. S. Navy  
 Encyclopedia Britannica • Intertype Corporation  
 General Baking • General Foods • Lehn & Fink  
 U. S. Steel • Signal Corps

From month to month it is just like this. Our clients are the leaders in American industry. There must be a reason.

**LOUCKS & NORLING**  
*Studios*

245 WEST 55 TH ST. • NEW YORK CITY  
 MOTION PICTURES • SLIDE FILMS • SINCE 1923

**RCA Reduces Recording Rates, Sound Film Distribution Charges**

◆ RCA Victor has reduced its film recording rates and its distribution charges on motion pictures recorded on RCA equipment, according to W. W. WATTS, vice-president in charge of the RCA Engineering Products Department. The new recording rates, which apply on low-cost pictures and film shorts, run as low as one dollar per minute on certain types of releases, while distribution charges are now set as low as one-sixth of the previous rates.

In announcing the rate reductions, Watts stated, "The vast potential use of film recordings in the television field makes possible the new distribution charges on films of the type generally used for industrial and television broadcast purposes. The reductions are in line with RCA's policy of passing savings on to customers and to minimize present television and broadcasting costs."

**SVE Shows New Model DDS Slide and Slidefilm Projector Unit**

◆ Designed for business, sales and training groups, the new Model DDS 2" x 2" slide and filmstrip projector has just been announced by the Society for Visual Education, Inc., pioneer Chicago manufacturer of this type of visual equipment.

The Model DDS is a tri-purpose unit with 150-watt illumination; coated objective (F:3.5)

lens and all coated optical elements. It is fitted into a deluxe carrying case, the cover of which serves as the projection screen. The unit projects single and double-frame filmstrips and 2" x 2" color slides.

Storage space has been provided for 100 slides and 6 filmstrip cans within the case. Price complete, with extra lamp and 20-foot extension cord is \$92.50. This includes either 3" or 4" coated lens, as desired.

**"Clear the Way" Tells How U.N. Home Was Planned and Built**

◆ When a New York site was finally chosen for the United Nations Headquarters, six city blocks had to be demolished and built up again according to U. N. plans and specifications. *Clearing the Way*, 35-minute sound motion picture, shows how the job was done. Tenderly depicted is the resentment of boys and girls of the upper East Side, who were forced to give up their playground to U. N. planners. Also of special interest is the animated chalk talk in which the youngsters learn from one of the construction engineers just how an international team of architects fitted the building plans to the needs of the United Nations.

Distribution of 16mm prints of *Clearing the Way* are handled by Film Program Services, 1173 Avenues of the Americas, New York. Prints sell for \$75; rental price is \$5.50.

**UNESCO-WSSF Film Tells Plight of Students in War-Scarred Areas**

◆ The tremendous problems facing students in shattered, post-war Europe and Asia are portrayed in the 20-minute documentary, *This Is Their Story*. Three students—a Greek, a Pole and a Frenchman—tell of their struggle to learn in lands where libraries and laboratories have recently been demolished. In several important sequences, audiences are shown what is being done for the students by the UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION and the WORLD STUDENT SERVICE FUND, cosponsors of the film.

Throughout the picture, special emphasis is placed on the need for unity of the student world, so that today's students—tomorrow's leaders—will be able to work together and understand each other in the future. Distribution is being handled by WSSF, 20 W. 10th St., New York 18, New York.

**BRINGS OUT THE  
THRILL  
IN YOUR FILMS!**

**16mm Natco**  
WORLD'S FINEST  
SOUND PROJECTOR  
(Also runs silent film)

**\$298.50**

**A FAVORITE OF INDUSTRY  
... PRICED FOR HOME USE**

Natco's brilliant sound and image bring flesh-and-blood realism to movies. Its superb performance, super-simple operation, rugged construction and light weight—are fast making Natco America's largest selling projector for industry. A favorite, also, for church, school and home. Largest speaker-amplifier for the money. Compact, single case. Speaker built into detachable cover. See your dealer or write for literature on the Natco today.

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**NEW 16MM MOVIOLA**

**Model LP**

Picture area  
2"x2 3/4"  
also  
available  
with sound  
equipment.



Write for literature and prices on our complete line of 16mm and 35mm editing equipment, which includes: film viewing machines, sound readers, synchronizers, differential gear rewinders, rewinders.

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**PROJECTIONIST'S HANDBOOK FOR YOUR OPERATORS**

Every sales, service, or training representative of your company should be provided with a copy of the new Audio-Visual Projectionist's Handbook. Shows

how to present films, saves wear and tear. Write  
**BUSINESS SCREEN**  
812 North Dearborn Street  
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# In the PICTURE PARADE

## Industrial Films "Sell" U.S. Abroad; State Dept. Wants More Titles

◆ More than 600 American motion pictures, sponsored by both government and industry, are now being shown in foreign countries by the INTERNATIONAL MOTION PICTURE DIVISION of the State Department, according to HAMILTON MACFADDEN, associate chief of the division. In a talk before the Industrial Marketers of New Jersey, he urged industrial firms to send prints of their films to the division for showings in foreign countries. He warned, however, that if the films contain too much advertising, they will be sent back to their sponsors with suggestions that certain changes be made.

In the opinion of MacFadden, American industrial films which try to create interest in their commodity do a better sales job in foreign countries than sponsored films that aim for direct sales. "Salesmen have a better chance of getting their story across," he explained, after a film has paved the way. Commenting on industry sponsored films in general, MacFadden said he thought they could be improved by less hackneyed patterns and more information, camera ingenuity and aggressive salesmanship.

Technical motion pictures are quite popular with most audiences abroad, even when the translated narrations are not thoroughly understood, MacFadden has observed. Also, contrary to the opinions of many self-appointed experts, pictures describing U. S. prosperity do not foster envy and hate. To drive home his point, MacFadden cited the job American industrial films did in Italy during that country's recent elections. After seeing films on the American automotive industry, many an Italian asked himself, "If I join the Communists, will I ever be able to drive home in the machine I help make?" According to MacFadden, the State Department—and Europeans, too—are always interested in good industrial motion pictures.

## Construction Safety Motion Picture Now Available from Aetna Library

◆ Working on the theory that an insurance company should help prevent losses as well as make financial reimbursement for accidents, the AETNA CASUALTY &

SURETY COMPANY has long carried on an extensive safety program. Of course, 16mm motion pictures play a prominent part in this instructional campaign.

One of the most popular films in the series on construction safety is the recent *Ladders, Scaffolds, and Floor Openings*. Directed to the worker, the film emphasizes the many points which make for safety on the job. It illustrates the use of such important construction features as guard-rails, toe-boards, steel wire cable and fixed ladders. While offering numerous suggestions for exterior and interior safety construction, the film stresses the proper handling of materials. Many of the scenes were



SCENE FROM the Aetna film on "Ladders, Scaffolds . . ."

filmed in Connecticut during the construction of the new Hartford Hospital.

Like all other Aetna motion

pictures, *Ladders, Scaffolds, and Floor Openings* is distributed free of charge. Prints may be obtained through any company representative or by writing to the public education department of Aetna Life Affiliated Companies, Hartford, Conn.

## "Make It in Massachusetts" Invites Industry to Locate in Bay State

◆ The Commonwealth of Massachusetts has turned to the 16mm film in an effort to sell itself to management as a favorable site for industrial plants. *Make It in Massachusetts*, produced in full color and sound, presents three persuasive reasons why industrial firms should find the Bay State a profitable location. It offers skilled, cooperative labor, unequalled research facilities, and proximity to the major markets of the East.

According to Amico J. Barone, executive director of the MASSACHUSETTS DEVELOPMENT AND INDUSTRIAL COMMISSION, sponsors of the 30-minute film, "This motion picture is intended to combat unfounded pessimism about Massachusetts' industrial future. It does this with unchallengeable facts which show that Massachusetts loses less time per worker due to strikes than any of the ten leading industrial states, that it offers the world's finest research facilities to help keep Bay State firms ahead of their competitors, and that numerous other conditions are extremely favorable to the growth and prosperity of industry here."

Manufacturers, businessmen and management organizations may obtain a viewing print of the Massachusetts picture from the sponsor, 20 Somerset St., Boston.

## Southern Hardware Lumber Firms Sponsor New Bray Color Picture

◆ Rafts and hip boots were standard equipment for the camera crew from Bray Studios, Inc., during their filming of *The Southern Hardwoods—Yours Forever*. The 32-minute color and sound motion picture, sponsored by the SOUTHERN HARDWOOD PRODUCERS, INC., called for shots of swamp logging—in spite of Alabama floods, quicksand and poisonous snakes.

Filmed in eight states during ten weeks of location shooting, the production covers the subject of Southern hardwood trees, from forest to furniture and flooring. Prominently featured in the picture are sequences on tree selection, and felling, bucking, transportation of logs to lumber mills

## QUALITY



is the most reliable hallmark,  
and is the first consideration  
in our complete motion picture  
service. We try to demand of  
ourselves even finer performance than is asked by our most discriminating clients.

Originators of  
MAGNETRACK SYSTEM  
— — —  
30/50 AUTOMATIC  
SLIDE FILM SYSTEM

- Editing
- Printing
- Recording and Dubbing

## W. A. PALMER FILMS, INC.

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ABOVE: A scene from the new Southern Hardwoods color film.

via truck, riverboat and railroad. Other subjects depicted include grading the wood at the mills and fabricating it into flooring and furniture.

In an effort to further the aims of hardwood conservationists, the film stresses the benefits of thinning out heavy growth to produce larger, healthier trees. Various conservation methods, including tree farming, the cutting of trees at the peak of their usefulness before aging results in rot and decay, are described.

#### Carrier Air-Conditioning Film Tells Story of Man-Made Weather

◆ In *Service Unseen*, CARRIER CORPORATION, manufacturer of air conditioning, refrigeration and industrial heating equipment, tells the history of "man-made" weather from first attempts to develop air-conditioning to its present state of widespread usefulness. Produced by the Calvin Company, this 22 minute motion picture uses animation and color to help dramatize the functions and benefits of air-conditioning in commerce, industry and the home.

After explaining the four functions of air-conditioning—the control of temperature, humidity, circulation and impurities of air—the film demonstrates how different types of manufacturing firms have used them to great advantage in their air-conditioning setups. The processing of cotton and nylon is shown under both controlled—air-conditioned—and un-

controlled weather conditions. Steel production, candy-making, meat processing, and the compounding of medicines, serums and drugs are also covered in this industrial roundup. Comfort air-conditioning as applied in homes, offices, hotels, stores and public conveyances is also demonstrated in the picture.

National distribution of *Service Unseen* is being handled by Castle Films, and prints are available free of charge for showings by organized groups.

#### Technical Film on Bandsawing Technique Shown by DoAll Company

◆ *The Versatile Contour Saw* uses color and sound in describing the most recent Bandsawing techniques. Sponsored by the DOALL COMPANY of Des Plaines, Ill., the 18-minute technical film is especially adaptable for showings at meetings of engineers and foremen. Every action the machinist takes during his three dimensional cutting operation is demonstrated and explained.

The film is DOALL's fourth venture into the audio-visual training film field. Four slidefilms—three on DoAll gages and one on precision measuring instruments—preceded *The Versatile Contour Saw*.

#### Forest Fire Prevention Picture Sponsored by Southern Pulpwoods

◆ *Fire Call*, a 15 minute color and sound motion picture, crusades for more organized protection against forest fires. The SOUTHERN PULPWOOD CONSERVATION ASSOCIATION cooperated with Georgia and Florida departments of forestry in sponsoring the new film, which was produced by the Southern Educational Film Production Service of the University of Georgia.

After showing that nine out of ten acres of forest land ravaged by fire in the South every year are not protected by a system of or-

(CONTINUED ON THE NEXT PAGE)

PRESENT YOUR MOTION PICTURE  
MESSAGE THE EASY  
TIME SAVING WAY — WITH THE

# CINE-COMPACTO

(Trade Mark Reg. U. S. Pat. Off.)

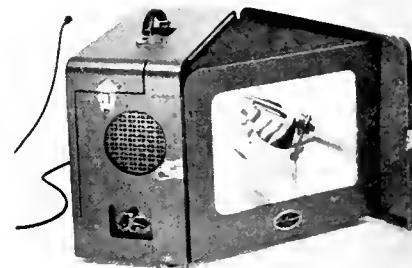
AUTOMATIC 16MM SOUND MOTION PICTURE PROJECTION UNIT  
LIGHT WEIGHT AND COMPACT



Place the CINE-COMPACTO on a desk or table — plug power cord into any AC or DC 110 volt outlet.

IT'S QUICK  
AND THIS  
SIMPLE TO  
OPERATE

LESS THAN  
60 SECONDS  
TO SET UP!



Open side door and screen springs into viewing position. Press start-stop button and a brilliant sharp 10" x 13" motion picture appears on the screen. To stop unit, press button.

The CINE-COMPACTO is automatic and continuous in operation. It does not require rewinding, threading or handling of film for the next showing. It is always loaded and ready. There are no parts to remove or set up — the one case contains the projector, amplifier, speaker, screen, self rewinding power cord, and the new automatic continuous film feed mechanism. Film capacity 800 feet of 22 minutes running time. The complete unit weighs 37 1/2 pounds.

The CINE-COMPACTO can save selling time for you.

Manufactured by

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Tel VAnDerbilt 6-4213

SHOW YOUR FILMS THE CINE-COMPACTO WAY

## 16mm OPTICAL PRINTING 35mm

COLOR • BLACK & WHITE • BLOW-UPS • REDUCTIONS • SPECIAL EFFECTS

NOW AVAILABLE!

The same technicians, equipment and services being used for Major Studio productions

- 35mm. Ansco Color Theater Prints from 16mm. Color Originals.
- 16mm. Color Blended Printing Masters with special effects included.
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- Dissolves, Wipes, Fades, Zooms, Montages.
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- Television Film Services.
- Matte Paintings and Inserts.
- Color Separation Negatives.
- Experimental Work.

Equipped with an Academy-Award-Winning ACME-DUNN 35-16 Optical Printer

FILMEFFECTS of Hollywood

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1151 North Highland  
Hollywood 38, Calif.

(CONTINUED FROM PRICING PAGE)  
ganized fire control, the film urges that these 71,000,000 acres be protected through cooperative programs among state forestry departments, the U. S. Forest Service and private owners.

The sale and loan of *Fire Call* prints are being handled by the Southern Pulpwood Conservation Association, 1506 First National Bank Building, Atlanta.

#### Useful Role of Motion Study Shown in General Motors Film

◆ *The Easter Way* spends 21 minutes showing how motion study can, and often does, help a worker do a more efficient job. This recent production of the Jam Handy Organization was tailor-made to fit the needs of the employee relations department of the GENERAL MOTORS CORPORATION. During the demonstration, a peg-board is used to explain how motion study in all departments of a business can do a double job—make the job easier and increase the rate of production. Details about the film may be obtained by writing to James Craig, General Motors Corporation, 9-252 General Motors Building, Detroit.

#### Materials-Handling Equipment Is Cost-Cutter in Towmotor Picture

◆ In *The One-Man Gang*, the TOWMOTOR CORPORATION points out how its line of modern materials-handling equipment can substantially cut the costs of production. The 30-minute film stresses the point that 22 per cent of the average plant pay roll goes for materials-handling work, the cost of which often exceeds freight charges.

While visiting companies like California Packing Company and the Lily-Tulip Corporation, the film demonstrates just how Towmotor equipment reduces cost and saves time. The film is available on request from the company, 1226 E. 152nd St., Cleveland 10.

#### Chicago Railroad Fair Film Is Offered by Santa Fe Railroad

◆ As a companion piece to *Wheels A'Rolling*, the SANTA FE RAILROAD has filmed *The Chicago Railroad Fair*. A 10-minute color and sound production, it gives an over-all picture of the whole fair, closing with selected shots from the "Wheels A'Rolling" pageant.

The 28-minute *Wheels...* film, of course, is the pageant translated to the film medium. It tells the story of transportation from the ox cart to the luxury trains of today.

Also available is a combination

## NEWS OF PICTURES AND PROMOTION

of the two films that runs 36 minutes. The pictures can be obtained on free loan for industrial, club or school showings from the Santa Fe Film Bureau, 80 E. Jackson Blvd., Chicago 1.

#### Sterling Films Produces "Broadway"

◆ Directors of recreational film programs should be interested in the forthcoming 16mm release, *Broadway*. Still in production, the Sterling Films motion picture will take audiences on a thorough tour of New York's famed "main stem". From its canyon-like beginning in the financial skyscraper district of lower Manhattan, the street—and the camera—move through the brilliant Times Square area, the fabulous shopping district, the Columbia University campus, and

into the thickly populated areas where New York cliff-dwellers live in their stone and steel abodes.

To film *Broadway*, Sterling Films cameramen have been going on location in their own city every day. They are shooting the famous street "as is"—and thousands of unsuspecting New Yorkers with it.

#### Railroads Offer Color Filmstrips

◆ Three new color filmstrips, produced by Dudley Pictures Corporation for the ASSOCIATION OF AMERICAN RAILROADS, are now available. Titles are *Railroads and Our Mail*, *Railroads and the Food We Eat*, and *Railroads and Our Homes*. Ten thousand prints of each are scheduled for distribution in the nation's school systems.

#### "Live and Let Live" Film Cited; Prints Requested by State Dept.

◆ *Live and Let Live*, highway safety film produced by the AETNA CASUALTY AND SURETY COMPANY of Hartford, Conn., has received special recognition from the State Department and the Library of Congress.

Pointing out that the Actna color and sound motion picture was considered "exceptionally appropriate" for overseas showing, the Division of International Motion Pictures of the Department of State requested 12 prints. Under State Department auspices, the prints will be used in Turkey, Greece, Italy, France, Poland, Czechoslovakia, Hungary, Israel, Syria and Mexico.

#### REQUEST CITES IMPORTANCE

In requesting the prints, the division stated, "In the face of current world developments and in view of the great activity by those who seek to destroy the American way of life, the urgency and importance of our foreign film program cannot be over-estimated. We hope that your company will see fit to assist this program."

A print of *Live and Let Live* was also sent to the Library of Congress after the library had notified Actna that the film "had been selected for permanent preservation" and a deposit print was desired.

#### FILM'S DRAMATIC NEW APPROACH

When first released in September, 1947 (*BUSINESS SCREEN*, Vol. VIII No. 6 and 7), *Live and Let Live* was recognized as a dramatic new approach to traffic education. It used three dimensional, scale-model animation to demonstrate ten of the leading causes of highway accidents in this country. Through the use of exact replicas of trucks and automobiles, moving on realistic, miniature sets, entire traffic sequences were filmed from above, thus presenting a panoramic view of the entire situation. As a result, the audience could see more clearly the cause and effect of unsafe driving practices and the reason for each safety suggestion offered in the picture.

Like all other Actna films, *Live and Let Live* is available on free loan. A print can be obtained through any Actna representative or directly from the Public Education Department, Actna Life Affiliated Companies, Hartford, Connecticut.

THE BUYERS READ BUSINESS SCREEN

**Rockett**  
GUIDED FILM MISSILES  
*Hit the Mark!*

• What ever your target may be..More Sales..Faster Job Training or Better Public Relations our planned Visual Programs assure accurate results...

**ROCKETT PICTURES, INC.**  
CREATORS OF  
GUIDED film MISSILES  
FOR NEARLY A QUARTER OF A CENTURY  
6063 Sunset Blvd. • Hollywood, Calif.



# NEW SLIDEFILMS SERVE BUSINESS

## Alcoa Explains Public Relations to Employees in Sound Slidefilm

◆ The chief communications tool being used by the ALUMINUM COMPANY OF AMERICA to explain to its own large employee organization the inner workings of its public relations department is the recently completed sound slidefilm, *Relations with the Public*. While telling how the department serves each division and subsidiary, the film also stresses the point that the PR unit also affects the personal interest of every employee.

CHARLES C. CARR, public relations director for Alcoa, maintains he will not be able to supply prints or loan those now being used for indoctrination in the company's plants for some time to come. However, the film should eventually be available to all interested organizations.

## Color Sound Slidefilm Tells Epic Story of Kaiser-Frazer Growth

◆ In *The Kaiser-Frazer Way*, viewers are shown how the KAISER-FRAZER CORPORATION evolved from an idea into one of the nation's largest automobile manufacturers. The 16-minute color sound slidefilm emphasizes the philosophy on which the company was built, "Do things in a new way—a vigorous, youthful, better way—the K-F way".

During the month spent at Willow Run, camera crews of producer Sarra, Inc., took in the complete car manufacturing process, from sheet steel to finished automobile. Also featured in the picture are Willow Cottage, hospitality center for customers taking delivery of their new car at the factory; Willow Chapel, a favorite place for weddings in the K-F family; and the nearby village of West Willow, where many company workers live. A special sequence shows the annual employ-

ees' picnic, attended by more than 10,000 persons.

*The Kaiser-Frazer Way* will be used as the introductory slidefilm in K-F's sales training series. It is scheduled for distribution to all of the company's 1600 dealers.

## Poultry Profits Made Easier Via Nutrena Mills Slidefilm Series

◆ *Poult to Profit* reveals the secret of raising turkeys from crib to cash sale. The 30-minute sound slidefilm was produced by Reid H. Ray Film Industries for NUTRENA MILLS, makers of stock, poultry and hog feeds. Still in the blueprint stage are two more Nutrena poultry films, one in color. *Poult to Profit* is the company's fourth sound slidefilm within the last year.

## Reid H. Ray Produces Slidefilm for Newspaper Circulation Sales

◆ For triple effectiveness, the MINNEAPOLIS STAR AND TRIBUNE used sight, sound and color to emphasize the sales ideas in *Triple Threat Man*. The 10-minute sound slidefilm, produced by Reid H. Ray Film Industries, is designed to instruct carrier boys in methods of obtaining new subscribers to the newspaper. Several practical selling methods are presented—sales ideas that are applicable even to grown-up salesmen.

## International Control of Atomic Energy Subject of New Filmstrip

◆ TEMPO PRODUCTIONS (New York) has produced a new filmstrip, *The Problem of International Control of Atomic Energy* for the department of Public Information of the United Nations.

The 82 frame strip outlines the position of each of the major nations in regard to atomic energy control in a straightforward manner with no editorializing.

Distribution is by free loan on application to the filmstrip division, United Nations.

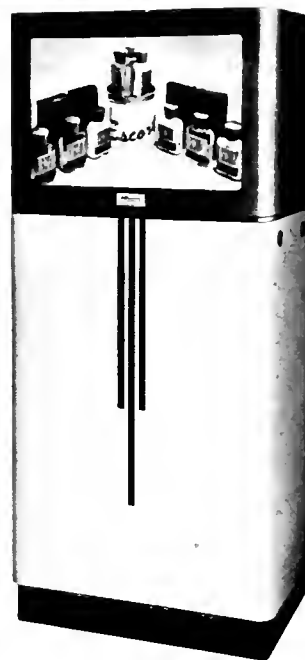
# Promote YOUR PRODUCTS AND SERVICES AUTOMATICALLY

ADmatic will help increase your sales in a "buyers" market — the ideal promotional medium for:

- Dealer Display rooms
- Retail store departments
- Store windows
- Office lobbies
- Sales offices
- Trade Shows
- Personnel waiting rooms
- Employee training quarters
- Sales meetings

YOU can automatically and economically show your products and their special features in a sequence story with 30 2" x 2" color slides magnified upon the large ADmatic screen. ADmatic exhibits sharp, clear pictures or copy messages even under bright over-head lights. Long life — sensibly priced. Synchronized sound attachment at nominal added cost.

Write for complete details.

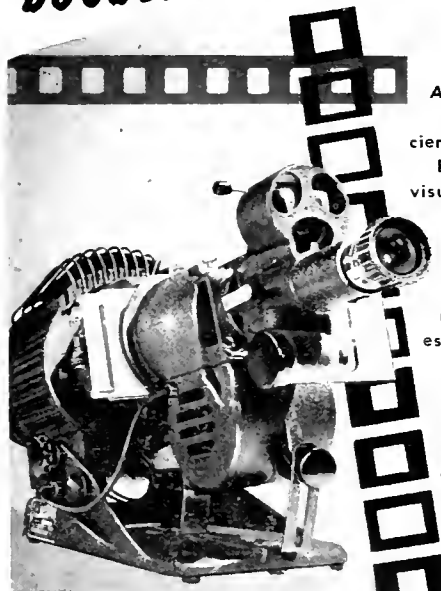


**ADmatic Projector Company**

SALES AND DISPLAY OFFICE  
111 West Jackson Blvd., Chicago 4, Illinois

## Project All Size Slides FROM 2 x 2 UP TO 3 1/4 x 4... PLUS Filmstrip!

**GoldE All Purpose 1000 WATT DOUBLE BLOWER COOLED**



Only GoldE ALL-PURPOSE gives you such versatile, high efficiency, long range projection! Handles the full range of visual stills... brilliantly... in color or black-and-white! Cooler operation... Provides utmost safety with high power illumination for even the smallest transparencies! Choice of coated lenses. Compact. Easy to operate. Lift-off carrying case available. Send for Bulletin No. 473

**GoldE Manufacturing Co.**  
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Makers of Quality Projection Equipment for 25 years.

## TRANSMISSION "T" Stop Calibration

DESIGNING and MANUFACTURING of

Specialized lens mountings and equipment for 16mm & 35mm cameras

Animation Equipment

MOTORS for Cine Special, Maurer and Bolex Cameras

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**NATIONAL CINE EQUIPMENT**

20 WEST 22nd ST., NEW YORK 10, N.Y.

RENTALS — SALES — SERVICE

Eyemo, Mitchell, Bell & Howell, Wall, Cine Special Cameras

Bausch & Lomb "Baltar" lenses and others for Motion Picture Cameras



## AMONG THE PRODUCERS

### Pathescope Appoints Gerald Blank

◆ **GERALD BLANK** has been appointed director of public relations for **PATHESCOPE PRODUCTIONS**, industrial and television film producer. Formerly, Blank worked for the *New York Star*.

### Ganz Publishes Film Newsletter

◆ **THE WILLIAM J. GANZ COMPANY** is now publishing a four-page newsletter, **THE SOUND TRACK**, on a bi-monthly basis.

The first two issues mailed to date contain news and ideas on business films divided into eight sections: sales training, advertising, sales promotion, public relations, television, industrial relations, employee training and export.

The Ganz newsletter is remarkably non-commercial for a sales promotion effort. Although seven of the sixteen films included as subjects of the various sections have been produced or distributed by the Ganz Company or its subsidiary Institute of Visual Training, all the items are presented in an objective, newsworthy style.

Businessmen who are interested may write for free copies. The company's address is 40 E. 49th St., New York 17.

### Video Varieties Corporation Names Williams As Sales Chief

◆ **THE** appointment of **OTIS P. WILLIAMS**, former radio and film sales executive, as the general sales manager of **Video Varieties Corporation**, New York City, has been announced by **GEORGE W. GOMAN**, president of the television-film company. Studio is located at 41 East 50th Street in Manhattan.

OTIS P. WILLIAMS



JULIAN C. TOWNSEND

### Townsend Named Production Mgr. of American Film Producers

◆ **AMERICAN FILM PRODUCERS** have centralized production control of all their industrial and television motion pictures under **JULIAN C. TOWNSEND**, appointed to the newly-created position of production

manager. Formerly, Townsend served as assistant director of the motion picture division of **Bell Aircraft Corporation** and as editorial and production supervisor for the **Princeton Film Center**.

### Macdonald Joins Crawley Films, Ltd.

◆ **CRAWLEY FILMS, LTD.**, has named **WILLIAM A. MACDONALD** director of sponsored film distribution. While in the United States recently, Macdonald visited 13 states to study various methods of distributing sponsored films. For the past five years, he has been a senior producer for the **National Film Board of Canada**.

### Sutherland Makes Economics Series

◆ **THE** fourth in a series of economic education subjects in cartoon animation **Technicolor** is being completed by **JOHN SUTHERLAND PRODUCTIONS**, Hollywood. Latest in the series, *King Joe*, will be released theatrically under sponsorship of **Harding College**.



VICTOR RADCLIFFE

### Jam Handy Enlarges Detroit Staff

◆ **VICTOR RADCLIFFE** has been appointed to the Detroit sales staff of the **JAM HANDY ORGANIZATION**. He was formerly associated with **Warwick - Legler Advertising Agency**.

### Endres Campbell Joins Jam Handy

◆ **ENDRES M. CAMPBELL** has been added to the Pittsburgh projection and distribution staff of the **JAM HANDY ORGANIZATION**. In his new capacity, Campbell will help customers plan motion picture productions, meetings and special presentations.

### Opens Studios in St. Louis

◆ **GUERIN ENTERPRISES, INC.**, St. Louis film producer, has opened new studios and offices at 427 N. Euclid Ave. Since the new quarters include a sound stage, narrative studio, cutting room and control room, as well as a clients' projection room and general offices, **FORT B. GUERIN, JR.**, president, believes the firm is better prepared to supply complete film service to industry and television.

### Joins Jam Handy Stage Staff

◆ **RICHARD H. STRAIN** has joined the **JAM HANDY ORGANIZATION** as assistant stage director and speech coach. He will direct the presentation of stage and live shows.

RICHARD H. STRAIN



A & P • ADMIRAL • AMERICAN KITCHENS • ANACIN  
 BALLANTINE • BENDIX • BLUE BELL • BRIGGS • BULOVA  
 A.B. DICK • GE • HEINZ • HOUSEHOLD FINANCE • JEWEL TEA  
 KAISER-FRAZER • KIMSUL • KOLYNOS • LUCKY STRIKE  
 LUSTRE-CREME • NATIONAL SAFETY COUNCIL • ORANGE-CRUSH  
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Serving many business leaders  
 with films that get results.

**SARRA** INC.  
 New York • Chicago • Hollywood

SLIDEFILMS • MOTION PICTURES  
 TELEVISION COMMERCIALS



FREDERICK K. ROCKETT

**Rockett Pictures, Inc., Opens a San Francisco Production Branch**

◆ ROCKETT PICTURES, INC., commercial and television film producer, has opened a new production branch in San Francisco. The new offices and facilities, located at Film Center, 137 Market St., will be headed by JOHN HANSEN.

In announcing the expansion move, FREDERICK K. ROCKETT, company president, stated, "The establishment of a branch in San Francisco is a natural step in our development to keep pace with the growth of the West and the spreading use of films by industry. More and more business organizations are recognizing the great results achieved by the

JOHN HANSEN



# Type Titles

... a small item in the cost, but a big factor in the appearance of the finished production.

**THE KNIGHT STUDIO**  
341 EAST OHIO STREET • CHICAGO 11

16mm motion picture in all its applications. And with the seven league strides of television, the field of visual communication is moving rapidly into a new era."

**Marshal Templeton Adds to Staff**

◆ A. RUSSELL WERNICKEN has been added to MARSHAL TEMPLETON, Inc.'s staff of unit production supervisors. He will produce and direct motion pictures, stage presentations and training meetings. A graduate of the Television Workshop of New York, Wernicken is a member of the American Television Society, Actor's Equity Association and the Detroit Television Round Table. He is an experienced director of slide-film productions, and television shows.

◆ MARSHAL TEMPLETON, INC., originators of visual training programs for industry, has opened a new branch office in Chicago at 612 N. Michigan Ave. FRED W. GRADY, of the company's Detroit office, will manage the new branch.

**Lytle Forms Production Unit**

◆ With the emphasis on nut-and-bolt training films, JOHN LYTLE has entered the 16mm motion picture production field. Lytle has been in the film business since 1912, when he began to turn out Army Air Force training films at the Training Film Production Laboratory. He has just completed a sound motion picture for Monarch Machine Tool Company in which the firm's Speedi-Matic hand screw machine is demonstrated. Business office of the new producer is located in the Falbott Building, Dayton 2, O.

**British Cameramen Band Together to Form Professional Society**

◆ In England, motion picture cameramen have formed the BRITISH SOCIETY OF CINEMATOGRAPHERS. FREDERICK YOUNG was elected first president. Like the 30-year-old AMERICAN SOCIETY OF CINEMATOGRAPHERS, the BSC intends "to promote and encourage the pursuit of the highest standard in the craft of motion picture photography, and to recognize and encourage original and outstanding work."

**Byrnes Joins Kruse Associates**

◆ GENE BYRNES, cartoonist creator of the comic strip, "Reglar Fellers," has joined WILLIAM F. KRUSE & ASSOCIATES in an advisory capacity. He will serve as art and graphics consultant for the Chicago audio-visual public relations firm.

# For Special Results

in 16 MM. duplicating, it is logical to choose a laboratory which has for ten years made this the subject of its exclusive research.

Sound tracks are developed and duplicated to preserve and maintain high frequency response . . . color and sound are combined into superlative prints . . . special care in handling at every operation sets forth our pride in the name . . .

**PRECISION**  
**FILM LABORATORIES, INC.**  
21 West 46th St. — New York 19, N. Y.

**"ACTION-ILLUSION"**

*A really NEW slidefilm process!*

**"ACTION-ILLUSION"**

*that gives you FULL ANIMATED CARTOON TECHNIQUES and ADVANTAGES!*

**ELLISON-CAL DUNN**  
**PRODUCTIONS**  
104 SOUTH MICHIGAN AVENUE  
CHICAGO 3 ILLINOIS STATE 2 0247

*Our shows-it-better-than-we-can-tell-it "Action-Illusion" demonstration film will be ready for sample showings by April 25th.*

\* TRADEMARK

**GE Develops Powerful Photo Lamp for High Speed Film Production**

◆ The new, exceptionally powerful flood lamp, designed by the GENERAL ELECTRIC LAMP DEPARTMENT at Nela Park near Cleveland, produces enough light to take motion pictures at a speed of 8000 individual pictures a second. This is 500 times the speed normally used in making films and 7 to 15 times the intensity of sunlight on a bright day, according to G-E engineers.

The 750-watt lamp, which produces 75,000 footcandles of light, was designed chiefly for research, design and development work in such fields as ballistics, aeronautics, industry, and medicine. By means of the high speed motion pictures permitted by the new lamp, it is possible to study such last action as a bullet passing through glass, human muscles in motion, the vibration of machinery and the flutter of a canary's wings.

Designed according to recommendations made by the Society of Motion Picture Engineers for high speed photography, the lamp looks similar to a sun or heat lamp. Its face is 5 inches in diameter, and it throws a beam with an 18 degree spread. Requiring no auxiliary equipment, the lamp fits into an ordinary socket and operates on normal voltages. Its burning life is 6 hours.

\* \* \*

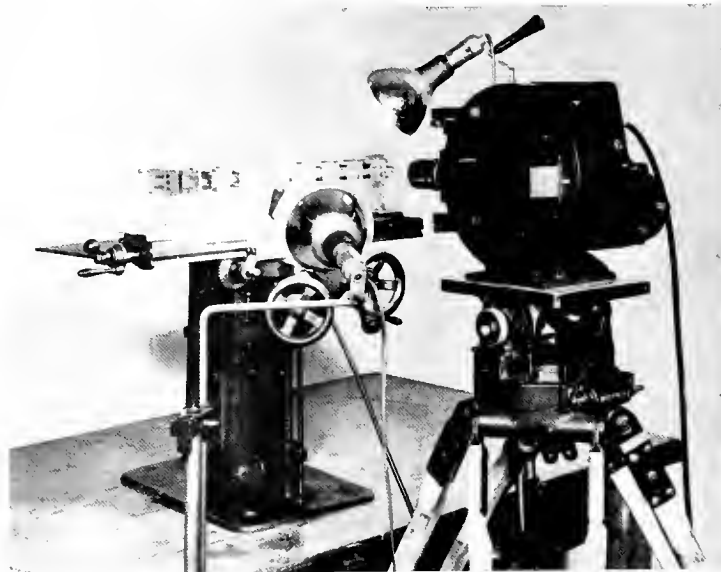
**SOS Cinema Supply Signs Labor Agreements With A F of L Unions**

◆ Marking the fourteenth year of harmonious relations between SOS CINEMA SUPPLY CORP. and its personnel, two new labor contracts were signed last month with the American Federation of Office Employees and the International Association of Machinists (both A.F.L.).

The new contracts call for blanket increases and adjustments for holiday pay. The agreement, retroactive to last December, now calls for a 5 day, 40 hour week, 2 weeks vacation, 2 weeks sick leave and a maximum of 15 paid holidays per year, plus insurance benefits.

"No other New York concerns in the trade are unionized, nor, it is believed, are the out of town dealers." J. A. Tannev, S.O.S. president, stated, "but such a liberal policy has not added to the price of our goods—on the contrary, increased efficiency has enabled us to compete most successfully."

**FLOOD LIGHTS AID HIGH-SPEED PHOTOGRAPHY**



Two G.E. 750-Watt PHOTOGRAPHIC LAMPS are shown in a typical setup with a Western Electric Fastax camera for high-speed photography.

**Flameproofing of Drapes, Curtains for Preview Rooms Is Explained**

◆ Drapes used for decorating and light-proofing preview rooms, auditoriums and classrooms should be fire-proof. However, many are not. For those who wish to flame-proof draperies that are not fire-resistant, the National Bureau of Standards, Washington, D. C., suggests this inexpensive method:

Mix 1 pound of crystalline borax and 13 ounces of boric acid in 2 gallons of water. The water should be heated and the constituents allowed to dissolve; mix thoroughly.

After the solution has been allowed to stand until it has cooled to room temperature, any washable fabric that is dry and clean can be immersed in it. If the material wets easily, dipping may be all that is necessary; if the fabric seems heavy, it may be soaked for ten or fifteen minutes to ensure impregnation. Starch may be included in the solution at the same time.

The article should be wrung by hand and, upon drying, ironed with a lower temperature than ordinarily used because the treatment lowers the scorch resistance somewhat.

If the material is of such texture that it must be redampened for pressing, a steam cloth or steam iron should be used.

This treatment does not affect the color of most dyes, does not encourage mildew and is non-poisonous. It is not permanent, however, and must be renewed after each washing.

\* \* \*

**Sponsored Films Are Previewed and Evaluated by New York Group**

◆ The April series of film forums, sponsored by FILM RESEARCH ASSOCIATES, will deal with sales training and promotional films, according to DR. LOUIS S. GOODMAN, executive director. The meetings, complete with showings of outstanding recent motion pictures in the field, will be held every Wednesday in the preview room of Films for Industry at 135 W. 52nd St., New York.

Continuing on a month-to-month basis, forum programs in May will be devoted to personnel training. In June the spotlight will shift to labor-management relations. Interested persons may register for any or all of the monthly series by contacting Dr. Goodman, P.O. Box 205, Madison Square Station, New York 10.

THE BUYERS READ BUSINESS SCREEN

**LESLIE ROUSH PRODUCTIONS, INC.**

119 W. 57th St., New York 19, N. Y.

PRODUCERS OF  
MOTION PICTURES  
FOR INSTITUTIONAL,  
PUBLIC RELATIONS  
AND EDUCATIONAL  
PURPOSES

**LESLIE M. ROUSH JULES K. SINDIC**

**New Model 185 Filmosounds Are Marketed by Bell & Howell**

◆ "Light, small and compact" are the words which describe the MODEL 185 FILMOSOUND projectors, latest units to be added to the line of precision-made motion picture projectors manufactured by the BELL & HOWELL COMPANY. Although smaller, lighter and more compact than previous Filmosounds, the new 185 models rank high in craftsmanship and quality of performance.

Of the two new 185 models, the one-case Filmosound weighs 35 pounds, 8 ounces, while the two-case unit balances a 30 pound projector unit with speakers ranging from 15 to 40 pounds, depending on their size. This means that both the 185 Filmosounds are light enough for an average person to carry without strain.

**STRAIGHT-LINE OPTICAL SYSTEM**

In addition to being equipped with a 1000-watt projection lamp, each of the new Filmosound models possesses the straight-line optical system which utilizes all the light output of the pre-aligned lamp to insure high quality, brilliant pictures.

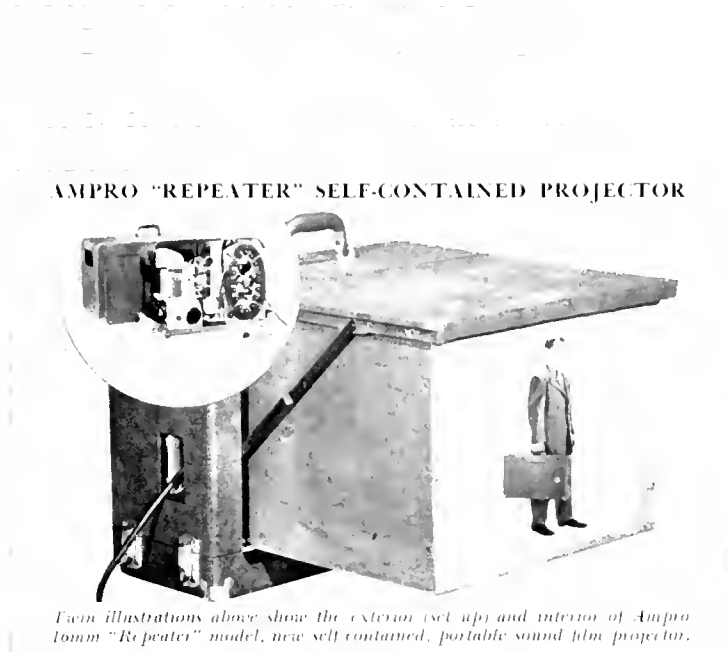
The one-case model has a 6-inch speaker mounted on a door in the side of the case. For the two-case model, 8-inch, 12-inch or power speakers are available. Smoother lines and rounded corners combine to create a streamlined effect for the die-cast aluminum sound-head. A new design for the exciter lamp assembly provides increased accessibility and improved performance.

**NEW ALUMINUM REEL ARMS**

New aluminum "slip-in" reel arms, fitted with slots on one end, make attachment to the case a quick and simple operation. Cross bars in the belt slots prevent the belts from falling into the case when the reel arms are removed. While all 185 Filmosound projectors are equipped with 2-inch lenses, longer or shorter focal length lenses are available to consumers. Additional information about the new projectors may be obtained by writing to the company, 7100 McCormick Rd., Chicago 45.

**Eastman Kodak Cuts Prices on Two Sound Kodascope Projector Models**

◆ EASTMAN KODAK COMPANY announced sizeable price cuts for two of their Sound Kodascope 16mm projectors. The single-speaker unit of MODEL FS-10-N was reduced in price from \$500 to \$345,



**AMPRO "REPEATER" SELF-CONTAINED PROJECTOR**

*Faded illustrations above show the exterior (set up) and interior of Ampro 16mm "Repeater" model, new self contained, portable sound film projector.*

while the twin-speaker unit was dropped from \$565 to \$395. The powerful, 40 watt MODEL FB-40 which has been selling for \$855 is now priced at \$585.

**Ampro "Repeater" Model Answers Need for Self-Contained Projector**

◆ THE AMPRO CORPORATION has answered the demand of sales executives for an ultra-convenient, portable 16mm sound projector with their new 16mm sound REPEATER model. Completely equipped, the Repeater includes projector, speaker, amplifier, screen and a continuous reel—all contained in a 22 x 15 x 8 inch case and weighing 36 pounds.

Actually, the Repeater makes it possible for a salesman to unfold a complete sound motion picture sales story right on the desk top of a prospective customer. He need only plug the 16 foot cord into either AC or DC current, snap open the 15 x 11 inch screen, and present from a full 450 foot reel his filmed, 10-12 minute sales message. The complete set-up operation takes less than a minute. Since the film is on an endless reel, a repeat performance can be shown immediately. The re-threading operation is by-passed completely.

Besides being a second right arm for salesmen, the Repeater is also ideally suited for pre-selling television shows, for personnel training and intermittent use at sales meetings and conventions, and for the showing of films in store windows or any other place where small groups can be assembled.

The new sales tool offers such

practical features as brilliant 300-500 watt illumination—enough for daylight showings—and an AC-DC amplifier with automatic voltage regulator which assures clear, undistorted sound. Free-moving film guide rollers and a swing-out gate protect the film from rough treatment and excessive wear. For convenience, the simplified repeating film magazine is so designed that it will snap out instantly. The entire case, made of plywood and covered with brown leatherette, is removable for servicing. Further details about the Ampro Repeater may be obtained by writing to the company, 2835 N. Western Ave., Chicago 18.



*The LaBelle Slide Projector*

**LaBelle Automatic Slide Projector Now Available for Business Field**

◆ Several distinctive features make the new LA BELLE AUTOMATIC SLIDE PROJECTOR ideal for use in sales promotion, conventions and schools. For one thing, all feeding, changing and re-stacking of slides is automatic and in perfect sequence. This means that the glass slides or ready-mounts have a better chance to remain free of

fingerprints and scratches, since they are never handled once they have been arranged.

Due to a new-type shutter, developed by LA BELLE INDUSTRIES, INC., of Oconomowoc, Wisc., the picture is completely blocked out until the next slide is in place. With this device a new view appears instantly, without the usual slide "wipe" that spoils continuity.

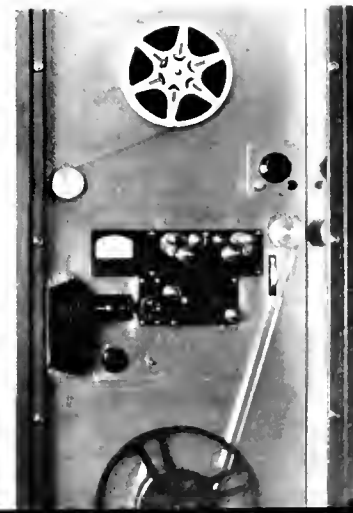
Push button operation releases the slides one at a time into a special chamber where they are pre-warmed to prevent out-of-focus images due to buckling. This patented mechanism operates on the gravity principle. With the push button operation, an operator can address his audience while standing in front of them, or relax in an easy chair away from the projector and the heat of the lamp.

The new slide projector is capable of handling 75 ready-mounts or 35 glass slides in its metal magazine. In the carrying case is a screen, neatly housed in a detachable, stand-up cover. Price of the new projector is \$125.

**Western Electric Announces New 16mm Re-Recorder for Licensees**

◆ A new 16mm re-recorder manufactured by the ELECTRICAL RESEARCH PRODUCTS DIVISION of the WESTERN ELECTRIC COMPANY is being offered to licensees of the firm. Especially designed to provide the basic qualities of 35mm re-recording equipment, the new unit can accommodate reels up to 1600 feet in size and still leave ample room for manipulation and threading. For convenience the machines are mounted in rack type cabinets. The film pulling (CONTINUED ON THE NEXT PAGE)

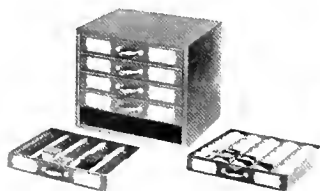
*BELOW: The new Western Electric 16mm re-recorder panel is shown.*



(CONTINUED FROM PRECEDING PAGE)  
mechanism reduces flutter to a maximum of 6 per cent, plus or minus, at any given rate. No free loops are used in threading; accuracy is checked by a small target in which a black line is centered in a circular opening when the correct sprocket hole is engaged. Motor driven rewind facilities are provided.

#### An All-Purpose Slide File Unit Marketed by Neumade Products

◆ Due to the special construction of its five drawers, the all steel slide file cabinet just marketed by NEUMADE PRODUCTS CORPORATION can hold all types of 2 x 2 inch slides and readymounts. The cab-



inet is dustproof, indexed and can be used for storage as well as filing. Overall size is 15 x 12 x 13 inches.

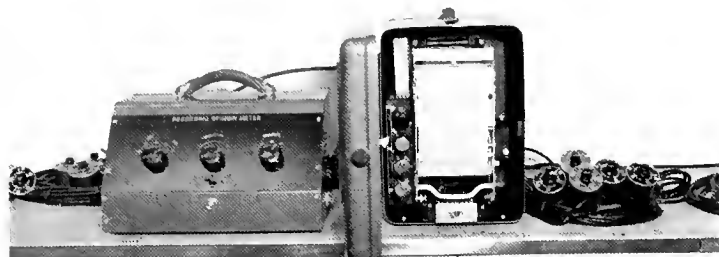
#### New GoldE Reflex Slide Binder for 2-1/4 x 2-1/4 Transparencies

◆ Owners of slide projectors using 2 1/4 x 2 1/4 inch transparencies can now obtain the new all-aluminum REFLEX BINDER developed by GOLDE MANUFACTURING COMPANY. The light-weight, rigid binder with its smooth corners and non-sliding glass is designed to give a jam-proof performance. While identification markings make for easy handling during projection, the title labels provided with each box of twelve binders help the exhibitor to keep his slides in order. Glasses are supplied for all binders.

#### Webster-Chicago's "Spool Library"

◆ If pre-recorded wire spools ever take the place of phonograph records and transcriptions in the audio-visual field, the WEBSTER-CHICAGO CORPORATION should play an important part. According to R. F. BLASH, company president, his firm is laying the foundations for a comprehensive "spool library." The organization has already produced a demonstration spool that explains various methods of wire recording as an aid to dealers handling the company's line of wire recorders. Current production plans call for a series of educational spools.

## EQUIPMENT & ACCESSORIES FOR SIGHT & SOUND



The new General Electric recording opinion meter for film reaction tests.

#### Reactions of Test Film Audience Measured by New Opinion Meter

◆ A recording opinion meter which electrically compiles the opinions of motion picture audiences during every scene of a film has been perfected by GENERAL ELECTRIC COMPANY. Originally made to study the reactions of radio and television audiences, the new device can be adapted to film audiences as well.

The equipment consists of a recording unit, a control unit and 100 hand-held units. Every person in the audience expresses his opinion by turning the pointer on his hand-held unit to Very Dull, Dull, Normal, Good, or Very Good. A moving strip of paper shows the continuous record of the composite opinion. By replaying the film and simultaneously following the recorded strip made during the showing, producers can determine a cooperative audience's reaction to each scene of the film.

#### Movie-Mite Announces Turntable Designed for Audio-Visual Field

◆ The new dual turntable, just added to the line of motion picture equipment manufactured by MOVIE-MITE CORPORATION, permits silent film and slide projector operators to add professional sound effects, background music and recorded commentary to their showings. An unusual design places the turntables at the outer corners of the compact unit. When not in use, the turntables can be removed and stored in the base along with several 10 inch records. Weighing 16 pounds, the entire unit measures 15 1/2 x 7 3/4 x 11 1/2 inches.

Individual turntable controls are provided for switching and fading from one record to the other. Although the recorder plays through any amplifier, it is especially adaptable to Movie-Mite's Emcee and Audio-Slide projection units. The turntable is housed in a strong plywood case covered with brown alligator leatherette. Price of the new unit is \$59.50.

#### Converts Changers for 45 rpm Use


◆ The WEBSTER-CHICAGO CORPORATION has devised a special adapter kit which can quickly convert any of the company's dual speed record changers into a 45 rpm player. This means that motion picture and slidefilm operators who own Webster-Chicago machines will be able to play both long-playing Columbia 33 1/3 and RCA 45 rpm records as well as ordinary records and transcriptions.


# RADIANT PROJECTION LAMP

## LAMP

*for*

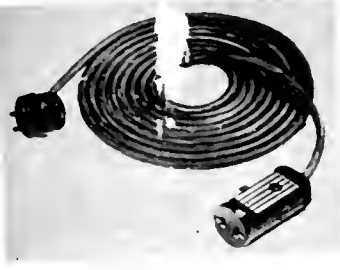
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Ewart & Koch's Control Cord

**Control of Projector & Room Lights Is Centralized With New Cord**  
 ♦ Convenience is the key word in any description of EWART AND KOCH's latest electrical control devices for projector operators. With E & K's new control cord, designed especially for auditoriums and preview rooms, an operator can sit wherever he wishes and still control his projector and the room lights. The cord features a push switch that makes possible independent control of room lights and projector. The operator need only make the necessary hook-up.

A variation of the control cord is offered in the control panel. This device effectively centralizes the wiring and control of all electrical equipment hooked on to it. The panel can be placed on a desk or table from which projector and room lights can be controlled merely by flipping two of the three switch mechanisms on the panel. Cameramen can use the panel to control lighting without moving from the camera.

Further information about these control devices can be obtained by writing to Ewart and Koch, 15 Brattle St., Cambridge 38, Mass. Califone's Lightweight Playback

♦ The CALIFONE CORPORATION has marketed a lightweight universal transcription player that will produce high quality sound reproduction from standard and 33 1/2 rpm micro-groove records as well as from transcriptions. The set fea-

tures a new wrist-action pickup arm that has two needles on a reversible head. With this convenient double-duty head, proper needle point and needle pressure is assured for either long playing micro-groove or regular recordings and transcriptions.

The complete player includes a high quality amplifier, permanent magnet speaker and a sound system with enough power to comfortably handle an audience of 250 people. The entire unit is housed in an improved hardwood carrying case with reinforced corners and a scuff-proof, washable leather coating. The universal, MODEL 6U, handles all three types of recordings and is priced at \$64.95. MODEL 6UJ, designed for use with projector amplifier, sells for \$67.50. Both AC and DC models are also available. Further details can be obtained by writing to the company's main office, 1011 N. Sycamore St., Hollywood, Calif.

**Story Behind the Craig Splicer Dates Back Over Two Decades**

♦ Every product has a story behind it, and the evolution of the Craig film splicer makes an interesting tale. It all started in 1927 when TALTON R. CRAIG was producing commercial motion pictures. There were no convenient or satisfactory portable 35mm splicers in those days, so Craig was quite surprised when he found a film technician in a Hollywood film laboratory making an amazingly fast splice.

Immediately interested, Craig asked where such a rapid, accurate splicer could be obtained. He was told by the technician that a Dutch friend, who worked for many years at the laboratory of the Edison Company, had made the splicer expressly for him.

Craig contacted the Dutch inventor and learned that part of the efficient splicer had been designed for film used on the first motion picture equipment invented and used in the Edison laboratories. Naturally, Craig had the inventor make him a splicer.

As various Hollywood producers saw the efficient splicer in action, they inquired how they could get one. Craig saw a business possibility here and had the inventor make splicers in lots of twenty-five, which could be sold for a hundred dollars each to film producers.

This was the beginning of the Craig Splicer. From it sprang Craig Movie Supply Company, Los Angeles visual pioneer.



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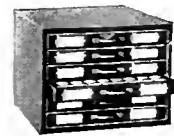
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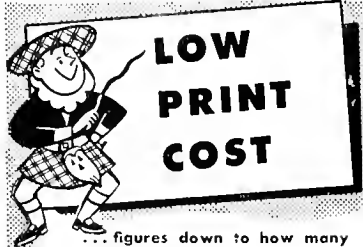
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### Curtiss-Wright Tours the Nation With Visual "Span of Flight" Show

★ The saga of American aviation, from the Wright brothers' aeroplane to glimpses of super-sonic aircraft, is presented in the new 18-minute motion picture, *First in Flight*. Now being featured in the "Span of Flight" air show, sponsored on a nationwide tour by the Curtiss-Wright Corporation on their fortieth anniversary, the film gives a crisp, fast-moving, panoramic history of the company's role in the U. S. aircraft industry.

LOWELL THOMAS IS FEATURED NARRATOR

Lowell Thomas does the narration in the film, produced for Curtiss-Wright by Audio Productions, Inc. Painting the picture of American aviation with broad strokes, the film first describes the progressive contributions made by Orville Wright and Glenn Curtiss on their historic first flights. The famous "Jennies" of 1917 are pictured, along with the 1926 airplane which Admiral Byrd used to reach the North Pole and Charles A. Lindbergh's "Spirit of St. Louis". Amid a flurry of Flying Fortresses, P-36's and P-40's, the technical achievements of World War II are recounted. Early air mail, along with trail blazing flights around the world and the great production job done by the aircraft industry during World War II, are all emphasized as giant strides in the progress of American aviation.

Especially interesting is the peek taken at current trends in modern aviation. Super-sonic — and at present, super-secret — aircraft and developments are a fitting climax to the vivid film. These glimpses at the airplanes of the future tie in well with the rest of the exhibit, which features schematic models of a rocket engine and "electronic brains" that reach into the mists to bring pilots into fog-shrouded airports.

16MM PROJECTION BY VICTOR ANIMATOGRAPH

Designed to show the technical progress of aviation during the past forty years, the air show points to the fact that today's aircraft are rapidly approaching the sonic barrier—the 750 mph speed of sound—and modern aeronautical engineers are working on practical projects for building a space ship that will travel 10,000 mph. *First in Flight* is an integral part of the show, since it gives in sweeping, graphic style, a broad hint of things to come in the airplane industry as well as the past and present history of aviation.

The Victor Animatograph Corporation, a Curtiss-Wright subsidiary, is one of the featured exhibitors in this show. Victor 16mm sound projectors are used for all film showings.

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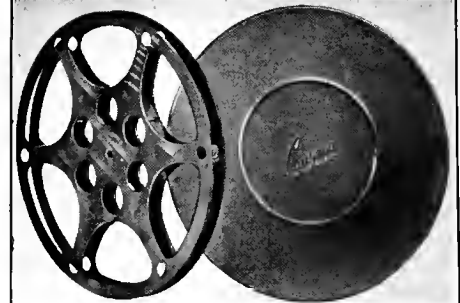
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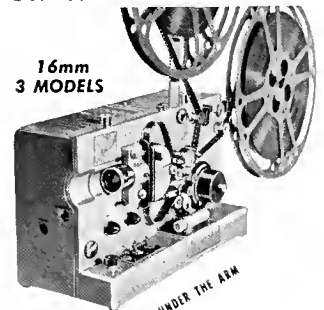
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# CAMERA EYE

NEWS OF PICTURES-PRODUCERS

## New RCA Contract Grants Licensees Scandinavian Film Release Rights

◆ According to a contract negotiated between RADIO CORPORATION OF AMERICA and ELECTRIC FONO-FILMS COMPANY, RCA film recording licensees are granted film release rights in Norway, Sweden, Denmark and Finland. In making the announcement, R. A. FEARI, manager of RCA Victor's film recording section, added that the contract applies only to films recorded on RCA equipment.

The agreement allows all RCA film recording licensees to import, sell, lease or exhibit RCA-recorded sound films under all patents owned or controlled by Fono-Films in the Scandinavian countries until December 31, 1954. Without cost to RCA licensees, the agreement also eliminates existing claims against them based on films recorded with RCA equipment.

## United World Films Reports a 20% Increase in Gross 16mm Revenues

◆ UNITED WORLD FILMS announced that during the past fiscal year it derived a total revenue of \$6,200,000 from its 16mm and television film operations. This is a 20 per cent increase over the gross income of the previous year.

New York offices of the firm have moved to 1145 Park Ave., New York 29, in order to consolidate in one location the head-

quarters offices, the Castle Division and the New York film exchange.

United World's Chicago exchange also has acquired new offices at 512 S. Dearborn St., Chicago 5.

## Engineers' Society Devotes Meeting to Sound-on-Film Developments

◆ Sound-on-film recording was the chief topic of discussion at the last meeting of the eastern section of the SOCIETY OF MOTION PICTURE ENGINEERS. Especially stressed were recent television and 16mm developments in the field of sound. To give members a clearer understanding of coaxial and relay facilities in television network operation, the AFT film, *Stepping Along With Television*, was shown.

## Harmon Foundation Issues Guide to Audio-Visual Program Films

◆ The Division of Visual Experiment of the HARMON FOUNDATION in New York has issued a new publication, *Visual Materials for Your Program*.

Contents of the 61 page booklet include listings of motion pictures, filmstrips, slides and still photograph sets, both by subject matter and alphabetically.

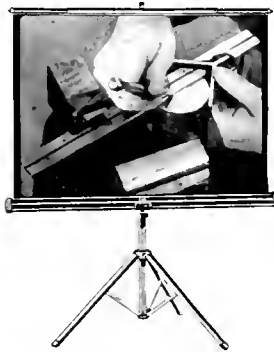
Though somewhat limited in coverage (only 250 film titles appearing, for instance) and designed generally for church groups, the booklet may be useful for program directors in industry. Copies are available at \$1.00 from the Harmon Foundation, 140 Nassau Street, New York 7.

## Sarra, Inc., Provides Slidefilm for 1949 Easter Seal Campaign

◆ The audio-visual medium is playing an important part in the 1949 Easter Seal campaign. *Magic Money* shows how thousands of persons—of all ages, in all walks of life—are helped by each purchase of the familiar seals. In the 10-minute sound slidefilm, produced by Sarra, Inc., for the Chicago metropolitan unit of the ILLINOIS ASSOCIATION FOR THE CRIPPLED, the money spent for seals is shown transformed into beneficial facilities like wheel chairs, therapeutic equipment and a summer camp for crippled children.

While Governor Adlai H. Stevenson of Illinois and Mayor Martin H. Kennelly of Chicago are shown purchasing their seals, many scenes were photographed directly in the homes of bedridden patients. The film was produced specifically for club, industrial and television use in this year's campaign.

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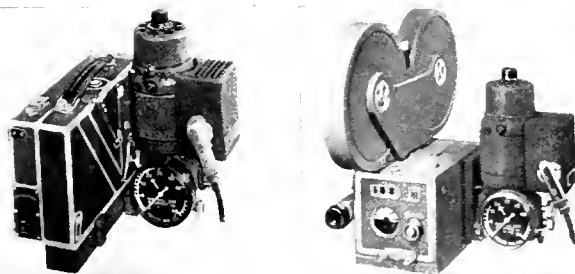
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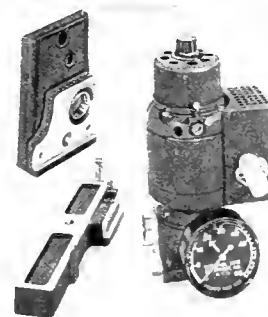
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 Eastern Film Libraries, 148 Grand Street, Waterbury 5.

### • DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transportation Bldg., Washington 6.  
 Paul L. Brand & Son, 2153 K St., Washington 7.  
 The Film Center, 915 12th St. N.W., Washington.  
 The Walcott-Taylor Company, Inc., 501 Mills Bldg., Washington, 6. D. C.

### • MAINE •

D. K. Hammett, Inc., 620 Congress St., Portland 3.

### • MARYLAND •

Folkemer Photo Service, 927 Poplar Grove, Baltimore 16.  
 Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.  
 Robert L. Davis, P. O. Box 572, Cumberland.  
 Stark Films, 537 N. Howard St., Baltimore 1.  
 Howard E. Thompson, Box 204, Mt. Airy.

### • MASSACHUSETTS •

Audio-Visual Corp., 116 Newbury St., Boston 16.  
 Ideal Pictures, 40 Melrose St., Boston 16.  
 Jarrell-Ash Company, 165 Newbury St., Boston 16.  
 South End Film Library, 56 Valonia Ter., Fall River.  
 Gilbert & Kelly, Inc., 134 Middlesex St., Lowell.  
 Massachusetts Motion Picture Service, 132 Central Ave., Lynn.  
 Stanley-Winthrops, Inc., 90 Washington St., Quincy 69.  
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 Association Films, (Y.M.C.A. Motion Picture Bureau) 35 West 45th Street, New York 17.  
 Comprehensive Service Co., 245 W. 55th St., New York 19.  
 Crawford & Immig, Inc., 265 W. 14th St., New York City 11.  
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 Specialized Sound Products Co., 551 Fifth Ave., New York 17.  
 United Specialists, Inc., Pawling.  
 The Jam Handy Organization, Inc., 1775 Broadway, New York  
 Duncan, James E., Inc. Motion Picture Service, 186 Franklin Street, Rochester 4.  
 Shaw Visual Education Service, 150 Linden St., Syracuse 3.  
 Visual Sciences, 599BS Suffern.

Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.  
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 Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7. 1905 Sanderson Ave, Scranton 9  
 Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.  
 Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.  
 Clem Williams Films, 311 Market Street, Pittsburgh 22.  
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## SOUTHERN STATES

### • ALABAMA •

Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1.  
 Stevens Pictures, Inc., 526 20th St., N., YMCA Bldg., Birmingham.

### • FLORIDA •

Florida School Book Depository, 700 E. Union St., P. O. Box 36, Station G, Jacksonville 7.  
 Norman Laboratories & Studio, Arlington Suburb, Jacksonville.  
 Orben Pictures, 1137 Miramar Ave., Jacksonville 7.  
 Ideal Pictures Co., 1348 N. Miami Ave., Miami 36.  
 Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.  
 Southern Photo and News, 608 E. LaFayette St., Tampa.

### • GEORGIA •

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 Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N. E., Atlanta.  
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(CONTINUED FROM PAGE TWENTY-NINE)  
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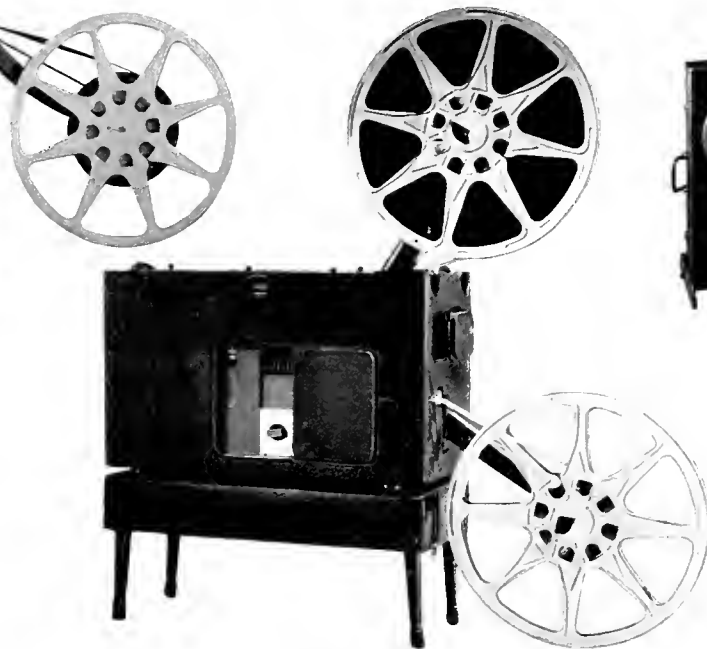
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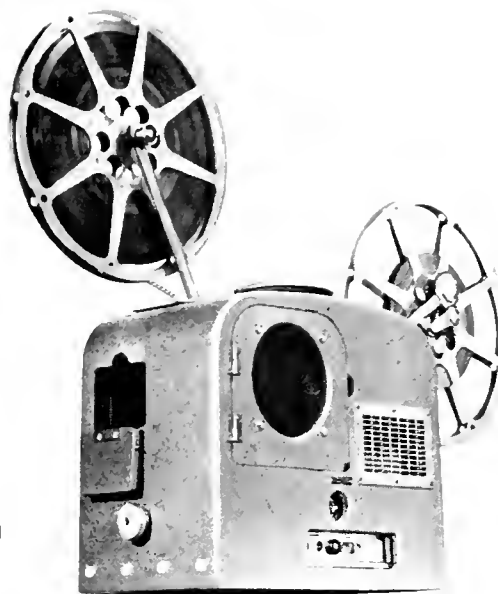
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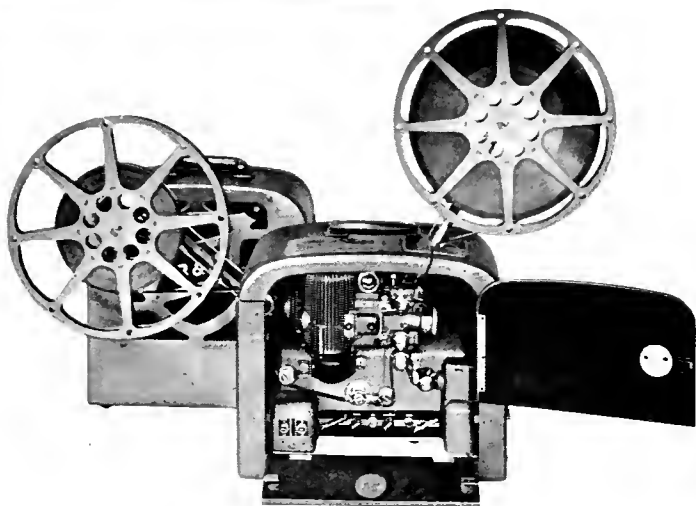


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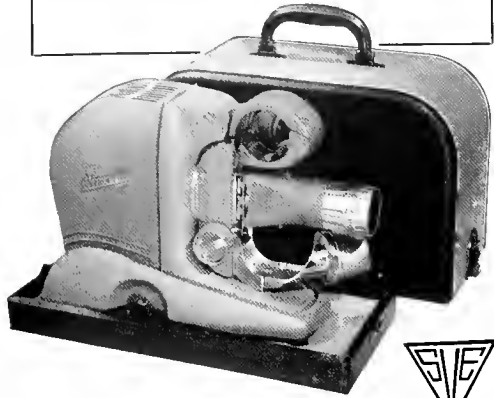
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# BUSINESS SCREEN

## PREVIEW OF CONTENTS

Cover: Production scene on set for  
"Problem Child" Pet Milk Co. film  
(story on page 28)

Medical Film Institute Established . . . . .	18
Feature: Convincing Consumers With Visual Salesmanship . . . . .	21
Feature: GE Previews "The Light In Your Life" . . . . .	22
Lighted Paths to a Hidden World . . . . .	24
Visualizing the Invisible With X-Ray . . . . .	25
Case Histories of the New Films . . . . .	26
American Laundry; Sun Oil; Westing- house; Richfield Oil; Bank of America; Audit Bureau of Circulation, Etc.	
Headlines at Press Time: Late News . . . . .	28

## DEPARTMENTS

Camera Eye . . . . .	8
Trends in Visual Communications . . . . .	10
Television in the News . . . . .	32
In the Picture Parade . . . . .	34
Men Who Make Pictures . . . . .	38
News of Production and Services . . . . .	40
Business Screen Executive . . . . .	41
New Products: an Equipment Review . . . . .	47

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## 26 Regional Film-Exchanges Help Arrange Schedules & Supply Programs

Write for free booking calendar  
and descriptions of these programs



## MODERN TALKING PICTURE SERVICE, Inc.

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NEW YORK 20, N. Y. CHICAGO 11

**R**egardless of what a film production costs, the money spent is wasted if the picture fails to achieve its intended purpose.

The successful film is one that justifies its cost by accomplishing its objective!

Let us demonstrate for you some of the pictures we have produced during the past thirty years that have established records of accomplishment at an overall minimum of cost. Then, compare these results with those you are obtaining from your films.

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4925 Cadieux Rd.

**CLEVELAND**  
310 Swetland Bldg.

**\*HOLLYWOOD**  
5981 Venice Blvd.

**ST. LOUIS**  
4053 Lindell Blvd.

**CINCINNATI**  
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\*Studio Facilities

# **WILDING**

## **PICTURE PRODUCTIONS, INC.**

*Western Electric*  
RECORDING



OTION PICTURES • SLIDE FILMS • TELEVISION FILMS



A sense of real accomplishment in this highly creative business of film production is reflected in the spontaneous response of a nationwide audience to a specific film. The acceptance of Kelvinator's motion picture "Of This We Are Proud" is measured by the constant demand for showings throughout America. This colorful and inspiring film is bringing millions of citizens a better understanding of our great country and all that it means to us . . . . . and of this we are proud.

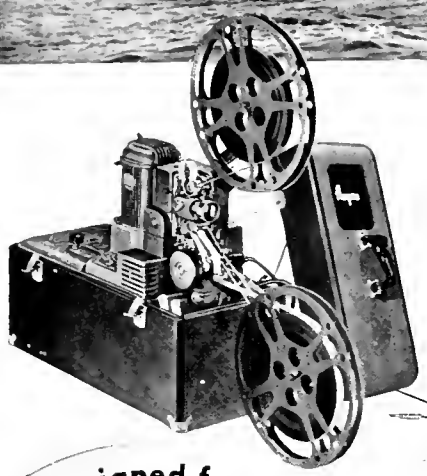
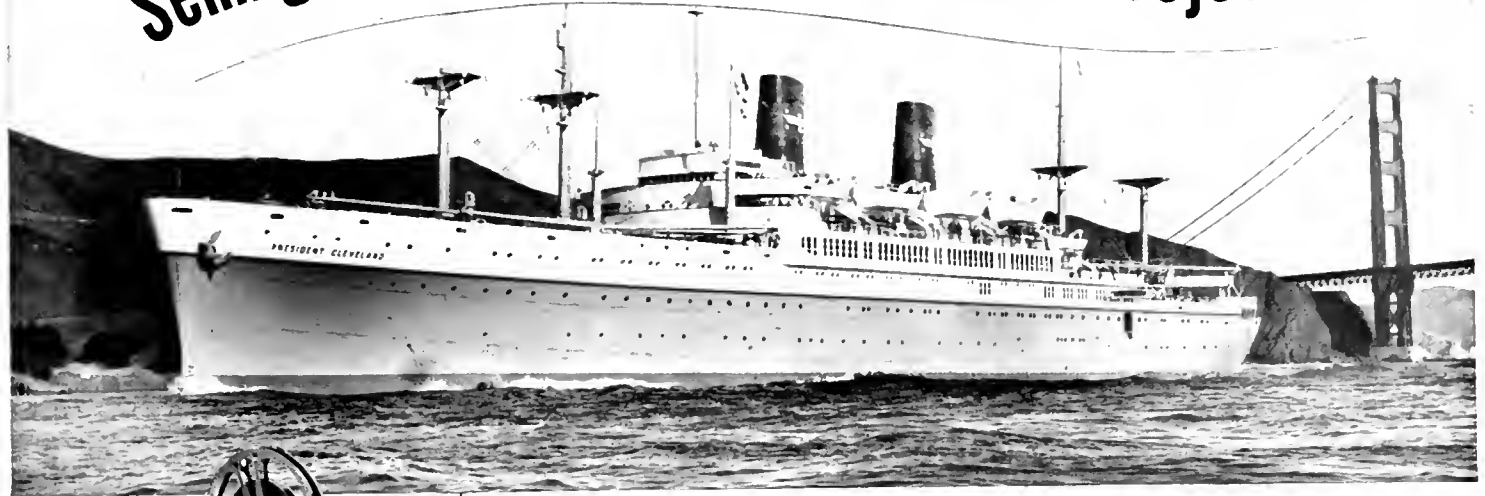
*Raphael G. Wolff*  
STUDIOS HOLLYWOOD 28 CALIFORNIA

A SENSE OF REAL ACCOMPLISHMENT in the great American heritage. This country is proud of that heritage and tradition. It is proud of the opportunity of living a better life. It is proud of the progress and the achievement of its people. To capture the true meaning of this heritage is the purpose of the film "Of This We Are Proud". To bring to the people a better understanding of our great country and all that it means to us . . . . . and of this we are proud.

*Raphael G. Wolff*  
STUDIOS HOLLYWOOD 28 CALIFORNIA

NASH KELVINATOR CORP. PRESENTS "OF THIS WE ARE PROUD" PRINT 331

# Selling dreams with Ampro Sound Projectors



designed for industry  
—the Ampro Compact

The Ampro Compact has been built for those industrial concerns who need a portable, single-case quality projector at a popular price. It is a basically new type of projector which is:

**PORTABLE**—A complete full size 16mm. sound picture projection outfit—including projector, amplifier, detachable 8" speaker and cord, plus room for extra 400' reel and film—all in one portable case.

**COMPACT**—Measures only 15" x 21½" x 9¾". Speaker can be instantly removed and set up near screen for best sound reproduction. Through new, counterbalancing mechanism, projector swings up into operating position.

**RICH TONE QUALITY**—Provides superb tone quality that makes for complete listening enjoyment. Is amazingly quiet in operation.

**PROTECTS FILM**—Exclusive Ampro Triple Claw movement and other Ampro features assure full protection for precious film.

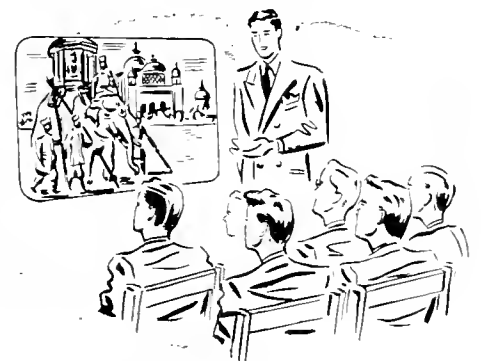
**EASY TO SERVICE**—The entire chassis of the Ampro Compact can be removed quickly and easily from the case for both mechanical and electrical servicing.

**ECONOMICAL**—First cost on the Ampro Compact is surprisingly low. In addition, its sturdy, tested design assures long, trouble-free operation—with minimum service costs.



## AMERICAN PRESIDENT LINES uses a battery of Ampro Compact 16mm. sound projectors to dramatize delights of Vacation Cruises

This alert steamship line has found that actual sound motion pictures in full colors are extremely effective in closing prospects for cruises on its luxury President liners. Its promotional film "A Dream and a Memory" transforms inquiries into sales by taking prospects on the cruise right in their own living room. No other media can present so dramatically the pleasures of a trip to the Orient as the color, sound and movement of 16mm. film. So successfully has this method worked that the American President Line now uses a number of Ampro Compact 16mm. sound-on-film projectors as an integral part of its sales program.



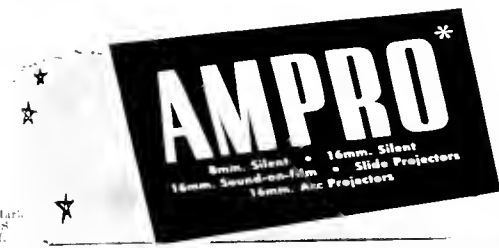
## thousands of industrial concerns are making Ampro Sound Projectors pay real dividends

Tests prove people understand quicker, understand more and remember longer when they see and hear it on the screen. That's why alert business men use 16mm. sound films to sell, to develop skills, encourage company loyalty, and to demonstrate products dramatically. Today, thousands of Ampro sound projectors are delivering consistently excellent performances for leading industrial concerns all over the world. These projectors embody many special Ampro features that assure

efficient operation. But that's only part of the story. Into each Ampro projector is built 20 years of experience that means extra quality, longer service and better performance!

Send for circular

giving specifications, prices and full details on the new Ampro "Compact." Also for free booklet, "A Powerful Aid to Industry," showing how 16mm. sound films can best be used to help solve your problems.



Trade Mark, Reg. U.S. Pat. Off.

..... BS 13

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- Please send me full details, specifications and price on the Ampro "Compact" 16mm. Sound Projector, also free booklet, "A Powerful Aid to Industry."
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See how millions of tiny glass mirrors,  
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is reflected instead of absorbed! You will  
enjoy clearer, sharper black and whites—

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real as life itself!

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Screens. Notice how easily they set up—how ruggedly  
they're built. Used and approved by leading industrial con-  
cerns, school systems, churches and government agencies  
all over the world—you cannot buy a better screen. The  
New 1949 Radiant Screens are priced as low as \$12.50!

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## CAMERA EYE

NEWS OF PICTURES-PRODUCERS

NBC Orders 500 Prints of Film  
on Radio for National Distribution

◆ The NATIONAL BROADCASTING COMPANY is using one of the largest print orders in commercial film history — 500 prints of *Behind Your Radio Dial* — for distribution nationally via Modern Talking Picture Service, Inc. With this great number of prints, NBC intends to bring its story of radio to the entire U.S. 16mm field, including schools, industry and civic, church and community groups.

Produced by RKO-Pathé, *Behind Your Radio Dial* is designed to give the average listener a glimpse of the technical and production know-how that goes into favorite NBC programs. The film stresses the educational, cultural and public-service aspects of network programming. Arturo Toscanini, H. V. Kaltenborn, Fibber McGee and Fred Allen all help show how NBC is trying to give the American public the best in radio entertainment.

Chatwin Appointed Distrib'n Chief  
in NFB Personnel Reorganization

◆ LEONARD W. CHATWIN has been appointed director of distribution for the NATIONAL FILM BOARD OF CANADA. He fills a vacancy left by the resignation of JACK RALPH, now abroad. A graduate of the University of British Columbia, Chatwin joined the Film Board in 1943 as regional supervisor in British Columbia. Later he became the coordinator of non-theatrical distribution.

The National Film Board also appointed MAJOR C. W. CARTER, director of adult and visual education for the Department of Education of Newfoundland, NFB regional agent at St. John's.

Other NFB appointments include CHARLES W. MARSHALL, former regional supervisor in B.C., to succeed Chatwin as coordinator of Canadian non-theatrical distribution; MAURICE CUSTEAU of the Montreal office as regional supervisor for Quebec; JOSEPH BEAUREGARD as assistant to Custeau; and R. E. JOHNSON of Moose Jaw as acting assistant regional supervisor in Regina, Sask.

"Louisiana Story" in Chicago

◆ ROBERT FLAHERTY's highly-praised motion picture of Cajun people and oil, *Louisiana Story*, opened a Chicago theatrical run at the World Playhouse on April 30 for an indefinite stay.

Association Films Is Incorporated  
as an Independent Organization

◆ ASSOCIATION FILMS, formerly the Y.M.C.A. Motion Picture Bureau, has been incorporated as a separate and independent organization, effective April 1, 1949. The new corporation will be known as Association Films, Inc.

J. R. BINGHAM and A. L. FREDRICK, who have led the enterprise as director and associate Director, have become president and treasurer, respectively, of the corporation.

The establishment of a separate company has been considered for some time by the International Committee of the YMCA in order that the organization may operate more efficiently in extending and strengthening its long established service to schools, churches and other community organizations.

The main office of Association Films, Inc., and the four branch offices in New York, Chicago, San Francisco and Dallas will continue at their present addresses.

The International Committee of the YMCA will be represented on the Board of Directors of Association Films, Inc., and will continue to look to it for counsel on its own audio-visual problems.

"Productivity: Key to Plenty"  
Finds Favor with Industrial Groups

◆ The 20-minute sound motion picture, *Productivity: Key to Plenty*, continues to be previewed with growing interest among industrial audiences. At a recent Rockefeller Center, New York, showing in the Johnny Victor Theater, J. FREDERIC DEWURST took an appraising look at the film adaptation of his monumental 812-page study, "America's Needs and Resources", and expressed his satisfaction with the visual interpretation.

Produced by ENCYCLOPAEDIA BRITANNICA FILMS in cooperation with the Twentieth Century Fund, the film dramatizes America's use of power and the machine in its rise to the highest standard of living in the world. The film is available for purchase or rental from EBFilms, 1150 Wilmette Ave., Wilmette, Ill.

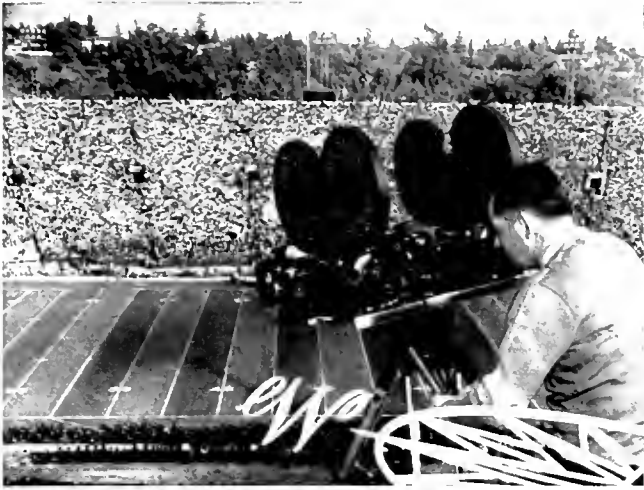
FILM EXCHANGE—16 mm. sound movies. Profitable going bus. Large selec. entertainment features and shorts renting to clubs, road shows, churches, schools, homes, etc. Priced for quick sale to close estate. \$12,000 down. Chicago. Address

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Business Screen Magazine



In California—To deliver two Kodachrome originals of the 1949 Rose Bowl Game, Walter D. Porep uses two Mitchell "16"s on one tripod.



In South Dakota—Reid H. Rav Film Industries uses two Mitchell "16"s to shoot different angles simultaneously in filming the "Passion Play."

Wherever 16 mm Movies are filmed...

Mitchell<sup>\*</sup> "16"



In Illinois—Vogue-Wright Studios, Inc., use Mitchell "16" to film full color production for the Firestone Steel Products Company.

## Professionals make News

Throughout the world 16 mm films are achieving spectacular successes in the fields of Religion, Education, Business and Industry, and Entertainment. New and Better production techniques, and truly professional camera equipment are contributing to the growing reputation of 16 mm films.

First to bring 35 mm quality to 16 mm film, the Mitchell "16" Professional Camera has won the recognition of producers who demand versatile motion picture equipment to meet every condition. The Mitchell "16" has the same smooth, positive operation, workmanship and time-proven features that have made 35 mm Mitchell Cameras world famous as standard equipment of the major studios.\*

Mitchell is proud of the important part the "16" Professional is playing, and *is destined to play* in the continuing development of new techniques in filming better 16 mm productions.



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85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell

# Hit and Run Films Encounter Law of Diminishing Returns

The hit and run driver earns the righteous indignation of every decent citizen.

The hit and run ball player who makes a crucial hit is a hero, acclaimed and loved.

Somewhere in between those two is the hit and run film, so called, mayhap, because the producer did not look beyond the end title.

But that is not the end. The film had a purpose, a job to do. Its value to the user cannot be measured in terms of original cost. Its value can be measured only in terms of the results it got. Clients that come back year after year do so, for the best reason in the world. Their films get the jobs done!

The producer, we must conclude, who trusts *not* in the hit and run but looks to the client's real interest . . . results . . . will never encounter the Law of Diminishing Returns.

For fine quality productions that get results, please see the signature below.



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# TRENDS

## IN VISUAL COMMUNICATIONS

*Annual Awards for Safety Pictures  
Are Announced by the National Committee*

★ Four sound motion pictures and two sound slidefilms were presented "Safety Oscars" for outstanding contributions to safety during 1948 by the National Committee on Films for Safety. Comprising 20 national organizations, the National Committee makes annual awards to outstanding films in the fields of traffic, occupational and general safety.

J. Sterling Livingston of the Graduate School of Business Administration, Harvard University, served as chairman of the awards group.

"DRIVEN TO KILL" WINS TOP HONORS

*Driven to Kill*, 10-minute sound motion picture produced for the American Transit Association by Sound Masters, Inc., was chosen as the best safety film for theatrical showing. With Lowell Thomas doing the narration, the film dramatically shows how necessary it is for a driver to realize the tremendous responsibilities he takes on his shoulders when he slips behind the wheel of a car.

Top honors in the traffic and transportation category were won by the color and sound motion picture, *The Safest Way*. Sponsored by the American Automobile Association and produced by the motion picture studio of Pennsylvania State College, this 17-minute film shows how grade school children are taught to determine the safest way to go from their home to school, church, the movies, etc.

ZURICH INSURANCE SLIDEFILMS CITED

Two productions sponsored by Zurich Insurance Companies won sound slidefilm prizes in two classes. *Award to the Wise*, 15-minute slidefilm stressing safe driving habits and attitudes from the viewpoint of the commercial driver, took first honors in the traffic and transportation section, while *Helping Hands—Electrical Hand Tools* did likewise in the occupational division. Both sound slidefilms were produced by Paragon Pictures, Inc., of Evanston, Illinois.

*This Way Out*, an American Airlines production, was chosen as the best sound motion picture in the occupational division, while *Then It Happened* was voted the best in the general safety field. The 11-minute color and sound *Then It Happened*, produced by the Forest Service of the U. S. Department of Agriculture, is a vivid visual account of the 1947 Maine forest fires which ruined almost 30 million dollars in property and natural resources.

Four honorable mention awards were also conferred by the committee. In the general safety field, *Ski Tips*, color and sound motion

picture produced by Aetna Life Affiliated Companies, and the J. I. Case humorous sound slidefilm on farm safety, *Saga of Sawdust Sam*, produced by Atlas Film Corporation, won honorable mention awards. Other motion pictures that won honorable mentions are *Wheel Sense*, produced for the Studebaker Corporation by Transfilm, Inc., in the traffic division; and *Falling Timber*, produced for the Loggers Associations of the Pacific Northwest, Columbia Basin and British Columbia by Rarig Motion Picture Company, in the occupational division.

SPECIAL AWARD TO "HUMAN FACTORS" SERIES

Two films were cited for special commendation—*Let's Stop and Go Safely*, an independent production by Portafilms, in the traffic division, and Aetna's *Lifelines*, 10-minute color and sound film on swimming precautions, in the general safety division.

Although not entered in the contest for an award, a series of six sound slidefilms, entitled *Human Factors in Safety*, was singled out for special citation by the judges for its unusual approach and high quality in the occupational field. The series was produced by Sarra, Inc.

*Commercial Producers Look With Caution  
on Packaged Programs for Television*

★ *In this space last month* we noted an increasing interest in the production of self-financed film packages for television by the well established special purpose film producers. Films For Industry and Hartley Productions in New York were reported as busily at work on new TV programs, and some others were giving it a lot of consideration.

Consideration seems to be about as far as it goes. Although eyeing the proposition carefully, few commercial producers have actually done much with packages. One laid out several thousand last year for an experimental reel, but abandoned the project before completion. Most of the others have held off principally because the market seems to be limited at this time and the commercial film business has never operated with any considerable amount of risk capital or the inclination to obtain it for speculative purposes. Most of the

(CONTINUED ON PAGE THIRTY)

## MAKE US AN OFFER!

We have for sale 25 Model JR Illustravox Standard Projectors, only two years old, and in excellent condition. Ideal for audiences up to 375 persons. Somebody's going to get a bargain! Make us an offer for the lot, and we'll talk business!

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**FOR INSTANCE,**

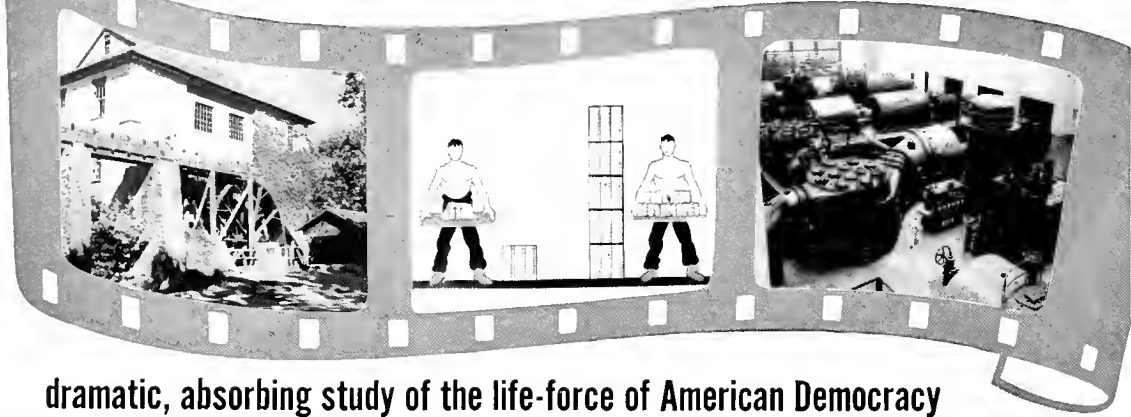
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Attend Library Film Forum

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BRING YOU  
**PRODUCTIVITY: KEY TO PLENTY**



dramatic, absorbing study of the life-force of American Democracy

EVERY  
AMERICAN BUSINESS  
SHOULD SHOW  
THIS FILM TO

- monagement groups
- employee groups
- community leaders  
and in public relations  
work everywhere!

Now, in one superb motion picture, you can see the tremendous *why* and *how* of America's greatness.

PRODUCTIVITY: *Key to Plenty* captures on 2 reels of film the heart-beat of the giant, America. It brings our industrial might to life . . . shows how it grew . . . how it *can* and *must* continue to grow.

Here, at last, is the voice business leaders have been waiting for! Here, at last, is an instrument of power and persuasion . . . to tell the magnificent story of America's mass-production and how it has benefited a whole people.

Based on Dr. J. Frederic Dewhurst's monumental study, *America's Needs and Resources*, PRODUCTIVITY illuminates political and economic

thinking . . . reaffirms a faith in America's future.

Many of the nation's largest industries are ordering twenty and more prints . . . to make sure every member of their organization sees this film. It's a *must* for every company, large or small.

Be sure your organization sees PRODUCTIVITY: *Key to Plenty*. Fill out the coupon now!

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Please ship \_\_\_\_\_ prints of PRODUCTIVITY: *Key to Plenty* at \$76.50 per print.

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FOR BUSINESS FILM USERS: A COMPLETE REFERENCE LIBRARY!

The rapidly-growing Film Guide Library, prepared and published by the Editors of BUSINESS SCREEN, includes complete source lists and dis-

criptions covering Sports Films, Safety Films, Sound Slidefilms, etc. Write for details on how to acquire copies of these useful Guides.

BUSINESS SCREEN: 812 NORTH DEARBORN STREET — CHICAGO 10

★ In an effort to show how business and industrial leaders are using the potent and flexible tool of motion pictures in their training and promotional programs, the Seattle Public Library recently devoted a full day to a forum on "Films for Business and Industry". Thirteen sponsored films in the fields of human and public relations, job supervision and safety, and technical training were reviewed by representatives of prominent Seattle firms. Mrs. Grace Stevenson, head of the adult education department of the Seattle Public Library, presided as chairman of the program, which concretely illustrated the potentialities of films as a means of informing and training personnel and promoting good relations.

First film seen by the group was *By Jupiter*, the Marshall Field & Company sponsored film on courtesy in human relations. In *Telephone Courtesy*, sponsored by the American Telephone and Telegraph Company, good telephone manners were emphasized. The final motion picture in this series was the International Film Foundation's *Boundary Lines*. Commentary on all of these human relations films was handled by Wanda Ashley, of Frederick and Nelson.

In the field of public relations, Chester Latimer, of the Seattle First National Bank, commented on three color and sound motion pictures.

With between-films comment by Clark Grunewald, of Boeing Airplane Company, four representative industry-sponsored motion pictures on job supervision and safety were reviewed. Lead-off film in this section was the Pratt-Whitney production, *It's Our Job*. Accident prevention in industrial plants was presented in the National Film Board of Canada release, *Accidents Don't Happen*. In the third film, Associated Merchandising's *It's Up to You*, the importance of developing executive leadership was reviewed.

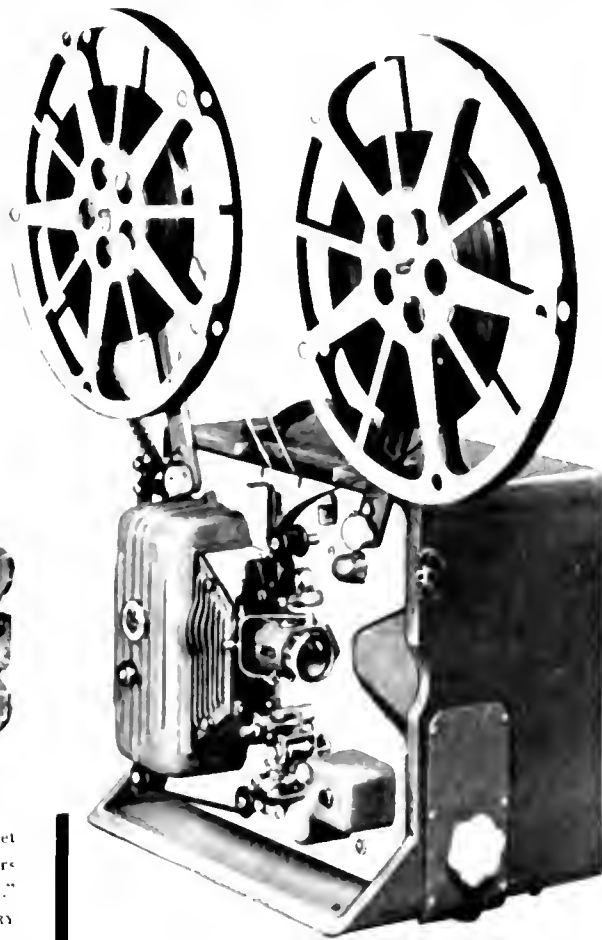
Elmer Gunnette, of the Puget Sound Engineering Council, headed discussion on the technical training section. ●

# Buyers Who Know the Best—Specify DEVRY

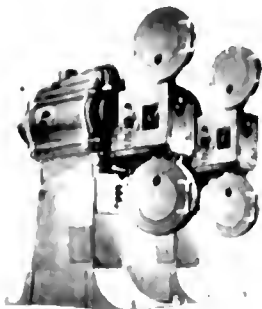
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The new — under 31-pound — DEVRY  
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Only from DEVRY do you get the "plus-value" of more than 36 years of theatre equipment "know-how." Shown above are the famed DEVRY "12000 Series" Theatre Projectors — the choice of finer theatres all over the world.

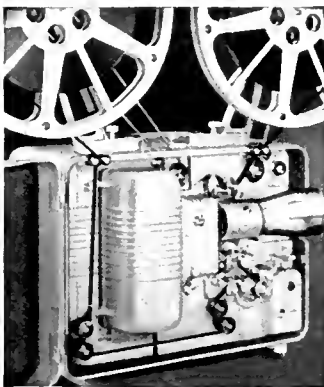
## By Actual Demonstration—You'll Choose DEVRY

The effectiveness of your product, sales, or training films depends on the screen quality of their projection by dealers and salesmen in the field, in the office, or in the factory. Compare by actual demonstration *before you buy*. Then, and only then, will you *know* the simplicity, efficiency and quality of projection you can and will obtain with DEVRY sound equipment.

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Pack it up in a flash.

No extra case for records—it carries eight.

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NAVED to Hold Annual Convention in Chicago, July 31 to August 3

◆ Plans have been completed to hold the 1949 NAVED CONVENTION AND TRADE SHOW at the Hotel Sherman in Chicago July 31 to August 3, according to an announcement by MERRIMAN HOLTZ, president of the National Association of Visual Education Dealers (now combined with the Allied Non-Theatrical Film Association). As in 1948, NAVED will play host to three other organizations—the Educational Film Library Association, the Film Council of America and the Midwest Forum on Audio-Visual Teaching Aids. All three of these organizations have arranged their annual meetings so that their members may take full advantage of the NAVED Trade Show.

### EFLA SESSIONS OPEN JULY 29

Present plans call for the Educational Film Library Association to open its meeting on Friday afternoon, July 29, with an evening session that day and a session on Saturday morning, July 30. At this point, the Film Council of America will take over with meetings on Saturday afternoon and evening, July 30, and Sunday morning, July 31. EFLA meetings will then be resumed with sessions Sunday afternoon and evening.

Meanwhile, the NAVED Trade Show will have opened Sunday morning, July 31, at 10:30 a.m. The first NAVED meeting, however, is scheduled for Monday morning, August 1. The Midwest Forum on Audio-Visual Teaching Aids also will meet on Monday—morning, afternoon and evening. NAVED meetings, like the Trade Show, will continue through Wednesday, August 3.

### ALL HAVE SEPARATE PROGRAMS

The same working plan that was used at the 1948 Convention will be followed. After the joint schedule is established, each of the organizations will plan its separate program. Because of the nature of the organizations, these programs fall naturally into separate sections of the audio-visual field—EFLA touches the film librarians; the Midwest Forum, the school administrators; the Film Council, community film directors; and NAVED, commercial film producers and users.

As usual, the NAVED Trade Show will be the heart of the convention. Some 95 exhibit booths will display the newest items in audio-visual equipment, films, filmstrips and other materials for

the benefit of dealers and consumers alike.

Further information and hotel reservation forms may be obtained from any one of the four organizations: Educational Film Library Association, Suite 1000 at 1600 Broadway, New York 19; the Film Council of America, 6 W. Ontario St., Chicago 10; the Midwest Forum on Audio-Visual Aids, % Mr. Orin D. Trapp, Waukegan Township High School, Waukegan, Ill.; and the National Association of Visual Education Dealers, 845 Chicago Ave., Evanston, Ill.

### NAVED Merges With ANFA

◆ Except for a few minor legal details, the merger of the ALLIED NON-THEATRICAL FILM ASSOCIATION with the NATIONAL ASSOCIATION OF VISUAL EDUCATION DEALERS is a reality. Early last month the ANFA office in New York was discontinued and its activities transferred to the NAVED home base in Evanston, Ill.

The members of both organizations voted in favor of the merger. In fact, ANFA voted twice, once in September, and again in November, 1948. Just recently NAVED voted 138 to 8 in favor of a detailed proposal for the merger.

In commenting on the merger, Merriman Holtz, president of NAVED, said, "With major problems now facing our industry, there has never been a time when we are better organized to meet the challenge, and with ANFA-NAVED merged into one unit, we have all the brains and tools to give our entire membership the kind of leadership expected of a trade association."

### New "Blue Book" Supplement

◆ THE BLUE BOOK OF AUDIO-VISUAL EQUIPMENT, listing all known models of projectors, parts, details, etc. now includes a recent supplement listing late models. Price \$5. Write BUSINESS SCREEN, Chicago 10, for full details.

### Commercial Film Opportunity

Opportunity for experienced commercial film salesman to acquire partnership interest in long-established San Francisco film production company.

Box 501

BUSINESS SCREEN  
812 N. Dearborn St., Chicago 10

# Now 20 minutes of program on each side of a 12" record!



- Substantially Lower Cost Per Record
- More Program Time Per 12" Disc than on Present 16" Record
- Easier to Handle
- Lower Shipping Costs
- Saves Storage Space
- Full Columbia Transcription Quality Maintained Throughout
- Prompt Service and Delivery
- 10" RECORD PLAYS  
13 MINUTES ON  
EACH SIDE

THE SENSATIONAL NEW

# COLUMBIA

LP Long Playing  
Microgroove

# TRANSCRIPTIONS

See and hear this amazing new record before  
you plan your next slide film project. Call, Write or Wire.

## Columbia Transcriptions

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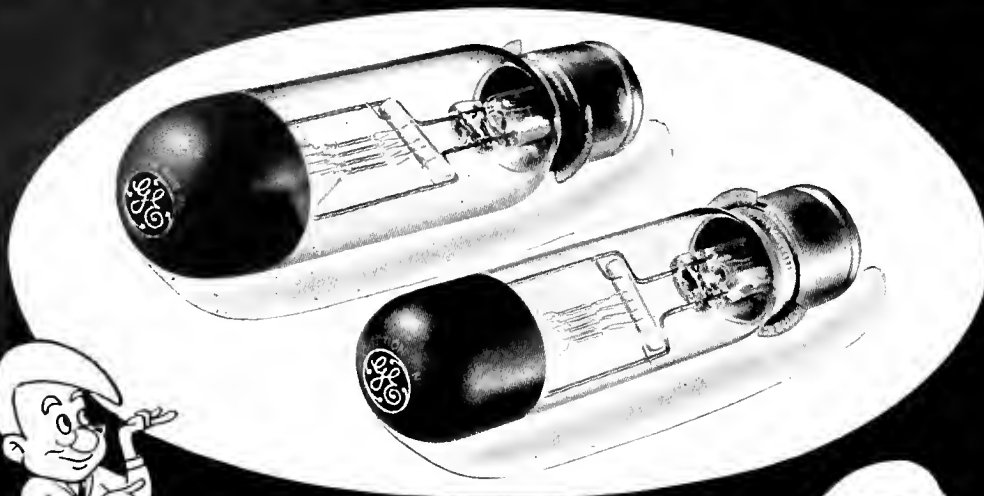
New York:  
799 Seventh Avenue, Circle 5-7300

Chicago:  
Wrigley Building  
410 North Michigan Avenue  
Whitehall 6000

Los Angeles:  
8723 Alden Drive, Bradshaw 2-2759

# LOOK FOR G-E

when you buy a bulb for your projector



...and get all these advantages

- ★ Maximum light!
- ★ More uniform screen brightness
- ★ Dependable performance
- ★ Constant improvement



For bright, clear pictures on the screen, be sure to ask for General Electric projection lamps. Research is constantly at work to improve them . . . help you get *more* for your money. That's one reason most pro-

jector makers use G-E lamps as initial equipment. Incidentally, there's a new look to most G-E Projection lamps. They've been streamlined inside . . . for better performance. *Have you looked at one lately?*

*Remember . . . for every photographic purpose*

## G-E LAMPS

# GENERAL ELECTRIC

### GET AND USE THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK

This graphic, pictorial and colorful manual tells how to put on successful film showings, film care and maintenance, threading instructions and other

useful data. Costs only \$1.00 per copy, postpaid. Bulk copies for field use at special discounts. Send in your order today—address

**BUSINESS SCREEN: 812 NORTH DEARBORN STREET — CHICAGO 10**

#### Motion Pictures and Slides Attract Travel Show Crowds

★ Motion picture projectors and 16mm films formed an integral part of the well-attended Eleventh Annual Travel Exposition, sponsored by the Chicago Daily News and held April 19-21 at the Stevens Hotel in Chicago. No less than 15 exhibits featured motion pictures, slides or slidefilms, while more than 40 color and sound 16mm motion pictures made up the bulk of the continuous lecture-film program held in the exposition hall theater.

Most elaborate of the exhibits using audio-visual equipment was the Denver & Rio Grande Western Railroad Company's familiar railway car theatre.

Starlite Campers of the Rockies, a Colorado Springs organization, projected their own 16mm sound and color films on an overhead shadow-box screen.

The Northern Hotel, a Three Lakes, Wisc. resort, showed its sound and color film, *The Four Seasons at Northern*, continuously every day of the exposition. The film attracted large crowds throughout the show.

The exhibit featuring Arts of the Ozarks depended largely on a Kodaslide Table Viewer to display its wares. All Tours & Travel System also used a slide projector.

Among the show's ten rear projection units using slides and slide projector equipment were Admatic and Picture Recording Company units. Rear projection slide units were used in the booths of Chicago & Southern Airlines; Pennsylvania Department of Commerce; Mississippi State; Moore-McCormack Lines; Pan American World Airways; Illinois State exhibit; Chicago, Milwaukee, St. Paul and Pacific Railroad; Santa Fe Railroad; Buckhorn Mountain Guest Ranch of Loveland, Colo.; and Alaska Airlines.

Sponsored motion pictures—all 16mm color and sound—were featured in the exposition's continuous program of travel films and lectures. Among them were three of Pan American World Airways' *Wings* color film series. ●

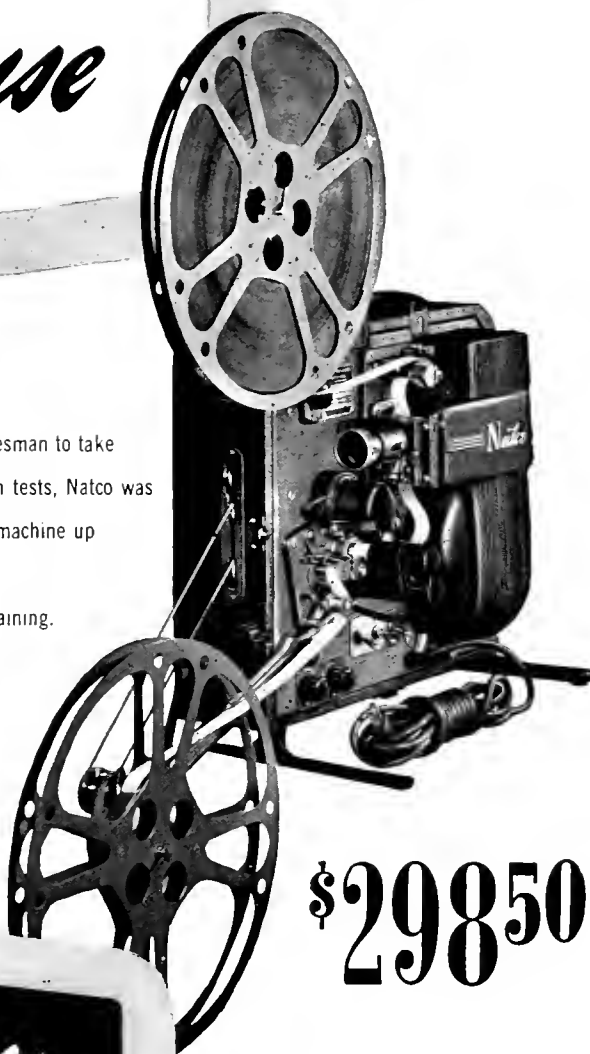


# Natco 16 mm.

## professional sound film projector

**Tailor made for**  
*business use*

- Light enough, compact enough for a salesman to take along. And tough enough to withstand a lot of travel. (In tests, Natco was unharmed by ten 18" drops on concrete floor.)
- It is easy to set this machine up anywhere in your own, or your customer's, plant or office. AC or DC without convertors. Silent or sound.
- Designed for use by any employee without special training.
- Since films used both in training and sales promotion usually are played over and over, Natco's gentle treatment of films is a great advantage. Impartial testing laboratory ran same film 5,000 times without impairing it, on a Natco.
- Theatre-quality tone and image, suitable for large assembly. The only projector in price range with 8" p.m. speaker and 5-watt amplifier. Lamp size up to 1,000 watts. 2,000 ft. film capacity. 2" F16 coated lens. Underwriters' Laboratory approved.



# \$298.50



NATCO, INC., 4401 W. NORTH AVE.  
CHICAGO 39, ILL.

Gentlemen: Please send me information and descriptive literature without charge or obligation.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_

# Somco

## PROJECTION LENSES

Recognized and specified as standard equipment by leading manufacturers of 8mm and 16mm cine projectors, and 35mm slide projectors

8mm

16mm

35mm

SOMCO short focal length (wide angle) projection lenses will produce full-screen images at short range. SOMCO long focal length projection lenses are recommended for "long throw" projection in banquet halls, etc. Specify make and model number of projector when ordering.

**SIMPSON OPTICAL MFG. CO.**  
3200 W. CARROLL AVE., CHICAGO 24, ILL.

**FOR PERFECT PROJECTION...  
SPECIFY SOMCO PROJECTION LENSES**

### Establish Medical Film Institute; Dr. David S. Ruhe Named Director

★ *The Association of American Medical Colleges* has established its long-projected Medical Film Institute in New York City with offices in the N. Y. Academy of Medicine building, 2 East 103rd Street, and has installed Dr. David S. Ruhe as Director, Warren Cheney as Executive Officer. Dr. Ruhe comes to MFI "on loan" from the U.S. Public Health Service, in which he is an officer with rank of Surgeon, and where he is well known for his work as Ass't. to the Chief, Production Division, Communicable Disease Center, USPHS, at Atlanta, Georgia. Warren Cheney is a former college professor who has been working in the theater and in motion pictures for several years, most recently as the producer-director-writer on the feature-length documentary film, *Wing-Ding '48*.

The Medical Film Institute came into being as the result of over three years planning on the part of the Committee on Audio-Visual Aids of the Association of American Medical Colleges, aided by the Inter-Departmental Committee on Medical Training Aids of the following government agencies: the War Department, Navy Department, Department of the Air Force, Veterans Administration, and the U.S. Public Health Service. This collaboration between a committee representing the

educators, on the one hand, and a committee representing a large segment of medical film producers on the other, has proved to be not only logical and practical, but it has meant that MFI begins its career with a very well thought out program which includes many items of major interest to those in the film industry who make or intend to make medical pictures.

Undoubtedly one of the most useful functions which the MFI will perform, when the project is fully organized and in operation, is that concerned with what Dr. Ruhe is designating as the MFI Medical Film Production Information Service. As those in the business of producing medical films well know, there has been an exasperating lack of a central clearing house which would supply information concerning medical film productions both projected and in work so that duplication, overlapping, and unnecessary competition could be avoided. Now, it seems, MFI will undertake to eliminate this lack, and will attempt to establish as complete an information service in the field of medical pictures as can be maintained, a service which is intended to be available to any and all film makers, sponsors and educators to whom it may be of use.

Dr. Ruhe wants it well understood that MFI is not a film producing organization, nor does it intend to become one. Neither will it undertake any distribution of films, or act as a film library. Rather, the MFI is an advisory agency

(CONTINUED ON PAGE FORTY-FOUR)

... need we say more?

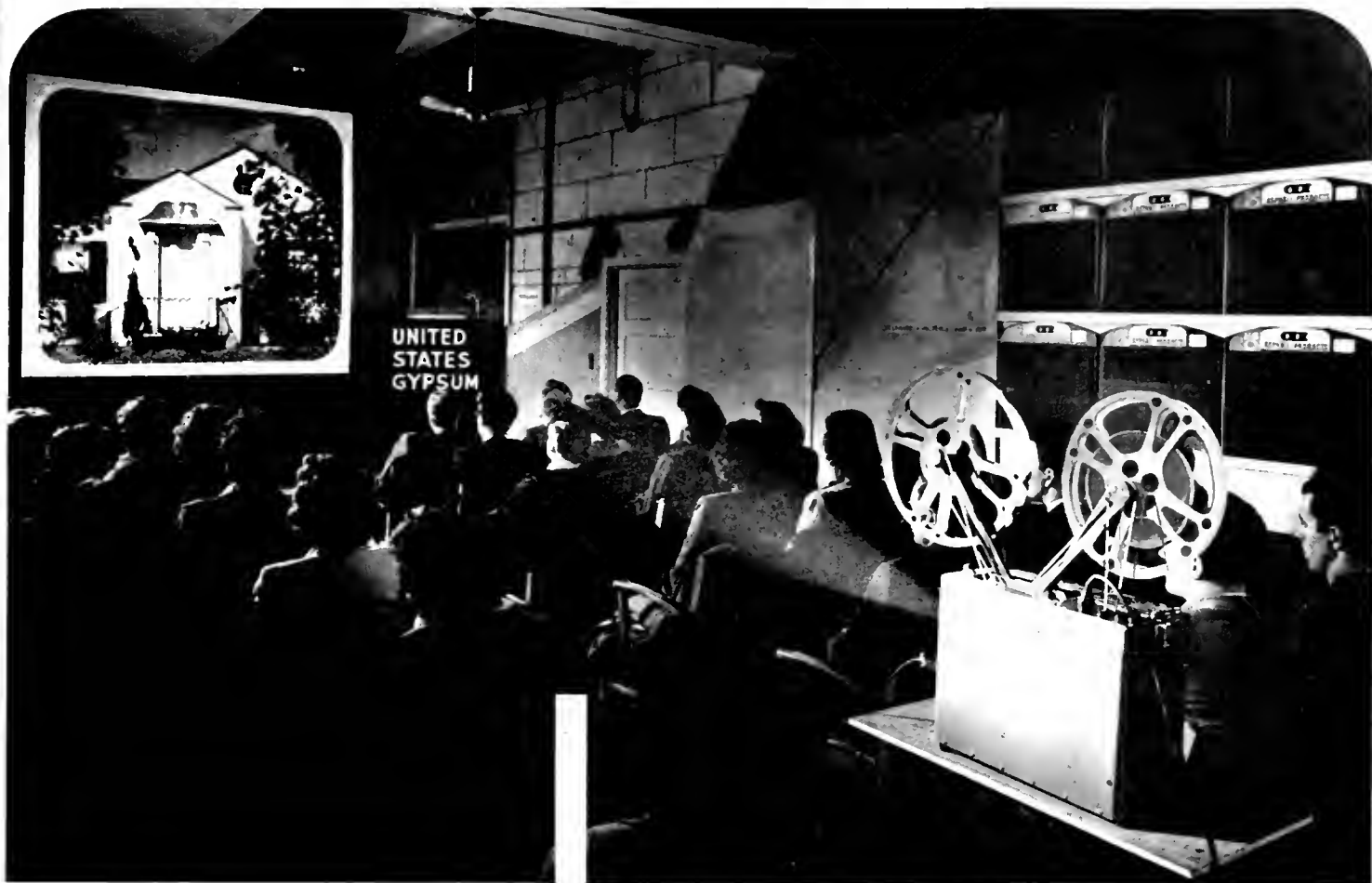
"Direction, editing and color-printing of ARIZONA earn this producer well-merited praise for technical perfection."\*

*Atlas Film Corporation*

ESTABLISHED 1913

1111 SOUTH BOULEVARD • OAK PARK, ILLINOIS

\* From a recent Editor's Review in *Business Screen* on the Phelps Dodge Corporation public relations film, "ARIZONA AND ITS NATURAL RESOURCES."



*Leading Industries  
Throughout the Nation*

*prefer*

**VICTOR**

**16mm SOUND MOVIE PROJECTORS**



VICTOR reaches into the heart of American industry — with a complete price and utility range in 16mm projectors designed for modern selling and personnel training.

Industry pace-setters, like United States Gypsum Company, make Victor and 16mm sound films a prominent part of their progressive sales and training programs.

Select a Victor to meet your specific business requirements. Acquaint yourself with Victor value and versatility by writing today for your Victor Industrial Booklet.

*Victor Animatograph Corporation*

A DIVISION OF CURTISS-WRIGHT CORPORATION  
Dept. Q-21, Home Office and Factory: Davenport, Iowa • New York • Chicago  
Distributors Throughout the World

# ON THE RECORD

Since 1933, and again during 1948, it has been our privilege to make a sizeable number of motion pictures for Industry.

One of our new productions which is having an outstanding success is "STEAM FOR POWER", a dramatized explanation of the development and importance of steam boilers, made for the Babcock & Wilcox Co. Another is "PROGRESS IN PRODUCTS" sponsored by the National Cotton Council of America and the American Soybean Association. Still another is "YOUR APPLE ORCHARD" produced in color for the Texas Company. And a picture for the American Plant Food Council "ANOTHER 'FIRST' FOR MR. WASHINGTON" is being shown to non-theatrical groups and in theaters nationally, winning many fine comments.

Meanwhile, in the field of Television we have put more than 100 "commercials" on film, and would be glad to show you a reel of selected examples.

In appraising the qualifications of a producing organization, no yardstick can take the place of the question, "What have you done?" It is on that basis that we solicit opportunities with prospective clients.

*Send for "A Few Facts About Audio"*

## **AUDIO PRODUCTIONS INC.**

FILM CENTER BUILDING

630 NINTH AVENUE

NEW YORK 19, N. Y.



DON'T KILL THE GOOSE that lays the golden eggs, admonishes a new American Viscose retail training program.

**T**O BE CONVINCING on the sales floor, those who hold the destinies of our future retail prosperity must be properly equipped with product knowledge, good technique and the will to sell which confidence and skill can best assure.

Visual training rates equally important with direct visual selling. Although there are more holes than paved spots along this street, the number of effective retail training films is increasing all the time for there is a certain timeless quality about such films on basic principles. Several of this type, such as the venerable Borden & Busse series, Falon, Marshall Field, and A.M.C. films, are joined this month by some energetic new arrivals for the retailer's training program.

#### BETTER SELLING THROUGH REAL KNOWLEDGE

The American Viscose Corporation, with a new sound slidefilm, and Johnson & Johnson, with a new motion picture, head a growing list of sponsors now coming to the aid of their retailers with hard-hitting educational aids.

DuPont, Sears Roebuck & Co., Kelvinator, Westinghouse, Ironite Ironer and the Edison Electric Institute (see adjoining column) are other recent sponsors of product films.

#### IS YOUR ATTITUDE SHOWING?

**Sponsor:** American Viscose Corporation.  
**Agency:** J. M. Mathes, Inc. **Sound Slidefilm:** *Your Attitude Is Showing.* **Producer:** Pathecope Co.

★ Despite the fact that 80% of women's lingerie, 60% of dresses and substantial shares of most other garments are made of rayon, many retail salespeople are selling rayon down the river by either snubbing it entirely, or condemning it with faint praise.

Recently, graduate students of New York University's School of Retailing conducted a point-of-sale survey to determine "what consumers want to know about fabrics" by enumerating questions asked at retail counters. During the course of the survey, they found that far too often, on questions concerning the quality of a garment, the salesperson would reply something like this: "Oh yes, it's a beautiful bathing suit, but I wouldn't get it wet if I were you—it's rayon, you know."

American Viscose Corporation, seeking to correct the many misrepresentations of rayon

# CONVINCING CONSUMERS

## with effective visual salesmanship

### The Edison Electric Institute Launches a Kitchen Sales Program

★ In its search for new load potentials, the Edison Electric Institute has unearthed a comparatively untapped, 35-billion-dollar market. Institute researchers estimate that if all kitchens in wired homes would be electrified according to modern standards, a retail market of 35 billion dollars in electric appliances would be opened up. Add to this the fact that the additional revenue brought in by this electrification would exceed by 21½ billion dollars—1.7 times—the amount of annual revenue gained from residential sales today, and the magnitude of this unsold market becomes somewhat staggering.

In an all-out effort to cash in on this potential market, Edison Electric has pulled out all the stops in a gigantic All-Electric Kitchen Program. Almost every advertising medium is being used—radio spot announcements, newspapers, magazines, plan books, a "Kitchenizer's Digest" of pertinent articles from women's magazines, outdoor posters, window display cards, envelope inserts, truck posters—and of course, a 16mm motion picture.

Actually, *The Constant Bride*, produced in full color and sound by Wilding Picture Productions, Inc., is the heart of the whole advertising campaign. Not a high-pressure selling tool, the 27-minute picture is designed primarily to educate the public on the merits of an all-electric kitchen, especially in regard to its beauty, convenience and low cost. Although it is more a motivator than a direct salesman, the film can be used as part of an aggressive sales drive by any local utility firm. It is especially useful to a company that wishes to pre-sell its local market and pave the way for an active selling campaign.

Essentially, *The Constant Bride* is the story

"THE CONSTANT BRIDE" . . . stars Mrs. Allen

of Mrs. Allen, a typical housewife—how she overcomes such obstacles as husbandly opposition and lack of knowledge to secure an all-electric kitchen. Mrs. Allen is "sold" on the all-electric kitchen idea when she goes to a new bride's housewarming party and sees a newly-installed, electrically-planned kitchen turn the usual ordeal of dinner preparation into an actual pleasure. Investigating further, she finds that an all-electric kitchen offers the homemaker extra leisure time as well as freedom from drudgery and numerous time-consuming, unpleasant tasks.

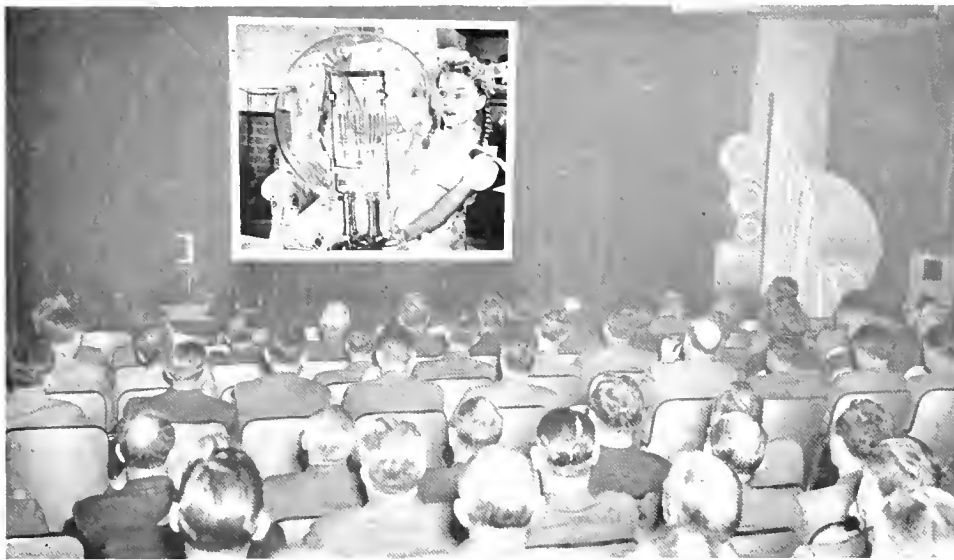
Once convinced of an electric kitchen's merits, Mrs. Allen enlists the aid of the bride, and together they plan and equip the Allen kitchen with modern electric appliances until it is thoroughly transformed into an all-electric kitchen. Throughout the film, the benefits of individual electric appliances are stressed, along with the importance of adequate wiring and the need for prior planning of the all-electric kitchen. The characters are ordinary people, and the story is believable in that it could happen to any housewife.

Like the rest of the All-Electric Kitchen Program, *The Constant Bride* was prepared under the supervision of the Electric Kitchen and Laundry Committee of the Institute's Commercial Division. It is available to all electric utility operating companies at a sliding scale of prices, depending on a company's total meters in its service area.

To utility companies having more than 500,000 total meters, a first print of the film costs \$1,250. At the other end of the five-step scale, a company that has less than 50,000 total meters can purchase a first print for \$250. Additional prints in all cases are \$130 each. An extra 10 per cent is added to the list price for utility companies that are not members of the Edison Electric Institute.

THE ALLENS AT HOME . . . from the same film





Nela Park officials of G.E.'s Lamp Department attend world premiere of "The Light"

# Here's to "The Light in Your Life"

AND TO G.E.'S LAMP DEPARTMENT FOR A FIRST-RATE NEW FILM

**S**HINING STARS are nothing new to the folks out at General Electric's Nela Park where the Lamp Department nightly makes the surrounding heavens blaze with candle-power unlimited from the windows of its testing laboratories.

But a new and brighter star outshines them all in a new and very colorful sound motion picture with a title to match its unlimited entertainment—*The Light in Your Life*. The lovely heroine is Eilene Janssen—who plays the role of "Nancy"—and her adventures in the wonderland of light are the sole plot theme of the picture. So G.E.'s Lamp Department has the dual distinction of sponsoring one of the year's outstanding product pictures as well as hosting the commercial film debut of one of the most talented youngsters to appear on any stage or screen.

The Raphael G. Wolff studios of Hollywood produced *The Light* and share honors with the sponsor for smart technique, cleverly com-

bined cartoon animation and live action, and a full retinue of trick sequences that were needed to show the G.E. Lamp story in all its many phases—under earth and sea, in the sky and a host of everyday uses. The picture was introduced at enthusiastic lighting industry and press premieres at Nela Park, New York City, Detroit, and Chicago by W. H. Robinson, Jr., manager of the Lamp Department's advertising division.

### THIRTY TYPES OF LAMPS ARE FEATURED

Story of the film, which was conceived and written at Nela Park, takes the audience on fascinating trips into the inside of an ordinary light bulb, to the ocean floor, up into the clouds, down into a coal mine, and behind the scenes at Nela Park.

In their efforts to make the film the most outstanding picture of its kind, the producer spent six months in filming *The Light in Your Life*. Besides the exceptional photographic

effects achieved in color and animation, the film is noteworthy for its subtle instrumentation of background music.

As the story unfolds, the audience shares the thrilling experiences of a charming nine-year-old girl, Nancy. The role is played by Eilene Janssen. This child star has personality and appeal that will carry the picture far. She is ably assisted by her leading man, one Prof. J. Lumen Lightly, a lovable little character dreamed up by the producer's art director and animation staff.

Throughout the picture, wide-eyed Nancy supplies a high order of human interest appeal while her erudite professor acquaintance makes full use of his magical fluorescent wand to dramatize laboratory know-how. Many are the salient points he drives home to give Nancy



A PORTRAIT CAME TO LIFE at the premiere of the new G.E. film as its star, Eilene Janssen, is presented by MacDonald MacPherson, director of the film for Raphael G. Wolff studios.

a grasp of the science of lamp making, of the science of seeing, and of living electrically.

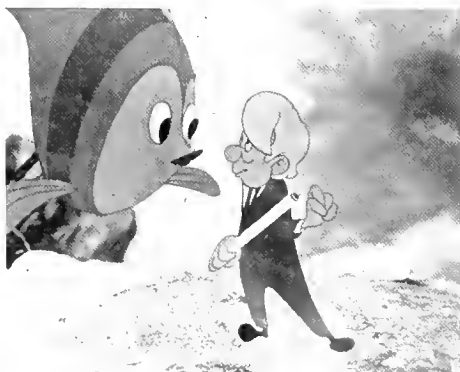
*The Light in Your Life* makes generous use of animated charts to explain how certain incandescent, fluorescent, and germicidal lamps are made and used. The animation, although on the technical side, is used in such a skillful way as to vie successfully with the human interest sequences in holding audience attention.

Unlike many commercial films, *The Light in Your Life* is conspicuously free from commercial pulls in the continuity. The picture is designed to permit audiences, whether they be made up of business, consumer, or school groups, to make their own deductions as to the relative merits of lamps.

### STORY OF PRODUCT QUALITY MAIN THEME

Spokesmen for the film pointed out that the 10,000 types and sizes of lamps made by General Electric Lamp Department obviously could not be covered adequately in a film even considerably longer than that of *The Light in Your Life*. As one G-E official put it: "Although the film features only a fraction of the lamps we make, we like to think that those who see this film will be impressed with the high quality built into all our legion of lamps."

The movie begins with Professor Lightly emerging from a spare lamp bulb as pop-eyed Nancy, reading fairy tales and blowing bubble



MEET PROFESSOR J. LUMEN LIGHTLY who guides Nancy through a wonderland of light in the new G.E. film "The Light in Your Life."



THIS IS NANCY, in real life 9-year-old Eilene Janssen, and the talented little heroine of the colorful new sound motion picture.

gum, looks on. It ends with the engaging professor stepping back into his bulb and reminding Nancy to (guess what) — to put that extra lamp, for her eyes' sake, into a reading lamp. By that time, you've thoroughly enjoyed a literate show of sponsored entertainment.

**UNUSUAL TECHNICAL SKILL IS PROMOTED.**

Just a few examples serve to illustrate the technical tricks employed to present the product story.

In the underwater scenes on the sea floor, the views were shot in the studio. Such prop-erties as sea shells, beach sand, seaweed, drift wood and other forms of flotsam and jetsam had to be carted in for atmosphere. Hidden human ghosts moved the ocean plant life to and fro to simulate the conditions at sea bottom.

In order to make the coal mine scene of *The Light in Your Life* most realistic, a ton of real coal was hauled into the studio. It was rigged up with supporting beams and chalk markings in such a way as to be an exact replica of photos taken in a Pennsylvania coal mine.

It required some exceptional trick photography to transport Nancy from her easy chair into the heart of a 60-watt lamp, actually a replica made of plastic. The filament, a coiled wire like the tungsten filament of the everyday G-E 60-watt lamp, was made at General Elec-

tric's Nela Park in Cleveland. Although the actual filament is only five eighths of an inch long, the one for the big replica lamp, to be in proper proportion, wound up by being more than a foot long.

**PROMOTIONAL TOOLS ARE ALSO PROVIDED.**

Two folders for use in conjunction with showings of the new film were prepared by Lamp Department promotional executives.

The first of these is a four-page folder in envelope enclosure size. This is intended for use when inviting groups to see the film. It gives a very brief resume of the picture and shows a couple of the most interesting scenes from it. Its main purpose is to arouse interest on the part of prospective viewers to insure capacity audiences at every showing. With this folder are invitations to see the film.

The second folder is an eight-page totem-gravure piece designed for use as a souvenir giveaway at each showing of *The Light in Your Life*. This piece goes into much more detail about the motion picture. There are dramatic "stills" taken from every major scene, with punchy headlines and captions. These are suggested for liberal distribution to find

*AUDIENCE ENTHUSIASM was genuine and spontaneous at recent premieres of the new G.E. film. Part of the audience at the Nela Park premiere is shown in the picture below.*

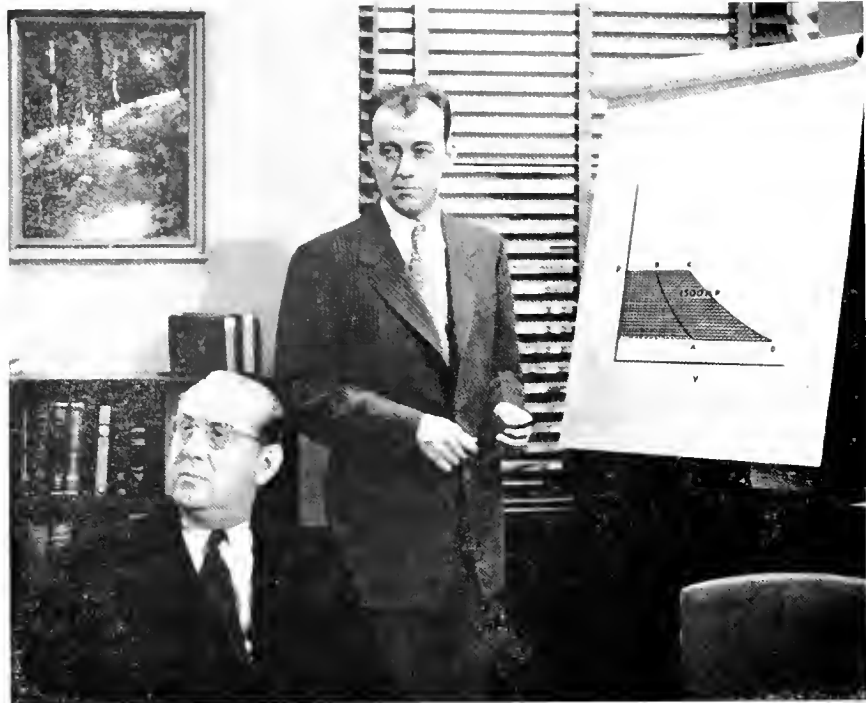


*Good Promotions material is being supplied G.E. dealers, and advertising companies, who are showing 'The Light in Your Life' on their local screens.*

their way into the home of every person who sees the show, whether an adult or child. It is hoped that this piece will result in greatly increased interest in fields not normally accessible.

Quantities of both folders will be supplied on a "no charge" basis to company district offices where the films will be sent out to schools and study groups.





Performance of the gas turbine is explained in "Tornado in a Box"

## Lighted Paths to a Hidden World

ALLIS-CHALMERS FILMS SHOW TECHNICAL "KNOW-HOW"

**T**AKI-OFF FOR THE ENTRANCE of the general machinery division of Allis-Chalmers Mfg. Co., Milwaukee, Wis., into the use of motion pictures for various educational and promotional programs was the film *We Work for Victory and Plan for Peace*, which during its two-year run from 1942 to 1944 was viewed by some 18,000,000 persons in all walks of life.

Today, the general machinery division's film program embraces seven 16mm pictures in active circulation with an eighth scheduled for early release. The majority of these pictures are of a fairly technical nature designed primarily for showing before technical groups, college students and engineering society meetings. In general, they portray what can be done with specific machines and processes and the economies effected by their use.

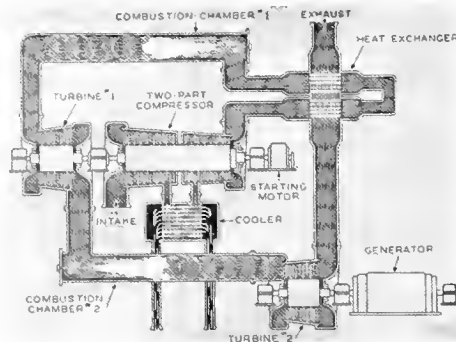
The seven films now available to interested groups are: *The Magic of Steam—Part I*, which explains the theory and operation of the steam turbine; *The Magic of Steam—Part II*, which describes in detail the theory and operation of the surface condenser, an integral part of all steam turbine installations; *Tornado in a Box*, *Metal Magic*, *The Case of the Barking Logs*, *The Hi-Density Feeder*, and *Precision Investment Casting*.

*Tornado in a Box*, which runs 28 minutes and shows the construction, principles, advan-

tages and limitations of the gas turbine, is the third in the series of Allis-Chalmers films on basic power plant equipment. Technical in nature, it nevertheless was popularized to interest the broad audience for which the gas turbine has become an intriguing engineering advance of major importance. All three of these films are in black and white and were produced by the Jam Handy Organization.

*Tornado in a Box* was regarded by its sponsor with such significance—at the time the film was released in November, 1941, only Allis-Chalmers was in an authoritative position to present the first movie on this revolutionary type of machine—that a special preview at-

Technical animation from "Tornado in a Box"



tended by more than 100 editors from technical and business journals was held in New York. For the convenience of out-of-town trade paper editors, the showing was timed to coincide with the national convention of the American Society of Mechanical Engineers held in New York. Simultaneously, a similar press preview was conducted by Allis-Chalmers representatives in San Francisco for editors on the West Coast.

"TORNADO IN A BOX" IN WIDE DEMAND

In its first seven months, *Tornado in a Box*, with 157 prints shown to more than 1300 audiences was viewed by more than 100,000 persons, exclusive of uncounted appearances before service groups. The film is still in great demand.

Most recent of the general machinery division's films are *Metal Magic*, *The Case of the Barking Logs*, *The Hi-Density Feeder*, and *Precision Investment Casting*, all in full color. Running time for each is between 10 and 12 minutes.

*Metal Magic* shows how with an induction heater, many jobs of the old-fashioned, brawny blacksmith can be accomplished without fatigue in a matter of seconds. *The Case of the Barking Logs* illustrates the economy of removing bark from logs by means of the



Close-up from "Precision Investment Casting"

"Streambarker," which utilizes sprays of water. Both these films were produced by the Cooley Co., Milwaukee, Wis., and have been viewed by thousands of persons.

*The Hi-Density Feeder* and *Precision Investment Casting* were produced by Allis-Chalmers' photo department. The former portrays the company's Hi-Density feeder for moving paper pulps and explains the unit's construction and operation, and shows it in action in various pulp and paper mills, where it handles pulps as high as 8 percent bone dry consistence without air binding. For clarity in demonstrating actual operating features, animated sequences are used.

SHOWS METHODS IN PRECISION FOUNDRY

*Precision Investment Casting* portrays and explains the various steps involved in this recently developed metal forming process. The film was shot in the company's new precision foundry where each production step from the manufacture of a wax injection die to the final cleaning of the castings and their inspection is covered in the various sequences.



A total of 613 prints of these seven films are available for showing. Their distribution is handled through the company's advertising and industrial press department in cooperation with the district sales offices. No rental charges are made in connection with the films' use, but the company asks that films be returned prepaid so as to expedite their handling.

**SHIPPING ENCLOSURE FORM PROVIDED**

Enclosed with the shipment of each film is a slip headed, "To Help Us Handle Your Film Requests in a More Efficient Manner." Recipients are asked to rewind the film on the same reel, not to run it on a silent projector, to report any film damage—"no cost to borrower, accidents will happen," the slip observes. Space is also provided for listing the name and group before which the film was shown together with the total number of persons viewing it.

Booklets summarizing features of the products portrayed in several of the films are made available for distribution to audiences following their showing. They are designed to provide the viewer with something tangible to take along and invite further inquiry concerning the product by suggesting available bulletins which give a detailed description of it.

**"A HIDDEN WORLD" TYPIFIES PROGRAM**

Scheduled for early release is *A Hidden World*, a full color film running 25 minutes, which tells the story of engineering in action. Produced by the Cooley Co., it relates how the engineering profession is behind everything we use and enjoy in our daily living.

These Allis-Chalmers films literally take their audiences of technicians and industrial executives, as well as thousands of students and adults, into *A Hidden World* of engineering facts and technical know-how for which this progressive concern has a world-wide reputation. They add to the skills and knowledge which make possible our tremendous production capacity . . . founded on a power supply to which Allis-Chalmers equipment makes a basic contribution.



"METAL MAGIC" shows the versatile accomplishments of modern induction heating, contrasting the old and new.



SETTING UP TO SHOOT MOVIES at 100 frames a second recording X-ray exposures of 10 millionths of a second at the Westinghouse lab.

X-RAY IMAGES REVEAL violent chemical reaction in a tiny crucible placed in front of the screen (left above). Power supply is on table.

# X-Ray Aids Industrial Research

## WESTINGHOUSE SCIENTISTS SHOW SUPER-SPEED X-RAY MOTION PICTURES

★ High speed cineradiography came into its own last month when researchers of the Westinghouse Lamp Division unveiled a new method of taking super-speed X-ray motion pictures. The process, which teams up X-ray exposures of 10 millionths of a second and a shutterless camera which shoots moving film at 100 frames a second, will open fascinating new visual worlds to scientific and industrial researchers.

**PERMITS X-RAY ANALYSIS AT HIGH SPEED**

According to Dr. Charles M. Slack, director of research for the Westinghouse Lamp Division, "This X-ray eye can analyze the internal structure of rapidly moving objects and human organs. In effect, the new procedure brings to X-ray analysis the same advantages that slow-motion films bring to sports events."

The new device consists of a shutterless, oscillograph-type camera, which photographs instantaneous images produced on a fluorescent screen by X-ray equipment. Instead of the opening and closing of a slow-motion camera shutter 100 times a second, the individual exposures are controlled by the short-time flash of the X-ray tube, making a shutter unnecessary. Meanwhile, the X-ray exposures, repeated at one-hundredth of a second intervals, are recorded on a continuously moving strip of regular film.

Dr. Slack emphasized the fact that "with exposures of such rapidity—2,000 times faster than a person blinks—we are able for the first time to make X-ray motion picture films of speeding objects without blur."

**150,000 VOLTS REQUIRED FOR EXPOSURE**

The electronic tube used to make the exposures at such super speeds handles power pulses exceeding five million watts, 1,000 times greater than that handled by X-ray tubes used in most physicians' offices. A pulse transformer, similar to that used in radar sets, steps up a 20,000 volt condenser discharge unit, nerve center of the "power plant", to the 150,000

volts needed to flash the tube and make the exposure.

To illustrate the new technique to members of the American Physical Society at their recent meeting, Dr. Slack showed the "shortest short ever photographed", a 15-second film sequence showing precisely what happened during the second when a mixture of iron oxide and aluminum, incendiary ingredients, was ignited. The X-rays, penetrating the metal walls of the ingredient-holding crucible, which contained refractory material, revealed the actual melting phenomenon inside the crucible as well as the subsequent bursting of the molten metal through a steel plate underneath. A regular filming of the same violent chemical reaction showed only a shower of sparks and molten metal gushing out the bottom of the crucible.

**MAY UNFOLD MANY INDUSTRIAL MYSTERIES**

Since X-rays are unaffected by strong light and fumes, which obscure conventional motion pictures made in visible light, the new technique may well be able to solve many of the mysteries of how metal is deposited from (CONTINUED ON PAGE FIFTY-TWO)

IN SERVICE. THE CONTROL UNIT will be located behind a lead-lined shield at least 25 feet away from the X-rays or behind a concrete wall.



# CASE HISTORIES

A Technical Review of Business Motion Pictures and Slidefilms

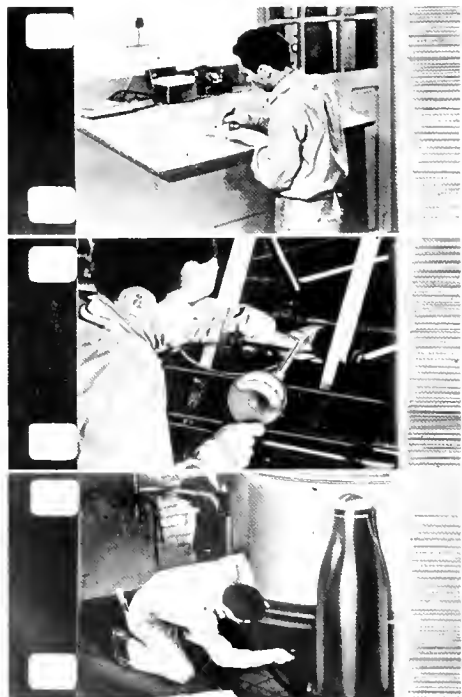
## AID TO LAUNDRY OWNERS

Sponsor: American Laundry Machinery Co. Film: *Protecting Your Profits*. Producer: The Jam Handy Organization, Inc.

★ A sound motion picture in color, dramatizing the importance of preventive maintenance of modern, automatic equipment used by professional laundries, and laundry departments of hospitals, hotels and other institutions, has recently been released by The American Laundry Machinery Co., Cincinnati. Entitled *Protecting Your Profits*, and produced by the Jam Handy Organization, Inc., this 20-minute sound picture points out that, with more and more highly automatic machines being used by professional and institutional laundries, proper, preventive maintenance by competent, qualified maintenance personnel is essential to keep these machines operating at the peak efficiency for which they were designed.

The picture emphasizes that, with mechanization replacing manual operations, and automatic machines now producing more work with fewer operators and at a big saving in

SCENES FROM "PROTECTING YOUR PROFITS" show (top to bottom) maintenance record-keeping; maintenance checking; and brake adjustment on laundry extractor.



labor, only a few minutes shut down of a machine due to lack of proper maintenance causes a greater loss in production and profits than several hours shut down a few years back.

A general program of preventive maintenance for modern laundry equipment is outlined, with recommended procedures for regular and thorough lubrication, cleaning, inspection and adjustment, as shown in accompanying scenes from the picture. Available for showing on a nation-wide basis, to local, state, and sectional associations of professional laundry owners, institutional laundry managers and similar groups, also to individual plants, this very timely film is a major contribution toward inspiring and encouraging users of laundry machinery to institute a definite and planned program of preventive maintenance that will assure their getting full value and highest profit returns from modern, high-production automatic equipment.

## SUN OIL PRESENTATION

Sponsor: Sun Oil Co. Film: *Combined visual-live presentation*. Producer: Films for Industry, N. Y.

★ The Sun Oil Company is now using an interesting combined film and live demonstration to illustrate the superiority of Sunoco "Mercury Made" and Dynalube motor oils. The Kodachrome picture, 22 minutes in length, is made in four sections, between each of which a leader is spliced, allowing the projector to be stopped on the spot, demonstrations made, and the projector started again. Sunoco is taking this show to all parts of the country for presentation to all dealers and their employees.

The motion picture part of the demonstration opens on scenes of Sunoco's immense Marcus Hook Refinery, where one sixteenth of all the lubricating oils used in the world, and enough gasoline to provide power for forty million miles of average motor car use are produced each day. It describes Sun's exclusive catalytic refining process.

The main part of the film is a trip through the Sunoco Automotive Laboratory, where the narrators—the laboratory manager and his assistant speaking for themselves to lend authority to the script—describe several tests conducted with automobile engines on Sunoco's two lubricating oils and on premium competing oils.

Films For Industry, producer of the film portion of the demonstration, carefully coordinated the mood and tempo of the picture, made without music or dramatic gimmicks, to tie in with ten live demonstrations arranged in a kit by Sunoco and performed by the company's field force on the road.

It adds up to an efficient, rifle-shot presentation, on a subject which is convincing in itself and needs no schmalz. It does not blast around at sales psychology or clean rest rooms. It succeeds on its particular subject, where many multi-purpose films, touching briefly on the same subject, might fail to thoroughly convince. The technique is worth noting.



Animation enlivens "It's CSP For Me"

## TRANSFORMER SALESMAN

Sponsor: Westinghouse Electric Company. Film: *It's CSP For Me*. Producer: Famous Studios.

★ CSP means "completely self protecting." In the new Westinghouse movie it refers to those transformer boxes which appear near the top of some power line poles, old style models of which evidently go out of whack occasionally because of overload from increased consumption of electricity or lightning.

Realizing the difficulty of making an interesting and entertaining film on the quality of various transformers, Westinghouse has gone to much pains to work up a story with an amusing plot to provide color and liveliness to its subject. Famous Studios (Popeye, Little Lulu, etc.) produced *It's CSP For Me* as a ten minute cartoon film in Technicolor, featuring a harassed lineman who has to replace three burned-out transformers in one day, with a scolding woodpecker for comic relief.

Westinghouse's CSP model is introduced in a "school for transformers" where the animated boxes are taught the principles of de-ionized lightning arresters, cooling oil thermal circuit breakers, external operating handles, overload warning lights, etc.

It comes out quite good, incongruous as it may seem. The pleasant little hokum added to the necessary information on the product will undoubtedly serve to make it much more palatable to the convention and sales use Westinghouse intends it for.

Kenneth Banghart is the narrator and Milo Bolton and Art Carney speak for the leading characters.

## NEVADA'S RESOURCE STORY

Sponsor: Richfield Oil Corp. Film: *Nevada and Its Natural Resources*. Producer: Rocket Pictures.

★ *Nevada and Its Natural Resources* is another in the series of State resource pictures, produced for United States Bureau of Mines distribution. It is a very interesting and well produced summary of a state that is too little known.

Most people think of Nevada as a divorce mill, complete with gambling, surrounded by mountains and desert. While it is a state that

is very sparsely settled, having the smallest population of any state in the country, it has many mineral resources and a very respectable agriculture.

The basic wealth of the state is in its mineral deposits and the picture details not only their present developments but the history of the state, which is bound in with the silver interests to a great extent. Silver is no longer the major element, for it has been replaced by many lesser known but industrially important deposits, such as bauxite.

The picture is interesting and well produced throughout and the color is very good. It presents a more comprehensive view of Nevada than has generally been available anywhere before this. It is a welcome addition to the state surveys being produced by American industry and distributed by the Bureau of Mines.

## PINEAPPLES FROM PARADISE

**Sponsor:** Hawaiian Canneries Company, Limited. **Film:** *Fruit of Paradise*. **Producer:** Motion Picture Productions, Inc.

★ In addition to telling the story of the pineapple industry in Hawaii, this long pictorial review spends much footage proving why the Hawaiian Islands is universally recognized as the gem of the Pacific. As *Fruit of Paradise* begins to unroll, it is evident that the accent is on the "Paradise" as well as the "Fruit" mentioned in the title, for the islands are shown to be an Eden profusely blessed with an ideal climate, natural beauty and a friendly people.

The film singles out Kauai, the "garden isle", which is gifted with not only great beauty, but also a soil and climate that make it ideal for the culture and growth of pineapples. The audience is shown how the fruit is grown and packed in the Annahola district.

It is interesting to note that the whole process is delineated with a minimum of commercial superlatives praising Annahola pineapples. All competitive comparisons are avoided. Rather, the attitude taken is that all Hawaiian pineapple is wonderful, and here is Annahola. The reason for this is that the picture was made by Hawaiian Canneries with the seven other pineapple companies in mind. It was purposely designed to fit the sales needs of all private label pineapple distributors.

**Technical Notes:** Filmed in Kodachrome, *Fruit of Paradise* runs a full 36 minutes. Why such a lengthy sales film? Donald C. Jones, president of Motion Picture Productions, answers, "First, nearly every foot of the 4,000 feet of film shot had beauty or interest value. It was difficult to hold it to its present length. Second, the audiences at every preview showing indicated no restlessness. To the contrary, they showed interest throughout and to the very end. In most cases they even voiced a wish that it could be longer."

**Distribution:** The Haserot Company of Cleveland, sole agents for the entire output of Annahola pineapple, have shown the film privately to most of their large private label distributors across the United States and England.



Street scene in "The New California"

## CAVALCADE OF CALIFORNIA

**Sponsor:** The Bank of America. **Film:** *The New California*. **Producer:** March of Time.

★ This year is California's Centennial. In honor of the occasion, and in recognition of the state's growing importance in the nation, the many-tentacled Bank of America has sponsored a new film, *The New California*, to remind Californians of their heritage and opportunities.

The new picture is a typical booster's proposition, extolling the state's cities, climate, culture, industry, agriculture and scenery. In the form of an illustrated lecture with many statistics, it visits San Francisco, Los Angeles, Yosemite, Mt. Whitney, Death Valley, Palm Springs, the Central Valley and the factories and farms of the state.

Although there are no direct verbal plugs for the sponsor, branch banking, which in California means the Bank of America, gets a favorable going-over at several places in the film. Six or seven of the Bank's branches are pictured as the camera focusses on main streets of cities and towns.

Fox West Coast theatres are now showing a ten minute version of *The New California*. The full 22-minute picture has been approved by the State Board of Education, and Modern Talking Picture Service will book it into schools and clubs in California only.

Bank of America encourages its employees to take an interest in local and state affairs, and branch managers are expected to participate in as many civic activities as possible. The Bank also maintains a speakers' bureau to supply lecturers for public groups on a variety of subjects. *The New California* is an adjunct to this public relations program and is probably the first of a continuing series.

The film, with an added trailer on the financial growth of the bank—now the largest in the country—will be shown at several regional shareholders' meetings.

## AUDIT BUREAU BIOGRAPHY

**Sponsor:** Audit Bureau of Circulations. **Film:** *Now We Know*. **Producer:** Wilding Productions, Inc.

★ Before the Audit Bureau of Circulations was established, advertising in large publications was a risky proposition. Advertisers

could only guess at the coverage their ads might get if placed in a certain publication. At the same time, publishers could not get full credit for any of their circulation claims. Then came 1911. Advertisers, agencies and publishers banded together, decided on standards for measuring the circulations of newspapers and periodicals as well as methods of verifying all circulation data handled, and formed the A.B.C. Today, nearly all advertising rates and research are based on A.B.C. Reports, which show what circulation a given advertising dollar will purchase and provide highly accurate information for the effective application of the media to markets.

## Visual History of the A.B.C.

*Now We Know* is the film biography of the A.B.C. After portraying the difficulties which old-time advertisers and publishers experienced in trying to establish circulation standards and audit circulations, the film tells how the A.B.C. was organized and how it functions today. It explains how the circulation records of publisher members of the A.B.C. are verified by the bureau's corps of auditors.

Information in A.B.C. Reports is graphically presented and dramatized. While stressing the care with which the bureau's standards are maintained, the film emphasizes the point that an advertiser has a much better chance of securing the best possible medium for his ad if he selects it on the basis of audited circulation data in A.B.C. Reports.

**Technical Data:** A black and white sound motion picture, *Now We Know* runs 20 minutes; motion slidefilm technique.

**Distribution:** *Now We Know* is available on free loan from the Audit Bureau of Circulations, 165 W. Wacker Dr., Chicago 1. The film is especially adaptable for showing to advertising and sales departments, ad agencies, media groups, advertising and sales clubs, chambers of commerce, advertising, journalism and marketing classes, and similar types of audiences.

A SCENE FROM "NOW WE KNOW" the pictorial history of the A.B.C. (see above)



Advertising . . . founded on known values.



## CASE HISTORIES

(CONTINUED FROM THE PRECEDING PAGE)

### AIR TRAVEL SALESFILM

Sponsor: Pan-American World Airways System, Atlantic Division. Film: *Wings to New York*. Producer: Charles D. Beeland Company.

★ *Wings to New York* is a picture with a purpose. It tours colorful New York City and seeks to attract tourists to the great cosmopolitan center—but not visitors from every hamlet in every state of our nation. Rather, it seeks to entice the varied English speaking peoples of other countries.

Since the film was designed for foreign audiences—many do not understand English perfectly—the production was purposely kept on a simple, straightforward basis. Immediately after its world premiere at an industrial fair in Johannesburg, South Africa, the film was used as a direct selling tool by Pan-American sales representatives in England, various countries of Continental Europe, the Near East and Africa. Its success was so great that plans are now under way for production of foreign language versions.

**Technical Notes:** Produced in Kodachrome color; runs 27 minutes.

### CHURCH BUILDERS' PLAN

Sponsor: Department of Visual Aids, Congregational Christian Churches. Film: *We Would Be Building*. Producer: Charles Schwep and William James, with Alan Shilin Productions.

★ Silver Springs, Maryland, a few miles outside of Washington, has increased in population with great rapidity in the past few years. It is a typical suburban community with the usual good people to be found in such a town.

But, as is typical in many new communities which have grown up in the war years and after, church building has not kept up with the population. One group in Silver Springs felt that their town was not adequate without a church of their faith and they set out to do something about it.

*We Would Be Building* tells the story of these people. It shows the struggles of a new minister to convince all his people of their deep need for the church. It documents the problems of rising costs, the indifference of the majority, and the determined devotion and concern of the few.

The picture shows how the minister and the people join together to bring a new church into being, how a local federation of churches determines where a new church ought to be, and how the national board comes into the situation.

*We Would Be Building* is a religious film, but it is not preachy and not without humor. It is actually a simple success story of how a community got their new church.

*We Would Be Building* is available to all denominations through purchase from the Missions Council, Congregational Christian

Churches, or by rental from local film libraries. There are two versions of the 20 minute film, in black and white and in Kodachrome. Sale prices are \$75 and \$150 respectively, rental \$1 and \$7. If preferred, an offering may be sent for the establishment of more such projects in lieu of the sale or rental charges.



In production on "The Magic Touch"

### THIS HAS A "MAGIC TOUCH"

Sponsor: Wood Office Furniture Assn. Film: *The Magic Touch*. Producer: Byron, Inc. Distributed by: Modern Talking Picture Service, Inc.

★ This 20-minute color motion picture was a pleasant surprise to BUSINESS SCREEN reviewers. Several production factors added up to a very

convincing sales presentation for the wood office furniture industry and their products. First, a good job of casting is noteworthy; secondly, the effectively edited film and good pace "sold" the conversion of an out-dated business office to a modern arrangement.

What begins as a typical sales interview is set up against the familiar background of a noisy, confused and out-dated office. As the congenial and persuasive office furniture representative visualizes the economy and efficiency of modernization, the film's audience become the prospects and watch the transition with interest and conviction. There is humor and good sales psychology to round out a technically fine picture which business executives will agree has *The Magic Touch*.

**Distribution:** Prints have been deposited with Modern Talking Picture Service exchanges in 26 cities for request showings on a free loan basis.

### "Problem Child" Sets an Example

★ This month's cover subject is an old story but as good sponsored films go, the 16mm sound motion picture prints of the Pet Milk Company's child psychology subject *Problem Child* are in great demand among all kinds of adult groups and schools. Produced by Wilding Picture Productions, Inc., *Problem Child* makes a real contribution to an important subject of child welfare. We believe it sets an example worth noting by other prospective sponsors.

## Headlines from the News at Presstime

### Pulitzer Award to "Louisiana Story" Music

★ The annual Pulitzer awards, announced May 1, gave highest honors to Virgil Thomson's original music score for the film, *Louisiana Story*. The Robert Flaherty picture is now showing theatrically. It was made possible through the sponsorship of the Standard Oil Company of New Jersey. The film was also selected by Britain's Motion Picture Academy as the one of the "Ten Best" films of the year.

### Canadian Film Award to "Loon's Necklace"

★ Crawley Films, Limited of Ottawa and Toronto have won the highest honour in the first annual competition for the Canadian Film Awards. Their winning film was *The Loon's Necklace*.

Twenty-nine different films, all made in Canada, on Canadian themes, by Canadian film producers, were entered in the competition from twelve different producing organizations. The awards are being presented to recognize outstanding Canadian talent in the film field. The Canadian Film Awards were developed by the Joint Planning Commission representing fifty national organizations interested in education and the arts.

In the 16mm non-theatrical category, the judges were so hard put to it to choose a winner that they declared two first awards. One was presented to Robert Anderson, producer for the National Film Board and the

Department of National Health for his two excellent films, *The Feeling of Hostility* and *Drug Addict*. In choosing these two films, the judges recognized the courage, honesty and clarity with which the producer presented ambitious, difficult themes. The other award in this class went to Shelley Films for *Beans of Bounty*, a film which simply, efficiently and economically achieved its single purpose—to demonstrate the value of soy beans.

Another National Film Board motion picture, *Who Will Teach Your Child*, won the award in the theatrical classification.

### DeVry Announces First "Jeweled" Projectors

★ A "first" in 16mm sound motion picture projector manufacture was claimed by the DeVry Corporation this month as company president W. C. DeVry announced the addition of sapphire jewels "to make certain a projector life span far in excess of that heretofore considered normal."

This achievement also involves reduction in wear on 16mm films and lowers strain on spliced film to a marked degree. Trade announcements will be made in detail later this month, including results of considerable research for some years.

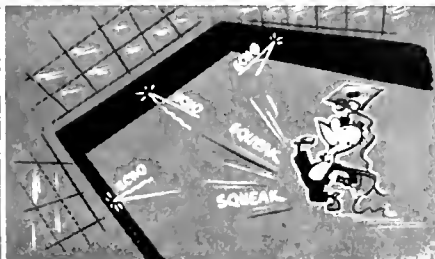
A postscript notes the opening of DeVry sales and service facilities in the Michigan area, headquartered in Detroit. G. E. Grenier, St. Clair Shores, Michigan, is in charge.

Pictorial episodes from  
**'Cuthbert's  
 Last Stand'**

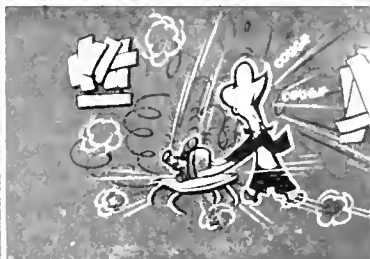
AN ANIMATED SLIDEFILM TALE  
 OF THE PERILS OF PROJECTION



When Cuthbert was scheduled to do some projection he'd plan (and plan) for perfection!



First thing he'd do was get a good room: one easily darkened without too much 'boom'.



The next thing required was air circulation (what's more important than ventilation?)



At no point Cuthbert was always quite keen: sparkling pictures he'd use a screen.



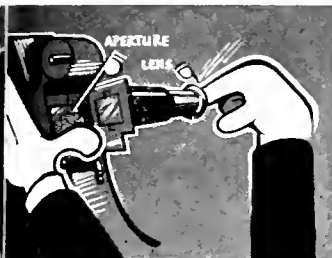
He'd set his projector up high on a table and make sure the structure was perfectly stable.



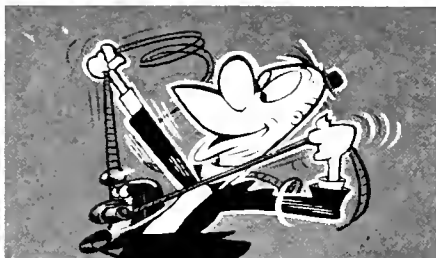
He'd pick a good spot where an outlet was handy: (if not an extension makes it dandy.)



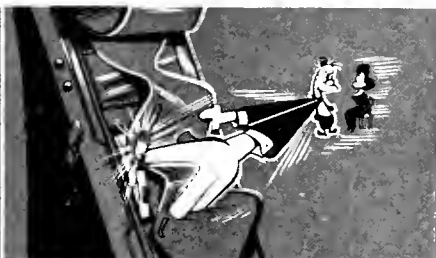
He'd always check current: it's important to see that projector and voltage always agree.



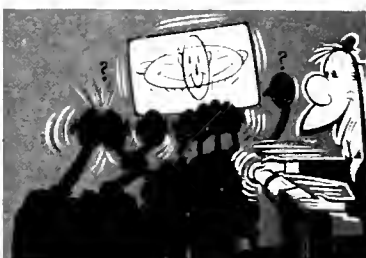
He insisted on keeping things clean—aperture must be clear on the screen.)



He'd handle each film with the utmost of care—(no scratches nor dirt must ever be there.)



He'd line up the sprockets—did it with ease! (The holes must not fall wherever they please!)



On one point Cuthbert would constantly harp: he'd focus (and focus) until things were sharp.



Seats were well placed; no one was thwarted at an angle, the view all distorted.



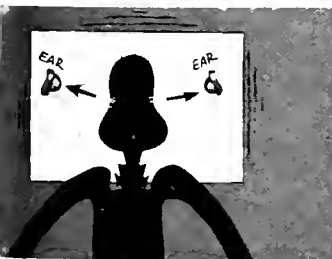
He prided himself no shadows were seen when people were seated in front of the screen.



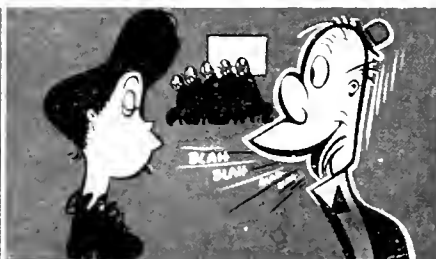
He'd check his turntable before every show—(speed must be right, not too fast or slow.)



He'd turn up the sound for each one to hear (too little is awfully hard on one's ear.)



Also make sure that it wasn't too loud—(turning one's ears off just isn't allowed!)



As a final precaution, he'd always make sure the show wasn't spoiled by a talkative boor.



When the show started, all saw with a frown the scene on the screen was upside down!



Tempers and nerves to breaking-point soared and his audience made sure he got his reward.

★ PRACTICAL AID TO CLIENTS and a visualized delight for audiences which behold it, is the new 10-minute silent slidefilm *Cuthbert's Last Stand*, recently produced by SARRA, Inc. Because good film utilization is the key to film success, Sarra is making the filmstrip available without

change on letterhead request to recognized industrial and commercial companies. Joseph G. Betzer, Sarra scenario editor, and Harry W. Lange, production manager, guided Cuthbert's creative destinies. A "must" for your film utilization program in the field, office, or factory.

# Television and Film Industries Forge Closer

65TH SEMI-ANNUAL CONVENTION OF S.M.P.E. STRESSES FILMS IN VIDEO

THE SOCIETY OF MOTION PICTURE ENGINEERS met in New York last month in its 65th Semi-Annual Convention since the founding of the Society in 1916. Big news of the convention was the proposal to change the name of the Society to the Society of Motion Picture and Television Engineers. A recommendation that the change be made was favorably received by the Board of Directors and a mail ballot will be sent out following further discussion at the 66th Convention in Hollywood next October.

This move presages even closer ties in the future between the motion picture and television industries. Earl J. Sponable, president of SMPE, stated "with the great interest shown by the television industry in the engineering aspects of motion pictures, our Society's important work in that field is being recognized. Each of us is concerned because television depends on motion picture films and on motion picture people for program material, as well as engineering know-how."

Donald E. Hyndman, a past president of the Society, and manager of the east coast division, Motion Picture Film Department, Eastman Kodak Company, received an award in recognition of "his unselfish, outstanding personal endeavors as an officer of the Society . . .".

## New High Speed Camera Aids Industry

◆ In a symposium on high speed photography, C. D. Miller of the Battelle Memorial Institute described a camera capable of taking a half million frames a second which has been used in industrial research on engine knock in aircraft engines. Projected at regular film speed, the action filmed in one second would take over eight and a half hours to unwind on the screen.

## Recording Held Adequate for Television

◆ In a forum on television and motion pictures, it was stressed that present knowledge and techniques, if employed consistently and properly, can overcome the problems concerned with the poor quality of films on television. C. R. Keith of the Western Electric Company demonstrated examples of good and bad 16mm recording. He stated that excessive flutter and high noise level can be improved to the standard now existing in 35mm operation. Most prominent among the sources of trouble are processing and projection, Keith said. Development of 16mm film, Keith added, is inferior to present standards in 35mm, while present 16mm printers often introduce distortion and flutter in prints. Most 16mm projectors, he continued, do not provide the optimum results possible from the film.

## Better 16mm Printing Available to Video

◆ Arthur J. Miller of Consolidated Film Industries stated that composite 16mm prints of

high photographic and sound quality can be obtained which will provide far better reception than is currently being seen.

## Advertising Must Be Integrated to Sell

◆ G. David Gudebrod of N. W. Ayer & Sons spoke on the requirements for television in motion picture production and stated that the advertising message must be integrated in the entertainment part of the program in such a way as to have a telling sales effect.

## Exploins Slide and Transparency Technique

◆ Scanning an opaque subject or photographic transparency with a moving spot of light found application in early days of television. A modern version, using a short persistence cathode ray tube as the light source, can produce television pictures of excellent quality. Equipment restricted to pickup of transparencies can be of simple and reliable design. A motor driven slide changing mechanism accommodating as many as twenty-five two by two inch glass slides is described. Esthetic transitions possible include automatic picture fading preceding and following the slide change as well as unblanked changes to give the effect of instantaneous change-over. Artistic effects, particularly adapted to the flying spot device, extend its flexibility.

## Other Sessions Also Stress Video Needs

◆ Other SMPE sessions discussed large screen television for theatre use, television continuous reels, flying spot transparency pickup, TV studio lighting, Phonevision, photographic lenses, magnetic recording techniques, lubrication of film, projection lamps and air cooling for film projection. (To be continued.) ●

## RECEIVES S.M.P.E. AWARD



DONALD E. HYNDMAN . . . his award was given for "unselfish, outstanding personal endeavors."

Packaged Television Programs for  
National Advertisers Make News

(CONTINUED FROM PAGE TEN)  
speculative ventures in film packaging have been financed and produced by entrepreneurs whose recent past interests have been show business.

Although pictures on speculation are viewed dimly by the commercial producers, contract production for TV film programs are naturally eagerly sought by all.

The biggest deal last month in film packaging was the announcement that General Mills will sponsor *The Lone Ranger* on the ABC television network beginning next September. The show, which will cost about \$750,000 for a 52-week series of 29-minute films, will be produced by Jack Chertok's Apex Film Corp. Although it will start out on about 20 stations on Thursday nights at 7:30 (EST), it is estimated that in three years the Ranger and Ton-to will be seen on 100 stations.

General Mills made the *Ranger* purchase through Dancer-Fitzgerald-Sample ad agency from Trendle-Campbell, the package firm which owns the famed western character.

One unusual feature of this deal is that stations carrying the show are asked to guarantee current time charges for a two year period, and give General Mills an option on the time for a third year at no more than an additional 33% increase.

Current plans call for 52 different films in the first year's series, although provision has been made that if estimated costs are exceeded some of the shows will be repeated.

Procter & Gamble has been negotiating with various producers for film series. The big soap company, through Compton, Inc., one of its agencies, has signed with General Television Enterprises for a series of 13 adventure pictures. The deal is for television rights for one year from release, for which P&G is paying about \$3500 per film. Each film will be made in two parts totaling 27 minutes allowing for 3 minutes of soap commercials. General Television is budgeting the films at about \$8,000 and expects to make up the balance by foreign rights which have been withheld, and by future TV, theatrical and 16mm income after the one year period. P&G also gets first refusal on additional series being planned.

Procter & Gamble has also signed with Irving Asher-Carleton Alsop for another series of 13 27-minute films to be produced in Europe at a cost of about \$4,000 per subject. Both Asher-Alsop and General Television Enterprises are west coast producers.

Third big film deal of the month was Time, Inc.'s purchase of the *Crusade In Europe* series of films, produced by March of Time for 20th Century Fox. The series of 26 films will be shown on ABC network on Thursday nights from 9:00 to 9:25 beginning this month.

*Crusade In Europe*, based on Eisenhower's book, cost Time, Inc. \$165,000 for the first cycle of showings. The series will be repeated twice, and if Time buys all three cycles the bill will be \$100,000. Quite a sum. ●

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## TELEVISION in the NEWS

### Procter & Gamble Signs Up for Thirteen-Film Television Series

◆ A production deal has been concluded between Procter and Gamble Productions, Inc., and General Television Enterprises, Inc. whereby the latter company will produce a series of 13 television film programs of 26½ minutes duration, composed of two completely independent subjects running 13¼ minutes.

Cost of each set of two films will run between \$8,000 and \$12,000 with P & G paying varying amounts to be based upon station use and re-use. Films will be adventure stories drawn from fact and fiction.

New television series will be telecast over NBC early next fall.

Program will be called *Procter and Gamble Fireside Theatre* and will reach audiences on Tuesday nights from 9 to 9:30 P.M. EST.

### Leahy and Notre Dame Demonstrate Football Plays in TV Film Series

◆ Frank Leahy and his Notre Dame football team took time out from practice this spring to appear in a series of television films for Carl Krueger and Hugh King, Hollywood producers. In more than a dozen factual short films, the Irish squad demonstrated Leahy plays stemming from the T formation and other systems of play; Leahy did the narration.

Although made primarily for television, the films will receive national 16mm and theatrical dis-

tribution. They are scheduled to be released during the fall football season.

### National Film Board of Canada Plans Series of Five TV Films

◆ With an eye toward a potential U. S. television audience of twenty million families, the National Film Board of Canada has made plans for the production of five films expressly for video. All will feature Canada as a haven for vacationers. Specifically, they will deal with youth hostelling, pleasure cruising, canoeing and camping, winter sports and carnivals, and sport fishing. Production for television will be supervised by a committee of senior National Film Personnel.

Actually, National Film Board films are no newcomers to U.S. television networks—they have been popular for six years. As early as 1913, twelve short NFB documentaries were televised in New York. Today U. S. video stations are using that many NFB films every month. Due to station contracts with musicians' unions, which prohibit film music, the films are projected silently for telecasting. Commentaries are spoken by an announcer, while music and incidental sound effects are produced in the TV studio.

### Union Oil Uses Television to Show Stockholders Its Annual Report Film

◆ When UNION OIL COMPANY presented *Prospects Unlimited* on WGN-TV this month, it became one of the first organizations ever to present an annual report via television. According to REESE H. TAYLOR, president of the California concern, comments and criticisms of last year's filmed annual report helped considerably in constructing the unusual documentary, which this year told Union Oil's story on television. To make room for the special *Prospects Unlimited* telecast, two regularly scheduled shows were cancelled for that date only.

### FFI Produces Zausner Tele-Films

◆ Films for Industry, Inc., has completed a series of 20-second and one-minute spot commercials for Zausner Food Products. The spots, featuring "Zesty Zausner", a puppet who appears in drama vignettes with live actors, will be used on television station WABD in the sponsor's new campaign for their Cheddar and Swiss cheeses. The video commercials also promote the cheese's tin container, which may be used as an ashtray when empty.



TV films for Iroquois (Col. 1 below)

### As TV Expands, So Does Market for 16mm Sponsored Films and Spots

◆ The market for television motion pictures keeps expanding as set sales keep climbing to new heights. According to Max F. Balcom, president of the Radio Manufacturers Association, the public today has about one half billion dollars invested in approximately 1,500,000 TV sets.

In a talk before the Town Meeting of Radio Technicians in Chicago, Balcom stated, "This year our industry expects to manufacture two million or more television sets, and in 1950 I believe the production of television receivers probably will reach or exceed three million." He added that more than half of all set manufacturers' dollar sales are currently in television rather than radio.

John K. West, RCA Victor vice-president, also painted a rosy picture of television today. He told the American Management Association that television should account for business activity totaling over a billion dollars this year. How much of that will find its way into the 16mm motion picture industry is hard to say. However, West did estimate that advertisers would spend \$25,000,000 on television this year. According to the recent trend, a good portion of this sum will purchase film packages, spot commercials, and ready-made 16mm sponsored motion pictures that are cleared and adaptable for video use.

### Roquemore Films TV Commercials for Iroquois Beverage Company

◆ Special studio facilities, including moving backgrounds, props, dollies, a large picture frame and a 25,000-watt lighting set-up, were used by Roquemore Films while producing a series of motion picture television commercials for the Iroquois Beverage Company. Live studio narration accompanies the films, which were designed to tie in with the company's seasonal advertising in newspapers and on billboards. The commercials are being telecast over station WBBN-TV.

*Fieldcrest Mills*

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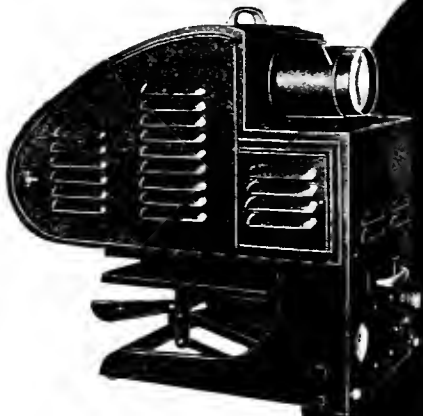


ANOTHER *Beseler* FIRST...

# QUIET

## OPAQUE PROJECTION

*Newly developed AC motor operates without noise*



**N**ow AC current users can enjoy quiet opaque projection. Charles Beseler Company has developed a new low speed AC motor and fan that cools as effectively as the AC-DC motor—but does it quietly.

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**Beseler Model OA3 for 8½" x 11" Page**

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(Horizontal or Vertical)**

Newest in the Beseler line of opaque projectors, Model OA4 accommodates a full 8½" x 11" page either horizontally or vertically. The actual area covered is 10" x 10" to allow for margins.

**Free Demonstration  
Upon Request**

*Write for descriptive booklet to  
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**Beseler VU-GRAPH also available  
with quiet AC motor**

Beseler Vu-Graph is the amazing Overhead Projector that enables you to *face your audience* while you project an image on the screen behind you. The Vu-Graph can be obtained with the new, quiet AC motor, if desired.

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*The World's Largest Manufacturer of Opaque Projection Equipment*

# In the PICTURE PARADE

## MOTION PICTURE NEWS

### More Films Needed by State Dept.; Prune and Apricot Growers Oblige

◆ In line with a State Department committee's recommendation for more documentaries and information films in the U.S. international information program, the CALIFORNIA PRUNE AND APRICOT GROWERS ASSOCIATION has offered ten prints of their film, *A Fortune in Two Old Trunks*, for overseas distribution by the Division of International Motion Pictures. The IMP branch of the State Department also requested the right to re-narrate the film in various foreign languages.

Produced for the Prune and Apricot Growers by All Scope Pictures, Inc., the film (BUSINESS SCREEN, Vol. 8 No. 8) has been widely distributed throughout the United States by Modern Talking Picture Service, Inc. It dramatizes the history of the prune industry in California.

In its report this month, the State Department's Advisory Committee on the International Information Service strongly recommended the use of more documentary and information films, as well as convertibility guarantees to cover extra expenses incurred in distributing films in non-Marshall Plan countries. The committee also added a proposal that the convertibility guarantee be administered by the State Department working through the International Information Program rather than by ECA.

Prominent members of the committee include Erwin Canham of the Christian Science Monitor, Philip Reed of General Electric, Justin Miller, president of the National Association of Broadcasters and Mark Max of Yale.

### SITUATION WANTED

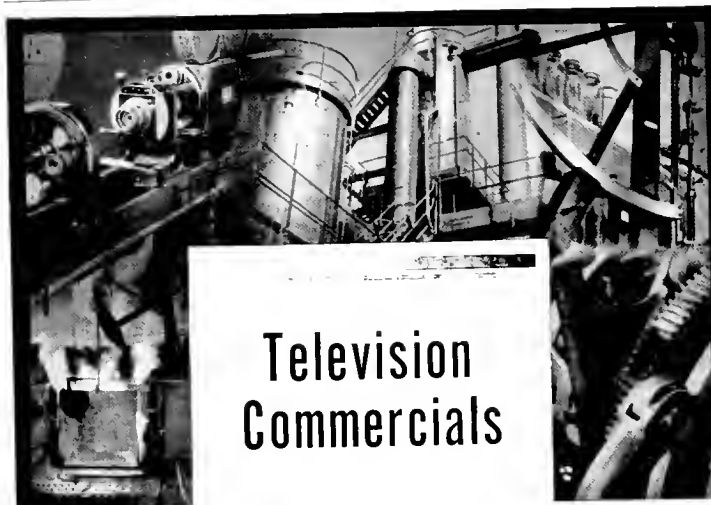
Experienced writer with motion picture background is seeking a good position in industrial or public relations films. A former public relations man, this individual has the combination of abilities essential to polished film writing and directing. Address Box 503

BUSINESS SCREEN

812 N. Dearborn St., Chicago 10



RICHFIELD OIL DEALERS should "Go Places" via film promotion by Rockett Pictures featuring radio reporter John Wald (center above).



Television  
Commercials

Now Showing . . .



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Note the photography and special effects. These make sense, sell the product, and are easy to look at.

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MOTION PICTURES • SLIDE FILMS • SINCE 1923

### Richfield Uses New Film to Promote Dealer Contest As Well As Sales

◆ RICHFIELD OIL COMPANY has built its series of spring dealer meetings around a newly-sponsored 16mm color film, *Go Places*. By drawing an analogy between railroad payloads and service station payloads, the 20-minute film puts across the point that maximum profits result from full payloads.

Besides recapping the sales promotion program, the film also gives a color preview of vacation trips which will be given to winners of Richfield's newest dealer contest. Cities and points of interest that will be visited by the contest winners are featured in the film. Rockett Pictures, Inc., produced the sales promotion-trip travelogue film.

### Story of Brown-Forman Whiskies Is Told on Film—"Nothing Better"

◆ Company traditions are interwoven with the story of whiskey distilling in *Nothing Better*, 40-minute color and sound motion picture sponsored by BROWN-FORMAN DISTILLERS CORPORATION. Produced by John A. McGee of Chicago, the film points with pride to the one-family tradition of ownership that has piloted the firm through the past 80 years. Especially stressed is the point that the whole Brown-Forman organization is, in a real sense, a family—including not only the Browns, but also every one of the firm's employees.

In revealing how science today is applied to traditional distilling methods, the film tells the inside story of all the Brown-Forman brands—Old Forester, Early Times, Kentucky Dew, L & G, King Black Label, and King Red Label. The skill, experience and determination that go into a top quality distilling job are depicted as the camera shows how the company strives for uniform quality in all phases of whiskey-making—selection of the grains, grinding, preparing and cooking the mash, selection of pure yeast strains, and temperature controlled warehousing. The film also emphasizes the importance of research, which found an excellent use for distillers' spent grains in productive farming.

Geared for both the general and trade public, the film is available to business, fraternal and civic groups as well as to organizations in the liquor industry. Further information about the film can be obtained by writing to the company, 1908 Howard St., Louisville 1.

**New NAM Color Film Emphasizes the Importance of a Free Press**

◆ Newest motion picture sponsored by the NATIONAL ASSOCIATION OF MANUFACTURERS, *The Price of Freedom*, was previewed this month at the Johnny Victor Theatre in New York. The 23-minute film, produced by JACK CHERTOK, president of Apex Film Corporation of Los Angeles, emphasizes the important role a free press plays in maintaining our democracy. It also points out that it is the responsibility of every U. S. citizen to see to it that our press remains free.

**Films Are Used to Explain Company to Stockholders at Annual Meetings**

◆ The PHILADELPHIA ELECTRIC COMPANY added zest to its recent annual meeting of stockholders by showing a newly-produced motion picture in full color. Filmed by Newsreel Laboratories of Philadelphia, the 15-minute picture, as yet unnamed, tells the story of the company's public relations program.

No new-comer to the film field, Philadelphia Electric has been using films at its annual meetings for several years. As a company spokesman explained, "Motion pictures give stockholders an opportunity to survey company property in a matter of minutes, whereas an actual inspection trip would require several days."

**Byers Machine Co. Devotes Film to Huge, New Self-Propelled Crane**

◆ The *Traveler*, a huge rubber-tired excavator and crane, moves from one construction job to another in the film, *There's a Difference*, just as it does in real life. Produced in full color and sound for BYERS MACHINE COMPANY, the 20-minute motion picture effectively demonstrates the mobility and versatility of the *Traveler* as it uses shovel, crane, dragline, backhoe and clamshell attachments in its trek from one difficult

job to another, working on industrial plants, streets, highways and roads.

At present, the film is being shown by Byers distributors in an effort to promote the big, self-propelled machine, which can be operated by one man. However, prints are available from the manufacturer at Ravenna, O., for showings before business and school groups.

**New Film Tells How to Cut Costs in Materials Handling Department**

◆ *Here's Your Worksaver*, 16mm color and sound motion picture produced for YALE AND FOWNE by the Princeton Film Center, shows manufacturers how to cut their production costs by using modern methods of materials handling. Using animation to clarify some points, the 15-minute film warns against the hidden costs that can creep into materials handling, and demonstrates positive ways to insure protection against them.

The film takes its audience on a tour of leading industrial plants and points out ways to turn invisible losses into visible profits. Prints are available from the producer, Princeton 2, N. J.

**British Information Services Shows Film on "British Industries Fair"**

◆ BRITISH INFORMATION SERVICES has released a new 17-minute film on the annual *British Industries Fair*. As a show window of the nation, picturing practically everything made in the United Kingdom, the new picture of the 1948 fair will be distributed to business and consumer groups, adult clubs and schools on free loan.

*British Industries Fair - 1948* shows exhibits from the lightest to the heaviest industries, and a glimpse of some of the thousands of people who come to see and buy anything from a toy piano to a forty foot crankshaft.

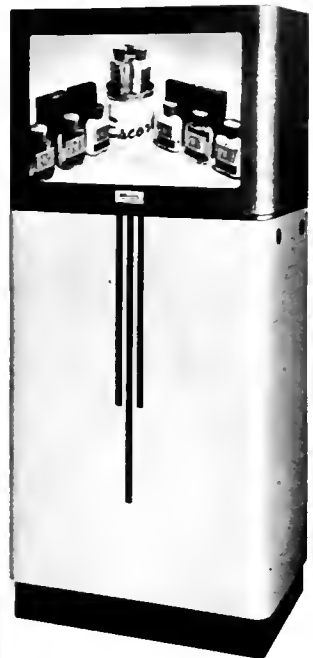
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ADmatic will help increase your sales in a "buyers" market — the ideal promotional medium for:

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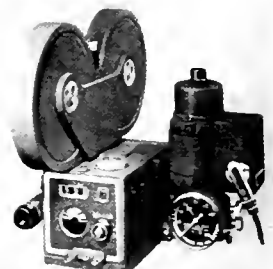
YOU can automatically and economically show your products and their special features in a sequence story with 30 2" x 2" color slides magnified upon the large ADmatic screen. ADmatic exhibits sharp, clear pictures or copy messages even under bright over-head lights. Long life — sensibly priced. Synchronized sound attachment at nominal added cost.

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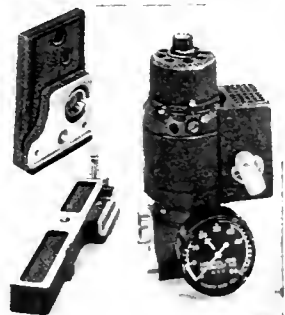
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### CINE SPECIAL CAMERA AND MAURER CAMERA

- 115 V. UNIVERSAL MOTOR—AC-DC
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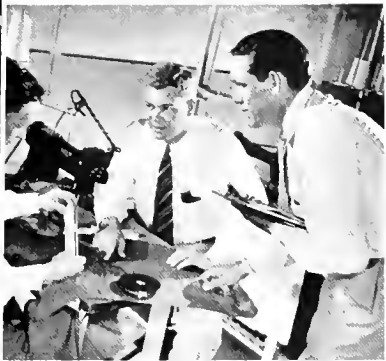
### BEAUTIFUL 3-COLOR 35mm THEATER PRINTS FROM YOUR 16mm COLOR ORIGINALS!

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- 16mm Color Balanced Printing Masters With All Special Effects Included
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"DESIGN FOR SALES" all color sound slide-film produced by Sarra, Inc., for Blue Bell, Inc., features this scene. (See col. 2)

**Firestone Film on Liberia Available Now in Shorter Color-Sound Version**

◆ *Liberia, Africa's Only Republic* is now available in a short 27-minute version as well as in its original 55-minute form. Both versions have been cleared for use on television.

Sponsored by FIRESTONE TIRE AND RUBBER COMPANY, the Kodachrome release features intimate glimpses of native life and customs on the vast American-operated rubber plantations in the West African republic. The story of a free people, *Liberia* . . . is filled with scenes of the country's natural beauty. The film shows native workmen clearing jungles, planting Hevea tree seeds in the vast seedling nurseries, and tapping productive trees on the great rubber plantations. Besides native dances, villages and handicraft, the film also shows how natives are trained by Firestone personnel to become nurses, medical assistants, surveyors, wood workers and laboratory technicians.

Both versions of the 16mm color film are available free of charge to schools, churches, civic clubs and other organizations. Requests for prints should be addressed to the public relations department of Firestone Tire and Rubber Company, Akron, Ohio.

**Caterpillar Film Displays Graders**

◆ *Better Blading* is the most recent film released by the CATERPILLAR TRACTOR COMPANY. Produced by the company's own camera crews, the 20-minute color and sound motion picture displays the manufacture and work capabilities of three Caterpillar Diesel Motor Graders, models 12, 112 and 212. Special stress is laid on the design and engineering features of the graders. Copies of the film have been distributed to Caterpillar dealers throughout the United States and abroad.

# Factual Films Serve Wide Field

**Sarra Produces Second Color Film in Blue Bell Sales Series**

◆ *Design for Sales*, a sound slide-film in full color, has just been produced by Sarra, Inc., for BLUE BELL, INC., one of the largest manufacturers of work garments in the country. The second in a series of sales promotion slide-films, the new production reviews the company's complete line of work clothes and gives a thorough picture of the quality to be found in each garment. Production details were handled through N. W. Aver and Sons, Inc. The first slidefilm in this Sarra-produced Blue Bell series was the 20-minute color and sound *Music to Your Ears*.

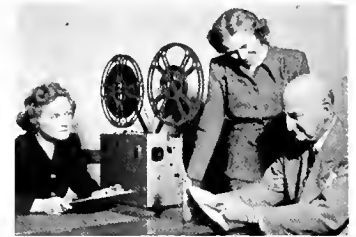
**Sherman Plan, Inc. to Produce Film on Veterans Convention in Miami**

◆ SHERMAN PLAN, INC., Washington, D. C. film company, will produce a motion picture based on the forth-coming Veterans of Foreign Wars convention, scheduled to be held in Miami this August, according to a contract signed by officials of the two organizations. The sound motion picture is to be in full color and national distribution will be handled by the VFW Film Distribution Service. AL SHERMAN, president of the film production firm, is negotiating with a national advertiser to sponsor the film. Sherman was the recent producer of *Inaugural Story*, the film of the Truman Inauguration ceremonies which took place earlier this year.

## HEALTH & WELFARE FILMS

**New Health Film by Cutter Labs Shows "Communicable Diseases"**

◆ *Communicable Diseases* is the latest film prepared by the CUTTER LABORATORIES of Berkeley, Calif. Produced in full color and sound, the 35 minute motion pic-



EXPERT COUNSEL by J. C. Geiger (right) helped Moss Film technicians Virginia Selland (left) and Jean Wagner (center) make "Communicable Diseases".

ture presents the clinical manifestations, possible complications and various immunizing agents of twelve diseases. The common diseases covered include measles, rubella, scarlet fever, chickenpox, smallpox, meningitis, typhus, poliomyelitis, infectious mononucleosis, tetanus, pertussis and diphtheria.

The entire motion picture was filmed in the isolation wards of California hospitals. Examples of some of the diseases have rarely, if ever before, been recorded on film.

Designed especially for the medical profession, *Communicable Diseases* is available from Cutter for showings to any professional or civic health group.

**Film Helps New York Fund Drive**

◆ The GREATER NEW YORK FUND's current drive for \$8,000,000 is centered around a 10-minute motion picture, *One Out of Three*. Produced by RKO Pathe, the film features James Cagney and John D. Rockefeller III. In the film, Cagney surveys the activities of some of the agencies benefited by the Fund. Meanwhile, Rockefeller shows how the money collected helps the Fund support its many hospitals, neighborhood houses, boys' clubs, summer camps, homes for the aged and other social agencies—423 in all, which now help nearly 3,000,000 people every year, one out of every three New Yorkers. The film will be shown in the New York area for the duration of the campaign, which ends on June 11.

**CARE Packages Are Focal Point of Picture, "A Letter of Thanks"**

◆ The story of a CARE package—that is *A Letter of Thanks*, 20-

**Rockett**  
GUIDED FILM MISSILES  
*Hit the Mark!*

SALES  
TRAINING  
PUBLIC RELATIONS

• What ever your target may be..More Sales..Faster Job Training or Better Public Relations our planned Visual Programs assure accurate results...

**ROCKETT PICTURES, INC.**  
CREATORS OF  
GUIDED film MISSILES  
FOR NEARLY A QUARTER OF A CENTURY  
6063 Sunset Blvd. - Hollywood, Calif.

minute documentary film sponsored and distributed by the CO-OPERATIVE FOR AMERICAN REMITTANCES TO EUROPE, INC. The film portrays the happiness a CARE package of food and clothes gives to the donors, a typical group of American school children, as well as to the receivers, ill-fed and ill-clothed people of war-ravaged Europe. Conditions under which modern Europeans must eke out an existence are shown, as well as a good deal of the administrative work being done by CARE in its campaign of mercy and charity.

A Letter of Thanks is available free of charge in 16mm or 35mm for showings before civic, school, church and business organizations. Requests should be addressed to CARE Film Unit, 50 Broad St., New York 4.

## OUTDOOR LIFE & SPORTS

Story of Quetico-Superior Area Told in "Wilderness Canoe Country"

◆ Since its release in December, *Wilderness Canoe Country*, sponsored by the PRESIDENT'S COMMITTEE ON THE QUETICO-SUPERIOR AREA, has already sold 200 prints. Produced by Grant Halladay through Colburn Laboratories, the 30-minute color and sound film is designed to promote the establishment of an international peace memorial forest in the Quetico-Superior region, which lies on the Minnesota-Ontario border.

In covering the historical background of the area, the film emphasizes the effect of the airplane on the wilderness character of the country. Plot of the picture cen-

ters around a canoe trip in which a native of the Quetico area points out to his son ways in which modern civilization has changed the wilderness.

Distribution of *Wilderness Canoe Country* is being handled by Ideal Pictures Corporation and the National Film Board of Canada. Paul Harvey, well-known radio news commentator, did the film's narration, while Porter Heaps furnished the organ background.

"Welcome Neighbor" Is Film Bid to Visit Canadian Vacation Spots

◆ THE NATIONAL FILM BOARD OF CANADA has timed the release of its newest tourist industry film, *Welcome Neighbor*, to coincide with Canada's annual Tourist Service Week, scheduled to be held the first week in May. Part of the *Canada Carries On* series, the 10-minute film visits a number of the country's choice vacation spots.

The picture also pokes some innocent fun at a few of the offensive things a tourist in Canada must put up with, primarily inefficient restaurant service and bad side roads. However, the film stresses that tourists especially appreciate a friendly attitude on the part of natives, and points out that Canadians make a special effort to be courteous and friendly to visitors.

Western Golf Association Picture "Honor Caddie" Aids College Fund

◆ PICTORIAL PRODUCTIONS, Hollywood, has recently completed a picture for the Western Golf Assn., called *Honor Caddie*. The 20-minute Kodachrome film which features Bing Crosby, Bob Hope, and most of the major golf champions of the country, was filmed at a recent west coast tournament.

The picture will be rented to golf clubs and to interested groups around the country, and proceeds from it will go to the Chick Evans Scholarship Foundation, which was established to make a college education possible for deserving caddies.

Browns' Football Film Keeps Moving

◆ Not all of the action in the Cleveland Browns football organization takes place on the gridiron. The Browns' front office is having a hard time keeping up with demands for their new promotional film, produced in sound and color—the regional audience demand to see the three-time champions of the All-America Conference on film is that great,

# RESPONSIBILITY IS HERE IN TV FILMS

## ...at Video Varieties it's Undivided from script to finished print

THE most needed element in television film production is the responsibility of the producer.

That's why Video Varieties puts such emphasis on responsibility. We have made sure that there is adequate experience, enough trained manpower, sufficient capital, and the modern facilities necessary to provide undivided responsibility for every detail of any film you may require, from script to finished print.

That's why we have directors, script writers, set-designers and constructors,

cameramen, sound and studio technicians, and editors on our own payroll.

That's why we own and operate 17-year old West Coast Sound Studios with its experienced manpower and complete facilities.

From this background, we solicit your inquiry regarding any film production you may have in mind. Our executive and sales offices are at 41 East 50th St., and our studios at 510 West 57th St., New York. Please phone MUrroy Hill 8-1162, write, wire or call in person.

### RESPONSIBILITY MEANS BETTER FILMS

On Estimates and Schedules .....  
On Script and Casting .....  
On Set Design and Construction .....  
On Direction and Supervision .....  
On Editing and Print Delivery .....

### DOUBLE CHECKS RESPONSIBILITY

SYMBOL OF



RESPONSIBILITY

## VIDEO VARIETIES CORPORATION

41 EAST 50TH ST., NEW YORK 22, N. Y.

## FOR *Accurate* COLOR CONTROL IN FILM PRODUCTION

Olle Comstedt, A. S. C., internationally known color expert, is shown using his Spectra on set of his recent industrial films.



FOR  
COMPLETE  
DETAILS  
WRITE TO

## SPECTRA THE FIRST DIRECT COLOR TEMPERATURE METER

FOR INSTANT . . . DIRECT COLOR TEMPERATURE  
READINGS of BOTH NATURAL and ARTIFICIAL LIGHT

Now a color temperature meter that, for the first time, eliminates the chance of human error. The Spectra is absolutely accurate, featuring an extra sensitive photoelectric cell, yet is as simple to use as an exposure meter. Point it at the light source, touch the trigger, and the needle registers the color temperature within a 100° Kelvin. Proper correction filters are immediately indicated for the perfect exposure according to color balance of film used. Tested and proven by industrial and educational picture producers who lead in color production.



PHOTO RESEARCH CORPORATION  
15024 Devonshire Street, San Fernando, California

*Hello There:--  
Why not let me quote  
you on your next full  
color, sound motion  
picture?*

*Thanks,  
Sam*

*P.S. We produce excellent  
films on modest  
budgets.*

**SAM ORLEANS  
AND ASSOCIATES, INC.**

821 Strick Bldg 211 W. Cumberland  
Memphis Knoxville  
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TENNESSEE



### LAWTON NAMED GENERAL



KIRKE B. LAWTON (right above) commissioned brigadier-general.

### Col. Lawton of Army Pictorial Service Is Promoted to Brig. General

◆ When President Truman authorized the recent promotion of COL. KIRKE B. LAWTON to brigadier general, he recognized not only the merits of an individual, but also the importance of photography in national defense. For it was Lawton who guided Army Pictorial Service during the latter phases of its World War II expansion program and coordinated photographic coverage in the European theater of operations.

Shortly after he became head of Army Pictorial Service in 1942, Lawton recruited top technicians in the film industry for the production of training and information films. He also established the Signal Corps Photographic Center on Long Island. Today the center's libraries are stocked with approximately 40,000,000 feet of motion picture film, among them, 2,650 training films. In the Long Island production center, the Signal Corps now is able to make virtually all its own pictures.

### "The Inaugural Story" Is Cited in Congress'l Record by Rep. Blatnik

◆ Representative JOHN A. BLATNIK (D., Minn.) accorded *The Inaugural Story* high tribute when he described it in the CONGRESSIONAL RECORD of March 23 as a "vivid and stirring picture of democracy as it is practiced in our great nation." Produced by Sherman Plan, Inc., the film has the distinction of being the first color and sound motion picture ever to record a presidential inauguration.

Rep. Blatnik, who was a school teacher and administrator in Minnesota before he entered public life, further stated that *The Inaugural Story* "deserves a prominent position in the film libraries of American schools and groups.

### George Finch of Jam Handy Talks on Selling Power of Motion Pictures

◆ GEORGE B. FINCH, vice-president in charge of sales for the JAM HANDY ORGANIZATION, emphasized the selling power of motion pictures in a talk before the Maryland Industrial Marketers. After pointing out that sensory perception is 80 per cent visual, Finch cited the example of Sonja Henie. Ice skate sales soared to new records soon after the Olympic ice skating star appeared in her first film.

At a meeting of the Miami Valley Industrial Marketers, Finch talked on "Motion Picture Boners". He illustrated his talk with industrial and educational films produced by Jam Handy.

### TALKS TO AD-CLUBBERS



GEORGE FINCH... recent talks to ad clubs explain business films.

## LESLIE ROUSH

PRODUCTIONS, INC.

119 W. 57th St., New York 19, N. Y.

PRODUCERS OF  
MOTION PICTURES  
FOR INSTITUTIONAL,  
PUBLIC RELATIONS  
AND EDUCATIONAL  
PURPOSES

LESLIE M. ROUSH JULES K. SINDIC

### Frederic House Moves to New Site

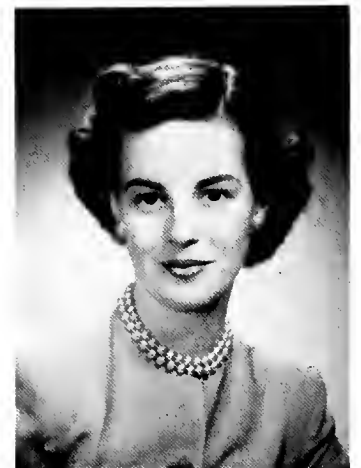
◆ To keep up with the company's rapid expansion, FREDERIC HOUSE, INC., visual education firm, has moved into new quarters at 351 W. 48th Street, New York 19. All present facilities and several new departments will be located in the new Frederic House Building.

### Pathescope Moves Creative Staffs

◆ The writing and creative staffs of the PATHESCOPE COMPANY OF AMERICA have been moved into new offices on the tenth floor of the building at 580 Fifth Ave., New York 19. Pathescope produces industrial and training motion pictures as well as television commercials.

### Lalley Joins Princeton Film Center

◆ JOHN B. LALLEY, former executive for RCA Victor, has been appointed director of public relations for the PRINCETON FILM CENTER. He will be in charge of advertising, sales promotion and publicity. Formerly, Lalley was on the advertising staff of RCA Victor.



MIRIAM McGRATH

### Miriam McGrath Joins Granducci

◆ MIRIAM McGRATH, a former script writer for the Training Films Division of Naval Photographic Center, has joined the staff of SCRIPTS BY OEVESTE GRANDUCCI, Washington film writing organization. During her three years with the Navy, Miss McGrath wrote more than 30 recruiting and public information films. She also has done radio and publicity writing for ABC and CBS.

### Betts to Public Health Service

◆ WILLIAM BETTS, well-known as a creative writer-director of business films, has joined the U.S. Public Health Service as a film project supervisor.

**MIDWESTERN NEWSREEL**



JAMES E. DARST

**Wilding Opens St. Louis Office**

◆ **WILDING PICTURE PRODUCTIONS, Inc.**, has announced the opening of a new sales office in St. Louis to serve their many clients in that area. In charge of the office is **JAMES E. DARST**, a native of that city, who has long been prominent in local newspaper, public relations and sales circles.

**J. O. Wilson, Eastern Studio Exec. Joins Florez in Expansion Move**

◆ As part of a current expansion program, **FLOREZ, Inc.**, promotional and training specialists, have added two men to their staff. **J. O. WILSON**, former vice-president of **CARAVEL FILMS, Inc.**, is new senior account executive, while **WALLACE SWANSON** was added to the editorial staff.

Wilson was associated with Car-

avel for eight years, his last position being head of the commercial film producer's Detroit office. Formerly, Swanson was a partner in **William Scott Associates**, Detroit merchandising counselors.

**WESTERN ROUND-UP**

**Dunn-Williams Productions Formed**

◆ **DUNN-WILLIAMS PRODUCTIONS** is the newest film production firm to be established with an eye toward both regular and television films. The company was formed as a partnership with **LINWOOD DUNN**, special effects cameraman, furnishing production facilities and serving as technical advisor, and **ETMO WILLIAMS**, film editor, taking active charge of the new organization. Both men are former **RKO** studio technicians.

**Dan Miller Opens Own Studio**

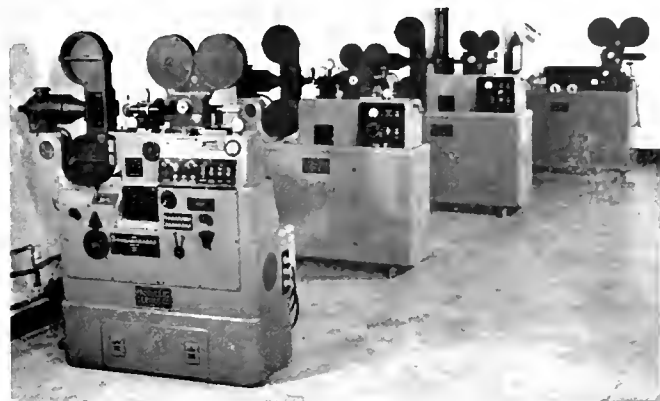
◆ **DAN MILLER**, studio animation cameraman for the past ten years, has established an animation photography and slidefilm copying service for producers, under his own name, at 9853 East Drive, Beverly Hills, California. He has done extensive work for the Armed Forces and for U.S. Public Health Service, among others.

Using specially-developed crane equipment, Miller will provide both 16mm and 35mm animation photography, in either black and white or color. Slidefilm copying is available with either Standard or Academy aperture, on either black and white or color film from prints or transparencies not smaller than 4 by 5 inches. Firm is also set up to handle any type of title work.

**Sutherland Active in Field**

◆ **JOHN SUTHERLAND PRODUCTIONS, Hollywood**, has recently completed Television and Theater advertising shorts for the following companies: Ford Motor Company, J. Walter Thompson Agency; Goodyear Rubber Company; Young & Rubicam Agency; Kellogg, N. W. Aver Agency; and General Electric.

**OPTICAL PRINTING • TITLES • ANIMATION**



Excellent equipment plus experienced personnel are combined to give you quality optical printing and title service.

**BLACK AND WHITE — KODACHROME — ANSCO COLOR  
TWO COLOR AND THREE COLOR SEPARATION NEGATIVES**

**Optical Printing**

16mm to 16mm  
16mm to 35mm  
35mm to 35mm  
35mm to 16mm

**Effects**

Fades  
Wipes  
Dissolves  
Zooms  
Montages

**Titles**

16mm or 35mm  
Trailers  
Animation  
Slide film masters

**CINEMA RESEARCH CORP.**

7000 Romaine Street, Hollywood 38, Calif.

Phone HO 9-4646

Harold A. Scheib, Pres.

**Type Titles**

... a small item in the cost, but a big factor in the appearance of the finished production.

**THE KNIGHT STUDIO**  
341 EAST OHIO STREET • CHICAGO 11

**THE Perfect Combination**  
FOR EASIER, FASTER, BETTER PROJECTION

**SNAP-IT** ALUMINUM 2x2 SLIDE BINDER  
Instantly Mounts 35mm. Transparencies

You snap-it . . . and presto! . . . your favorite picture is in the binder ready to show! You slip it into the Manumatic . . . and all its beauty is brilliantly, safely projected on the screen!

Send for helpful Bulletins No. 451 and No. 480.

**300 WATT BLOWER COOLED MANUMATIC**  
2x2 SLIDE PROJECTOR

**GoldE** GoldE Manufacturing Co.  
1220-N WEST MADISON ST., CHICAGO 7, ILL.  
In projection, enjoy GoldE perfection

AT BETTER DEALERS EVERYWHERE

**TRANSMISSION "T" Stop Calibration**

DESIGNING and MANUFACTURING of

Specialized lens mountings and equipment for 16mm & 35mm cameras

Animation Equipment

MOTORS for Cine Special, Maurer and Bolex Cameras

**LENS COATING**

John Clemens — Erwin Harwood

**NATIONAL CINE EQUIPMENT**

INC. 20 WEST 22nd ST., NEW YORK 10, N.Y.

RENTALS — SALES — SERVICE

Eyemo, Mitchell, Bell & Howell, Wall, Cine Special Cameras

Bausch & Lomb "Baltar" lenses and others for Motion Picture Cameras



CARDINAL SPELLMAN (right above) recently appeared in a Hartley-produced television short. (Story below.)

#### Wide Range of Video Pictures

◆ HARTLEY PRODUCTIONS' six-ton "studio-on-wheels" was used in filming three series of television spots last month. Catholic Charities' one minute shorts featured Cardinal Spellman and famous personalities of show business in an appeal for funds. Personal Finance Company used a test campaign on most New York stations showing one of the company's offices and situations illustrating the friendly loan service therein. Esquire Novelty Company used a series of commercials on its Pony Boy Holster Set over WATV, Newark.

#### 16mm Producer Specializes in Films for Photographers' & Camera Clubs

◆ ERVEX JOURDAN has organized a new 16mm film production firm for the express purpose of servicing interested camera clubs and photographers' associations with a monthly newshim. PHOTOFILMS, Inc., evolved out of a national survey of camera clubs by Jourdan, who wanted to find out whether there was enough interest in a camera club film-a-month plan to make a special production venture feasible. Of the 1,000 clubs contacted, more than 700 responded within the first three weeks, all enthusiastically requesting subscriptions.

In order to keep the subscription price within the reach of every camera club, Jourdan is opening a small portion of each film to advertisers of photographic equipment and supplies.

The function of the monthly "motion picture magazine" is to stimulate interest in camera club meetings, to provide material for discussion, to keep up-to-date on new developments, to give instruction on proper camera techniques, and to show how expert photographers get their effects. Among the editorial and educational features in the first film are a visit with Edward Weston, well-known photographer, a graphic discus-

sion of American lenses, and a demonstration at RKO studios of lighting techniques employed by Ernest Bachrach.

The office and studio of Photofilms, Inc., are located at 422 S. Western Ave., Los Angeles 5.

#### Cinecolor Lowers Printing Prices; Offers New Economy Developments

◆ THE CINECOLOR management has announced that effective immediately the price on normal quantity release printing is scaled downward to a new low of 4½ cents per foot. The new price, which applies to Cinecolor domestic two-color printing on photography, is a reduction of approximately 26.2% from the current release printing price of 6.0976 cents per foot, which included waste charge. Three-color processing takes a corresponding dip to 5 cents per foot with no waste charge.

Cinecolor officers pointed out that the new price reduction in

domestic release printing is in line with the stated company policy of effecting savings to its customers wherever possible. In recent months, the company has adapted a latensification process which makes it possible for producers to save up to 50% on their lighting costs. Other new developments by Cinecolor include a 1000 foot bi-pack magazine which along with new laboratory techniques has materially lowered other Cinecolor production costs to producers.

#### "Strange As It Seems" Film Series Now Available From CBS for TV

◆ DYNASTY FILMS' *Strange As It Seems* film series is now available for television from CBS-TV. The eight films present legends, events and personalities whose unusual aspects have not only contributed to a fuller understanding of history, but also made a definite impression on modern civilization. Post Pictures retains the series' 16mm distribution rights.

#### New Slidefilm Service Is Offered by Microfilm Company of California

◆ THE MICROFILM COMPANY OF CALIFORNIA has announced a new slidefilm service. It now offers ultra high resolution master-negatives and microfilm prints at the same prices charged for ordinary work. CYRIL MUFASS, Los Angeles photographer and film technician, is head of the new department. The home office and laboratories of the company are located in the F. W. Braun Building in Los Angeles.

#### Cinema Research Corporation Prints 13-Reel Indian Feature Picture

◆ THE CINEMA RESEARCH CORP., Hollywood optical printing specialists, have recently completed 11 prints of a 13 reel feature picture in color made in India. The picture was blown up from 16mm Kodachrome to 35mm Ansco Color. It was made by Bahvnani Productions, Bombay, India, and is the first feature picture ever to be made in India in color. It will be released in India through Western India Theaters. Cinema Research Corp. also filmed the main title and rerecorded the sound for the film.

#### Screen Adette Reorganizes Staff

◆ In an effort to extend its West Coast coverage of audio-visual equipment dealers, SCREEN ADETTE EQUIPMENT CORPORATION has completely reorganized its sales staff. Company representatives working in Oregon, Washington, Idaho and Montana will now be under the personal supervision of MERRIMAN H. HOLTZ, president of the company. TURNER B. SHELTON, vice-president, will take charge of the southern staff.

#### Cinecolor Lab Facilities in England

◆ A new long-term agreement, reached by CINECOLOR CORPORATION and RADIANT FILMS, LTD., now gives Cinecolor complete laboratory and photographic facilities in England. The American concern will use the British laboratory to process release prints for European consumption from American-made negatives. In addition, producers will be able to originate photography in England with Cinecolor cameras and technicians. On these productions, American release prints will be made in the United States.

#### University Film Production Up

◆ Increasing production of educational films with local and regional content is reported among thirteen active college and university film production centers in the United States.

A & P • ADMIRAL • AMERICAN KITCHENS • ANACIN  
 BALLANTINE • BENDIX • BLUE BELL • BRIGGS • BULOVA  
 A.B. DICK • GE • HEINZ • HOUSEHOLD FINANCE • JEWEL TEA  
 KAISER-FRAZER • KIMSUL • KOLYNOS • LUCKY STRIKE  
 LUSTRE-CREME • NATIONAL SAFETY COUNCIL • ORANGE-CRUSH  
 PHILCO • SEARS • SHERWIN-WILLIAMS • SWIFT  
 STANDARD OIL (INDIANA) • U.S. PLYWOOD • WAMBUZZA BILLS  
 WHIZ MOTOR PRODUCTS

**Serving many business leaders  
 with films that get results.**

**SARRA** INC.  
 New York • Chicago • Hollywood

**SLIDEFILMS • MOTION PICTURES  
 TELEVISION COMMERCIALS**



**Percy Tells B&H Employees Financial Status of Firm at Family Night**

◆ At the BELL & HOWELL COMPANY'S annual Family Night, held this month in Roosevelt High School auditorium, Chicago, CHARLES H. PERCY, 29-year old head of the firm, gave a report on the financial state of the company.

Two thousand B&H employees, together with their families and friends, heard their president explain the company's policies and operations during 1948. Percy's action stemmed from his belief that the men and women who devote the best years of their lives to the company have as much of an investment and interest in the welfare of Bell & Howell as the stockholders.

After explaining that "profits are a necessary cost of business which enable us to maintain and enlarge our facilities and repay those who trust us with their hard earned savings," Percy opened the books and showed his audience that company profits amounted to slightly more than 6 1/2 per cent on the actual sales of B&H products. He added, however, that these profits were made during a year in which the seller's market reigned supreme, a condition which has changed in recent months.

During his talk on profits, Percy said, "I think there is not one among us who does not understand the inseparable connection between profits, better job opportunities and a higher degree of job security."

A one-hour show by Bell & Howell talent preceded Percy's talk at the company affair.

\* \* \*

**SMPE Appoints Television Engineer to a Major Executive Position**

◆ For the first time in its history, the SOCIETY OF MOTION PICTURE ENGINEERS has appointed a television engineer to a major executive post. WILLIAM B. LODGE, vice-president in charge of engineering for CBS, was named to fill a vacancy existing on SMPE's board of governors.

In making the announcement, EARL I. SPONABLE, SMPE president, said, "I feel because of the equivalence of motion pictures and television that this is the first in a series of steps to help SMPE examine more closely the problems of television, with an eye toward improvement of technical facilities, data and information leading to standardization which will benefit both industries."

**Reeves Enlarges Holdings in Communications Field**

◆ REEVES SOUNDRAFT CORPORATION, one of several companies (including Reevesound Co., Reeves Sound Studios, etc.) under the overall direction of HAZARD E. REEVES, last month acquired control of the Tele-Video Corp., Bace Television Corp., Airdesign, Inc. and Light Metals Corp.

Tele-Video Corporation manufactures a Picturecraft television receiving set capable of projecting a television picture of any size up to 7 by 9 feet, making it particularly suitable for use by hotels, schools, clubs and industrial organizations.

Bace Television Corporation, of Hackensack, New Jersey, manufactures a high quality direct view 15 inch receiver designed with a remote control capable of tuning a series of screens from the same control. This system is suitable for hotels, schools and similar installations where multiple screens are required from the same central control.

Airdesign, Inc. makes complex electronic items, including high quality audio equipment, precision components for television and radio and automatic machine controls.

Light Metals Corporation turns out a wide variety of aluminum stampings.

The new plants in the Reeves family of companies are located at Upper Darby, Pa.; Allentown, Pa.; Hackensack, N. J.; Louisville, Ky.; and New York City. All operations including marketing through more than 200 distribu-



HAZARD E. REEVES . . . enterprise increases scope of his services.

tors, will be coordinated at the central offices of Reeves Soundcraft Corporation, 10 East 52nd Street.

Paul Weathers will continue to direct the activities of Tele-Video Corporation, Albert C. Travis, Jr. will be in charge of sales, Edwin B. Conklin, Jr. will be treasurer and overall policies will be under the direction of Hazard E. Reeves.

**United World Moves Home Office**

◆ The home office of UNITED WORLD FILMS, INC., was moved to 1445 Park Ave., New York 29. United's Chicago exchange also moved; it is now located at 550 S. Dearborn St., Chicago 5. Addresses of the New York and Hollywood exchanges remain the same for this concern.



EUGENE ORMANDY AND THE PHILADELPHIA ORCHESTRA at work in one of the typical Reeves Sound studios, New York, recording the heralded musical score by Virgil Thompson for Flaherty's "Louisiana Story."

**Victor Opens New Iowa Plant to Employees' Families, Distributors**

◆ VICTOR ANIMATOGRAPH CORPORATION will publicly open its new \$1,500,000 plant at Davenport, Iowa, with an open house visit for all employees and their families. Production in the ultra-modern plant began last November, and office forces moved into their new quarters in March.

According to SAM G. ROST, president of Victor Animatograph, the firm will hold a national meeting of all its distributors on June 13-14-15. First day's sessions will be conducted in the new plant, after which the distributors will tour the company's new manufacturing facilities.

**Hargrave of Eastman Elected to Board of Military Photo Unit**

◆ THOMAS J. HARGRAVE, president of EASTMAN KODAK COMPANY, has been elected to a four-year term as a vice-president and member of the board of directors of the Armed Forces Communications Association. Purpose of the association is "to assist military services toward maintaining the best in communications and photography" as part of the nation's preparedness. DAVID SARNOFF, of RCA, is president of the association; S. H. SHERRILL, a retired brigadier general, is executive director.

**West. Elec. Appoints P. L. Palmerton Acting Director of Public Relations**

◆ PAUL L. PALMERTON has been appointed acting director of public relations for the WESTERN ELECTRIC COMPANY, manufacturing and supply unit of the Bell System. Former publisher of RUBBER AGE, Palmerton joined Western Electric in 1929. Since then, he has served as radio merchandise manager, assistant manager of the company's radio division, assistant to the president, and comptroller of the company's purchasing and traffic division.

**Engagement of Lincoln V. Burrows, Victor Executive, Is Announced**

◆ Of interest to many persons in the audio-visual field is the recent announcement by Mrs. Eugene Walsh of Davenport, Ia., of the engagement of her daughter, Mary Jane, to LINCOLN V. BURROWS, vice-president and general sales manager of VICTOR ANIMATOGRAPH CORPORATION.

# NEWS OF PICTURES AND PROMOTION



C. I. (Doc) LATNER, newly-elected president of the American Society of Training Directors (center) is congratulated on his new honors by Ralph Cattell (left) and Jack Rheinstrom (right) Wilding Picture Productions' vice-presidents, at the recent Cleveland convention of the organization.

◆ One of the highlights of the recent Fifth Annual Conference of the American Society of Training Directors was the address delivered by RALPH CATTELL, vice-president of WILDING PICTURE PRODUCTIONS, Inc., Detroit.

Mr. Cattell, speaking during that portion of the program devoted to the audio-visual media, outlined a formula which can be followed in determining a proper film program for a large industry.

Of particular interest to those in attendance were his remarks about the care which should be exercised in properly analyzing the problem or problems to be corrected by the use of films before establishing the film requirements of any given organization.

**New McLaren Film to be Previewed at Central Section Meet of SMPE**

◆ The U. S. premiere of *Be Gone, Dull Care*, a new visible music film by NORMAN McLAREN of the National Film Board of Canada, will highlight the Central Section meeting of the SOCIETY OF MOTION PICTURE ENGINEERS in Toledo on June 10. During the afternoon session, papers to be delivered include "University Productions in 16mm" by Professor R. W. WAGNER of Ohio State University, and "A Precision Lens Testing Camera" by W. FA RUI JR. of the Bell & Howell Company.

**Film Research Associates Schedule Forums on Personnel Training, Labor**

◆ The Wednesday film forum sessions of FILM RESEARCH ASSOCIATES during the month of May will deal with the analysis and evaluation of films on personnel training and development. June meetings will be devoted to films on labor-management relations. All FRA film forums are held on Wednesdays from 5:30 to 7:30 p.m. at 135 W. 52nd Street, N. Y.

**Automatic Projection Corporation Names District Sales Representation**

◆ With better service as a sales objective, AUTOMATIC PROJECTOR CORPORATION announced the appointment of ORLIN COUSINO and ROBERT RUBIN as district sales representatives. From his office at 16866 Garfield, Detroit 19, Cousino will cover the states of Michigan and Ohio. Rubin will take care of company business in the eastern seaboard states from the firm's home office at 19 W. 14th St., New York 18.

The company's Chicago office, located in the Hotel Sherry, 1725 E. 53rd St., will be manned by WALTER GORDON. From now on his territory will include Illinois, Indiana, Wisconsin and Minnesota in the midwest.

**Screen Advertising Analyzed in Talk by Fleischer and Robins of JHO**

◆ MAX FLEISCHER and RUSS ROBINS of the JAM HANDY ORGANIZATION, discussed "Sponsored Entertainment Shorts" at last month's meeting of the Dayton Ad Club. They especially delved into the uses, problems and potentialities of screen advertising, televisual as well as theatrical.

Fleischer, staff specialist in television and director of animated cartoons for Jam Handy, is the well known creator of film personalities for Superman, Popeye, Betty Boop and Koko the Clown. He is also author of several articles and the book, "Noah's Shoes". Robins, Jam Handy account executive, specializes in dealer development work and sales promotion.



Scene in GE slidefilm

**General Electric Sponsors Slidefilm on Industrial Heating by Electricity**

◆ A 25-minute sound slidefilm, *Heat—Where You Want It*, and five booklets make up GENERAL ELECTRIC COMPANY's twelfth program package on industrial heating. The series, *More Power to America*, is designed to show how heat, when properly applied, can help industry increase production, design better equipment and improve product quality.

The slidefilm explains how electric heating can be built into various kinds of industrial machines and equipment for heating liquids, surfaces, pipelines, process air and soft metals. Using the case history technique, the film shows how compact heaters have been installed in a wide range of equipment from food-packaging machines to stereotype-melting pots. Special emphasis is placed on the benefits of these "built-in" electric heaters — reduced operational costs, minimum maintenance expense, more efficient operation, and improved working conditions.

The slidefilm and booklets, as well as other *More Power to America* programs, are available from General Electric, Schenectady 5, N.Y.

**Sarra Produces Slidefilm History of Jewel's Home Service Unit**

◆ *Trading With a Friend*, 15-minute slidefilm in color, has just been released by the JEWEL TEA COMPANY. Produced by Sarra, Inc., the film shows how Jewel's home service organization developed from a small, one-man operation at the turn of the century into one of the largest sales groups of its kind in the country. Especially stressed in this history of industrial growth and expansion is the point that the organization still has the warm, personal appeal that contributed so much to its success.

Jewel is currently distributing the slidefilm to local community groups. A print may be obtained by writing to the company at Barrington, Illinois.

**"Wings to New York"**  
**A KODACHROME COMMERCIAL SUBJECT NOW WORKING IN EUROPE, AFRICA AND THE NEAR EAST**  
**FOR PAN AMERICAN WORLD AIRWAYS ATLANTIC DIVISION**  
*Produced by*  
**Charles D. Beeland**  
**C O M P A N Y**  
**WALTON BUILDING — ATLANTA 3, GEORGIA**  
**MOTION PICTURES • EQUIPMENT**  
**HIGH FIDELITY DISC AND FILM RECORDING**



SEYMOUR JACOB

Radiant Screen Names S. Jacob as New Midwestern Sales Manager  
 ♦ RADIANT MANUFACTURING COMPANY appointed SEYMOUR JACOB their new Midwest district sales manager. A veteran of seventeen years in the photographic field, Jacob will be in charge of merchandising and selling Radiant screens and equipment in the central states.

Filmeffects' Chinese Color Feature  
 ♦ FILMEFFECTS OF HOLLYWOOD, optical printing specialists, have recently completed the blow up of a feature length Chinese picture from 16mm Ansco to 35mm Ansco Color. The film, *Wedding in a Dream*, is thought to be the first Chinese feature film in color. The work was done for Suez Chen, the representative for the Hong Kong Movie agency, which will distribute the film in China.

**B&H Announces "Five-Year Plan" and Releases Profit Statistics**

♦ BELL & HOWELL COMPANY announced a "five-year plan" designed to widen present markets as well as to create new ones in today's changing economic atmosphere. The plan was presented to dealers by CHARLES H. PERCY, B&H president, shortly before he released figures that showed Bell & Howell's net profit in 1948 was \$1,527,431 after taxes, as compared with \$2,381,125 in 1947. Total company sales last year amounted to \$17,608,553, two and a half per cent lower than the record peak reached in 1947. Stockholders received \$692,281 in dividends at the rate of \$1.25 per common share.

**Natco Offers Sound Film Projectors to Local Dodge Dealers at List Price**

♦ NATCO, INC., is trying out a new way to sell projectors. According to an agreement made with the DODGE MOTOR CAR COMPANY, Natco will sell its projectors to Dodge dealers at list price. Meanwhile, Dodge agreed to send out a mailing to its 1,000 dealers, recommending that they see their local Natco dealer and take advantage of the list price offer.

In discussing the agreement, RAY MYERSON of Natco said, "I've heard about those national discount deals at NAVED meetings for two years, and this one is set up just as the dealers wanted it. In the past, projector manufacturers have sold directly to motor car companies at a wholesale price instead of working through projector dealers. But we have convinced the management of Dodge that Natco dealers can do a better job of selling projectors to automobile agencies than could any motor car manufacturer. As a result, the dealer gets full normal profit on every projector sold to Dodge dealers. We are confident our dealers will do such a tremendous job with these prospects that manufacturers in other fields will also invite our dealers to sell projectors directly to their agencies."

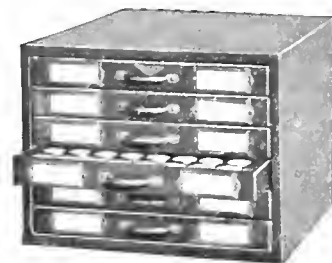
**Eastman Kodak Builds in Panama for Tropical Photo Research Program**

♦ EASTMAN KODAK COMPANY has built a modern two-story building in Panama City and a jungle test station on Barro Colorado Island in Gatun Lake, a part of the Panama Canal, for the express purpose of carrying on tropical research in the field of photography.

# FILMSTRIP FILE

## ALL STEEL CABINET

- FIREPROOF • DUSTPROOF
- SIX DRAWERS  
Accommodates filmstrips of various lengths
- HOLDS OVER 300 CANS  
Takes 1 1/2" paper labeled lid cans commonly used for 35 MM strips
- SIX ADJUSTABLE DIVIDERS IN EACH DRAWER  
Easy to separate drawer into divisions of designed width
- INDEXED  
Two large index card holders for each drawer.
- OVERALL SIZE  
15" wide, 12" deep, 13" high.



Illustrated MF-6

## 2 x 2 SLIDE FILE



Files readymounts, glass, etc., heavy gauge steel welded construction throughout. . . 5 drawers, instant selection. Overall size 15" wide, 12" deep, 13" high. Olive-Grey enamel baked on. Polished chrome trim.  
 Model SF-5 holds 1250 slides (2500 readymounts)  
 Model SF-55 holds approximately 2500 slides (5000 readymounts)

**New 16mm Cotolog No. 17**  
 Contains Film Cabinets \* Power Rewinds \* Splicers \* Film Cleaners \* Projection Tables \* Reels \* Cans \* Complete Line

Write for Illustrated Literature



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 Protect your films  
 Ship in FIBERBILT CASES  
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original Cases this MARK

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# "Roll-it" TABLES

## MOBILIZE Projector Equipment



Model VF-2 Illustrated above.  
 Model FT-16 Junior size, 16 3/4" wheelbase.

by rolling it where you want it

- safely
- easily
- quietly
- smoothly

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The first projector table equipped with brakes

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 Length 30" Wheelbase 22 1/2"  
 Width 16" Weight . . . . 32"

WRITE FOR ILLUSTRATED FOLDER B-12

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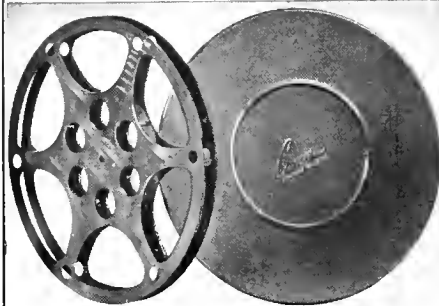
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THAT'S the title of the new illustrated booklet giving complete details of the Fonda Film Developer. Shows how Fonda has eliminated the film slack problem. Write today for your complimentary copy.

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Fonda Film Processing  
Equipment Division

# SOLAR

STAINLESS PRODUCTS

San Diego 12, California  
60 E. 42nd St., New York 17, N. Y.

## Medical Film Institute:

(CONTINUED FROM PAGE EIGHTEEN) which will act in a consultant capacity. It will provide film producers with several kinds of consultant services, will help maintain standards of competency in medical films, both as to scientific content and film quality. Upon request it will make utilization estimates should sponsors or producers wish to get an authoritative opinion concerning whether and in what ways a proposed film would integrate into a medical education program, be it pre-clinical, post-graduate, professional or lay in purpose. Under certain circumstances, the MFI may elect to sponsor a film, but such occasions are not expected to arise often, and any films made by MFI would be strictly experimental productions.

The method of providing for the various consultant services is simply that of engaging specialists in the subject to be tackled. An example of the method is now in operation at MFI as it proceeds with the fulfillment of a contract awarded by the U.S. Department of State requiring MFI to evaluate and select a group of medical films of sufficient excellence to be added to the list of USIS medical films for distribution abroad. MFI is commissioning both film experts and medical specialists to review recent releases, thereby insuring that the films recommended to the State Department will be medically sound as well as up to par picture-wise.

### EXAMPLE OF INTERNATIONAL ROLE GIVEN

As an example of the international role which MFI may play, consider the interesting arrangement whereby the National Cancer Institute has commissioned MFI to serve as its supervisory agent in the making of a cancer film in collaboration with the National Department of Health and Welfare of Canada. Because of a restrictive quirk in the mass of U.S. Government rules and regulations, the National Cancer Institute was unable to deal directly with the Canadian agency, but through MFI becoming nominally the U.S. sponsor, contracts were drawn to the mutual satisfaction of NCI and its Canadian counterpart whereby each will support equally the cost of the film, actually to be made by the Film Board of Canada. Picture is to be a two reel B&W for lay public, with a ten minute version for theatrical distribution. Working title, *The Scientist Versus Cancer*.

Included among the thirteen members of MFI's Advisory Committee are Orville Goldner, former head of Navy Training Films now with Curriculum Films of Color Corp. of America; Dr. Francis Keppel, Dean of Harvard's Graduate School of Education; Captain Robert V. Schultz, M. C., USN, Chief of BurMed's A-V Training Section, Washington, and Chairman of the Inter-Departmental Committee on Medical Training Aids; Dr. Thos. D. Dublin, Director of the National Health Council, N. Y. C.; and Dr. Walter A. Bloedorn, Dean of George Washington University's School of Medicine, Chairman of the Committee on Audio-Visual Aids of the Association of American Medical Colleges.

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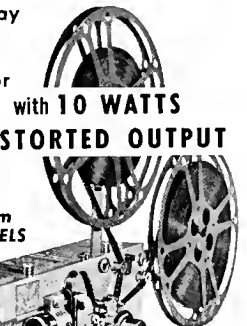
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## Depicto Films, Inc.

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# Forway

the 4-way  
better  
sound  
projector



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UNDISTORTED OUTPUT

16mm  
3 MODELS



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The  
NEW model 10A  
\$345

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**FORWAY CORP.**  
245 W. 55th St., N. Y. 19, N. Y.

# Save-Kote

## FILM PROTECTION

The only film protection that provides a slippery-smooth surface for easier trouble-free projection



### Gives Your Films Extra Mileage

- \* Guards against scratches, wear and climatic changes.
- \* Keeps films flexible—reduces breakage
- \* Protects the sound track

**Save-Kote** is a scientific process that covers any 16mm. or 35mm. film with a tough, impervious coating that protects and preserves your film against dirt, dust, scratches, fingerprints, abrasives, excess heat, extreme cold, oil, or high humidity. **Save-Kote** contains no injurious chemicals and cannot affect the film in any way. Can be applied to any film—new or used—color or black and white.

**Save-Kote** is inexpensive! \$1.25 per 400 ft. reel. Special quantity discount on large orders. Minimum order \$2.50.

### SAVE-KOTE YOUR FILMS TODAY!

Send orders direct to

## AMERICAN FILM REGISTRY

Save-Kote Division

28 East Jackson Blvd. Chicago 4, Illinois

## New CBS Film Reports Progress of Medium in "Television Today"

★ The Columbia Broadcasting System has recently completed *Television Today*, a 35-minute documentary-presentation film in which television uses its own sight and sound tools to tell the comprehensive story of its present status and significance in the nation's life.

It is interesting that we have recently seen practically all communications media—radio, television, newspapers, magazines, outdoor—turn to the non-theatrical film as a sales promotion device. (In fact, probably no communications medium uses motion pictures less in direct sales promotion work than the commercial and educational film industry, itself.)

### COVERS ALL ASPECTS OF TELEVISION

*Television Today* is a visual investigation of all major aspects of television, its audiences, programs, technical resources, creative capacities and effective functioning for advertising and sales.

Victor M. Ratner, CBS Vice President in Charge of Promotion, produced the picture. It was photographed between midnights and dawns in the Grand Central studios of CBS-TV. Location shots were made in the homes of set owners, the offices of ad agencies, the assembly plants of manufacturers and other real life locales.

The cameras that made *Television Today* even scanned the densely grouped roofs of urban areas to record the forests of receiving antennas, which are a sure symptom of the medium's growing importance.

All the people in the film are "from life" except the professional actors who appear in television program excerpts comprising part of the story.

"Chairs nowadays have a new meaning in the home," the film's narrator says in the opening sequence which shows a modern dance on the screen. "From chairs today we see the world . . . looking at television." The sequences that follow dramatize both the statistical and the human meanings of television as a "young giant in a hurry."

### OUTSTANDING CBS-TV PROGRAMS SHOWN

The film summarizes the story of CBS as a creative force in television, incorporating sports scenes, comedy, drama, music, news and special events broadcasts. CBS programs seen in the film include *Toast of the Town*, the *Arthur Godfrey* shows, *Lucky Pup*, *Winner Take All*, and *Vanity Fair*. Examples of visually interesting commercial announcements also are shown.

In surveying Columbia's TV facilities, *Television Today* captures scenes in the CBS field shop, studios and control rooms, and shows such CBS technical developments as cool light sources, dramatic lighting effects and rear projection.

**Technical Notes:** *Television Today* was made as a CBS production, with the technical services and facilities of the International Movie Producers Service.

## The ONE-STOP STORE for Film Production Equipment

Since 1926 S.O.S. has supplied leading film producers with Studio, Cutting Room and Lab equipment. **IN STOCK**—Cameras, Lenses, Booms, Blimps, Dollies, Mavalias, Recorders, Printers, T. V. Background Projectors, Processors, etc.—**UNDER ONE ROOF.**

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—listing over a thousand "Best Buys" in new and rebuilt apparatus is ready Well-named "The Bible of the Industry" it's worth having. Write for your **FREE** copy—edition is limited.



### MULTIPLE VIDEOLITE

Four 18" Alzac giant reflectors for 750/2500 lamps, Mercury Vapor or 3200° Kelvin. Numocushion stand raises to 8'6". Head section will hang or set anywhere. Includes cable and casters. Entire unit folds compactly.

Less stand . . . . \$190  
With stand add \$28.



Flash! FAMOUS COLOR-TRAN LIGHT KITS  
Now available at S.O.S. (Outside N.Y. area)

### SPECIAL VALUES for THIS MONTH

2000W Fresnel spots with heavy yoke . . . . .	\$57.50
Arriflex motorized newsreel camera, four lenses . . . . .	795.00
New Cine Special Blimp (Plus tax) . . . . .	295.00
Neumade 16 35MM automatic film cleaner . . . . .	194.50
Houston 16MM KIA film processing machines (similar to Model 11) rebuilt . . . . .	3485.00
B and H automatic 16 35MM hot splicer . . . . .	795.00
16MM Sound Readers, amplifier, speaker, complete . . . . .	147.50
Bardwell McAlister 5KW Floodlites . . . . .	111.75
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## Do You Want a FILM DEVELOPING MACHINE

- . . . built from stock parts
- . . . for your specific process
- . . . that's really adaptable
- . . . that's built for long service
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## If You Do

Send for your booklet giving complete details about the EDL film developer.

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(formerly Engineering Development Laboratory)

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**SPECIAL EYEMO CAMERAS**—Rebuilt factory inspected magazine and motor adaptation

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**FREE CATALOG:** full description and prices. Send this ad to **Burke & James, Inc.** 321 So. Wabash Ave. Chicago, Ill., U. S. A. Attn: B. Samuels

### WRITE FOR "FILM GUIDE" LISTS

◆ A growing library of Film Guides is now available from BUSINESS SCREEN. Write today c/o Chicago 10, for complete list.

**Kodak Annual Report Shows Rise in Production of Film Products**

◆ The production of Kodaslide projectors, Cine-Kodak cameras and Kodascope projectors during 1948 was above the 1947 mark, according to the 16th annual report of the EASTMAN KODAK COMPANY. Total sales of the firm's long line of photographic equipment and supplies was up approximately 24 per cent. During the year, more than fifty new or improved products were announced, among them the Kodaslide Table Viewer, a series of high-aperture, 16mm Cine Ektar lenses and a new type of safe motion picture film.

Because the company expected films to be extremely important in television, it set up a television section in the laboratory at Rochester to study the best types of film available for the dynamic new industry. This year, the Recordak Corporation also offered Kodak its Triplex Microfilmer, a new microfilming unit which takes pictures on half the width of 16mm microfilm.

**Ampro Gives Arc Projection Aid to A-V Directors and Dealers**

◆ AMPRO CORPORATION has established a new consultation service on the use of 16mm high intensity arc projectors. Founded specifically to solve arc projection problems for architects, visual education directors, and motion picture equipment dealers, the service is available free of charge. In line with this program, Ampro has also prepared a pamphlet giving pertinent information on the establishment and use of 16mm arc projection.

**AMPRO'S CONSOLE MODEL FOR EXECUTIVE OFFICES**



*DELUXE SOUND PROJECTION WITH EASE of operation are outstanding features of the new Ampro 16mm projector console model pictured above. (Story follows in the column below.)*

◆ For the modern executive office and conference room, the AMPRO CORPORATION has combined a high quality 16mm sound motion picture projector with an attractive piece of furniture in the new AMPRO CONSOLE. Hidden in a rich mahogany cabinet is a compact, precision-built Ampro projector. To transform the cabinet for 16mm projection, the owner has only to lift the top of the cabinet, raise the projector on its counterbalancing unit, swing the permanently attached reel arms into place, and thread, connect and begin showing a 16mm film. The entire operation takes less than a minute.

The new Console utilizes the same outstanding features as the Ampro Compact, including quick, easy set-up; brilliant, clear pic-

tures and rich, life-like sound reproduction; both sound and silent film speeds; simplified threading; new swing-out gate for easy cleaning and inspection of aperture plate and pressure shoe without disturbing lens focus. Of course, the projector mechanism is fully removable from the cabinet for mechanical and electrical servicing.

Full details, specifications and prices can be obtained from the Ampro sales division, 2835 N. Western Ave., Chicago 18.

**Canadian Import Ban on Projectors Is Lifted; Quota System Set Up**

◆ Canada has lifted its ban on 16mm projectors imported from the United States. To prevent American manufacturers from flooding the country with projec-

tors, however, the Canadian government has set up a quota system, based on the dollar expenditure of each importer during the year between July 1, 1946 and June 30, 1947. The quotas will be set up quarterly. For projectors earmarked for educational use the quota will be raised—12 per cent for the first three quarters of the year, 41 per cent for the final quarter.

**200 View-Masters Sent to Europe by U.S. Chamber of Commerce**

◆ Hundreds of European children are seeing a panoramic cross-section of America as the result of an international good-will project. The UNITED STATES JUNIOR CHAMBER OF COMMERCE recently shipped and distributed 200 VIEW-MASTER stereoscopes and 2,500 View-Master stereoscopic reels to hospitals in Belgium and neighboring countries.

Only after several weeks of study to determine the most effective way to present realistically American life to European children did the Junior Chamber select the View-Master. All the stereoscopes and reels were donated by SAWYER'S, INC., Portland, Ore., manufacturer of the View-Master.

According to PAUL D. BAGWELL, national president of the Junior Chamber, "We had been searching for some time for an item that would impress the peoples of Europe with the true desire for friendship on the part of Americans. After several conferences with members of the State Department, ECA, and men from other organizations who have lived in Belgium for some time, we reached the conclusion that one of the best gifts for us to present would be a number of View-Masters."

Among the reels selected are scenes of various American cities, national parks and other pictures which typify the living conditions and scenic attractiveness of the United States. Fairy tale and animal reels also were included.

**Southern Distributor for Save-Kote Named by American Film Registry**

◆ Newest distributor licensed by the AMERICAN FILM REGISTRY to handle their SAVE-KOTE process of protecting film against dirt, dust, oils and abrasives is the DISTRIBUTORS GROUP, INC., of Atlanta, Ga. To cover the southeastern and gulf states, Distributors will establish processing stations in Atlanta, New Orleans and Dallas.

\* \* \*

USE THE READER SERVICE BUREAU OF BUSINESS SCREEN FOR SOURCES

*One of the 152 . . .*

"Stor Bright," just released by the Allegheny Ludlum Steel Corporation, is one of the 152 films\* for which our staff has done the writing.

\*as of April 22

*Scripts By Oveste Granducci*

THE COMPLETE FILM WRITING SERVICE

GUARANTEED ACCEPTABILITY

709 ATLANTIC BLDG. ★ 930 F STREET NW ★ WASHINGTON 4, D.C. ★ EXECUTIVE 5941

★ BUSINESS AND INDUSTRIAL SALES of projection equipment and accessories continued an upward trend this month as new sales programs were being applied to competitive merchandising.

#### Camera Tripod Head for Video

◆ THE CAMERA EQUIPMENT COMPANY has announced a new BALANCED "TV" TRIPOD HEAD which can be easily fitted to RCA, DuMont or other television cameras, and attaches to all standard tripod bases, pedestals and dollies used by TV stations today.

The balancing feature incorporated in this equipment reduces to a minimum the effort required by the TV cameraman to pan or tilt the camera. Another important feature of the new head is the safety factor that if the operator neglects to lock the tilt with the camera mounted, there is no possibility of it falling forward or backward, thus eliminating accidents and strain on the operator.

The pan handle is the adjustable telescoping type, quickly set by means of a knurled locking ring. The position of angle desired for operator's comfort is adjustable by means of a lever which is a positive locking device. There is no play between the pan handle socket bracket and the head, even when the adjusting locking lever is released. It is no longer necessary to release a knob and in addition a lock when tilting the head, as in other type heads.

The entire mechanism is ball bearing in operation and enclosed, making it dustproof. It is factory lubricated and will not require lubrication for a long time.

The Balanced "TV" Tripod Head uses a distinctly new concept of pan and tilt action in which friction and gyro principles have been discarded in favor of what its manufacturers are calling "floating action". Even in pans or tilts of slight degree, or pans of 360°, smooth and effortless action is realized.

#### S.V.E. Shows New Model DDS

for Field Slidefilm Projection Use

◆ Specifically designed for sales demonstrations, product demonstrations, small training groups, and for portable, easy-to-set-up projection of 2" x 2" slides and single and double-frame filmstrips is the SOCIETY FOR VISUAL EDUCATION, INC. assembly of projector

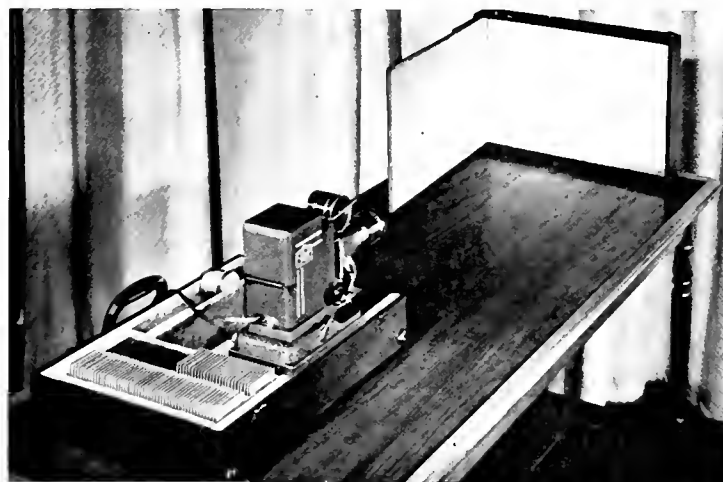
and projection screen Model DDS. The unit may be used from the executive's desk, in the prospect's home, in windows or in over-the-counter demonstrations.

The unit consists of a Model DD S.V.E. Tri-Purpose Projector of 150-watts, with coated objective (F: 3.5) lens and all-coated optical elements, which has been fitted into a deluxe carrying case, the cover of which serves as the projection screen. The unit projects single and double-frame filmstrips and 2" x 2" color slides. Storage space has been provided in the case for 2" x 2" slides and filmstrips, the capacity being 100 slides and 6 filmstrip cans. There is also space for filmstrip manuals and other literature.

Either a 3" or 4" coated anastigmat projection lens of the finest quality is furnished with the projector, depending upon the preference of the customer. An additional 5" coated lens is available for \$20.

Overall dimensions of the unit are 12" x 17 3/4" x 5 1/4". The price of the DDS complete with case, extra 150-watt lamp, and extra 20-foot extension cord is \$92.50. For \$4.00 additional, heavy-duty wiring can be installed in the projector at the factory, thus making the projector suitable for operation from storage battery or Delco system. When so wired the S.V.E. Model DDS is a useful export tool as it can then be used with any kind of electric current. ●

### STILL PROJECTION ON THE CUSTOMER'S DESK



ABOVE: THE NEW SVE MODEL DDS for slide or slidefilm projection contains screen and storage for complete projection package (story above).

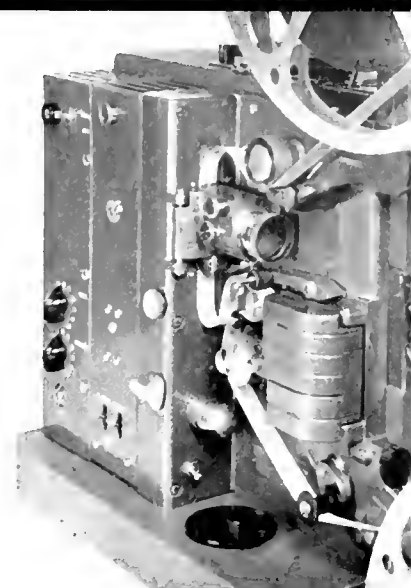
#### RCA Releases Data on "400" Jr.—New Single-Case Sound Projector

◆ A new single-case sound motion picture projector, the RCA "400" JUNIOR, has been added by the RCA VISUAL PRODUCTS GROUP to its "400" series. According to HAROLD D. DESFOR, of RCA Victor's publicity department, the one-case unit will be available in June at the tentative retail price of \$142.50.

To make the projector as compact as possible, the eight-inch speaker was incorporated into the lid of the case, which also doubles as the speaker baffle. A 50-foot cable enables the operator to place the lid-speaker next to the screen. The high-speed gears on the new model are made of nylon, which extensive laboratory tests proved to be longer-lasting and quieter in operation than ordinary steel or fiber gears.

Besides the speaker, the "400" Junior's auxiliary equipment includes a 15-foot power cord, a reel that accommodates 400 feet of film, a 50-foot speaker cable with plug, upper and lower reel arms and an extra exciter lamp.

Among the special features of the new projector is constant cooling at either sound or silent speeds. Selective speed change, accomplished mechanically so that there is no change in blower speed, makes the new model an unusually cool-running projector. A "theatrical type" framing device adjusts the position of the film in



RCA "400" Junior Projector

the gate without moving the aperture plate.

The RCA "simplified film path" design, with an embossed guideline for easy threading, is incorporated in the new projector, together with a wide-swinging film gate, and "cushion-action" sprocket shoes. Also, rewinding of film is an automatic operation and does not require the changing of reels. Regardless of the amount of film on the reel, proper tension on the film is always maintained due to the RCA "even tension" take-up.

A powerful, four-stage amplifier in the projector delivers a full 10-watt output with less than five per cent distortion throughout the

(CONTINUED ON THE NEXT PAGE)

### NEW 16MM MOVIOLA

#### Model LP

Picture area  
2" x 2 3/4"  
also  
available  
with sound  
equipment.



Write for literature and prices on our complete line of 16mm and 35mm editing equipment, which includes: film viewing machines, sound readers, synchronizers, differential gear rewinders, rewinders.

MOVIOLA Manufacturing Co.  
1451 Gordon St., Hollywood 28, Calif.

(CONTINUED FROM PRECEDING PAGE)  
16mm recording range. Die casting of the main frame, backplate and lamp house permits a high degree of accuracy in assembly and close control in fabrication.

#### New Color Tran Lighting Unit Aids Producer on Location

◆ The recently developed Color-Tran lighting equipment would seem to be the answer to a great many producers' needs for light weight, portable lights for location and small set use. And the lights require no generators, are operated from regular 110-120 volt lines, and draw far fewer amps than equivalent standard set lighting equipment.

All the lighting equipment needed for most small sets can be carried in two suitcases weighing 35 and 39 pounds respectively. The Color-Tran equipment uses standard 150 watt reflector flood or spot lights such as are used for store window display. Heart of the outfit is the Color-Tran converter which steps up the light output of the lamps by kicking up the voltage to provide extra brilliant illumination during the picture taking period. The color temperature of the light is also controlled by the Color-Tran converter so that throwing a switch can change it to either 3200 or 3400 degrees Kelvin as the occasion demands.

Another advantage of the lights is that they may be used at their regular brilliance during the setting of lights and preparation for the scene and need only be increased in brilliancy during the taking period or when a meter reading is required. A Color-Tran spotlight kit, consisting of 3 spot-lights and a broad, can be used at full capacity on any 110 volt line fused for 15 amperes. Each spot, using only 2 3/4 amps, has twice the light intensity of a 750 watt spot light drawing 6 amps. The Grover light, using 3 - 150 watt bulbs, will give more light than a 2,000 watt light, according to the manufacturer. The Grover light operates on 8 amps, while a 2,000 watt spot consumes about 15 amps.

The Color-Tran kits are packaged for easy portability and include three lights complete with stands, bulbs and snoots and the Color-Tran Converter. There are 2 different kits available and at the present writing, they may be either rented or bought from the Color-Tran company.

WRITE BUSINESS SCREEN FOR SOURCE

## PORTABLE SOUND PROJECTION FOR PLANT SHOWS



THIS INGENUOUS PORTABLE 16MM THEATRE mounted on a factory dolly, attracted throngs of training directors to the Wilding Pictures exhibit at Cleveland last March. Projection is via a DeVry lightweight sound projector in a new continuous automatic setup devised by Technical Service, Inc. This type of unit aids portable showings of training, safety or morale films anywhere on the plant, office or warehouse floor.

#### New Magnetic Film Recorder Designed by Hallen Corporation

◆ Something new in the sound film recording field is promised by the HALLEN CORPORATION of Burbank, Calif. They will soon add to their product line a new portable synchronous magnetic film recorder. According to LEN ROOS, head of the company and member of the American Society of Cinematographers, the new Hallen machine will record sound on oxide-coated film 17 1/2mm wide. However, standard perforations will allow the device to be operated in synchronization with any 16mm or 35mm synchro-motor driven camera. The unit, consisting of recorder and amplifier, weighs 90 pounds. Parts that touch the coated film are fashioned from non-magnetic stainless steel.

#### New Microfilm Reader Marketed by American Optical Company

◆ The AMERICAN OPTICAL COMPANY this month announced their new and improved 16mm microfilm reader. The new machine, Model AO, is especially designed for rapid reading, copying and reproducing of all types of 16mm records, including checks, vouchers, letters, documents, financial reports, legal papers, drawings, charts, newspapers and books.

Chief feature of the new reader is an electronically controlled microfilm transport, which not only eliminates more than 100 moving parts, but also varies the speed of the motor electronically so that the film speed over the aperture remains constant regardless of how full or empty the driven reel may be.

With the new electronic transport, the reader can empty a filled reel of microfilm in 50 seconds without danger of breakage or stretching. However, when turned down to its slowest point of movement, the film can take as long as 40 hours—one frame a minute—to cross a 12-inch screen.

Along with the new transport, the reader is equipped with a new type of reflectionless, texture-free projection screen, which reduces the possibility of eye strain in reading the microfilm. Eye fatigue is further minimized by an iris diaphragm, which allows the user to control the illumination to suit his own eyesight. A heat-absorbing glass filter protects the microfilm from any damage due to long exposure.

Further information about the new microfilm reader can be ob-

(CONTINUED ON FACING PAGE ABOVE)

**More and more from coast to coast**

★ PEERLESS FILM PROCESSING CORPORATION NEW YORK

BYRON WASHINGTON

DELUXE LABORATORIES, INC. NEW YORK

★ Reid H. Ray ST. PAUL

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Cinecolor BURBANK

Houston Color Laboratories LOS ANGELES

★ THE CALVIN COMPANY KANSAS CITY, MO.

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★ acme film laboratories HOLLYWOOD

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Order Peerless Film Treatment from the laboratory where your prints are made. In case it is not available there or prints have been delivered to you, the most convenient of the laboratories marked ★ will be glad to serve you. Insist on PEERLESS FILM TREATMENT — proven for 15 years.

Send for new folder, "20 QUESTIONS"

PEERLESS FILM PROCESSING CORP. 163 West 46th St., New York 19, N.Y. Phone: 133 W. 45th St., N.Y. 19, N.Y.



## VISUALIZING MICROFILM



Model 30 Microfilm Reader

tained by writing to the company's scientific instrument division, Buffalo, N. Y.

### Screen Gems to Service Distributors

◆ **SCREEN GEMS, INC.**, new 16mm distributor for Columbia Pictures, intends to license reputable 16mm distributors and grant them the right to service libraries, schools, churches and shut-in institutions. Their films, of course, will be 16mm versions of Columbia motion pictures.

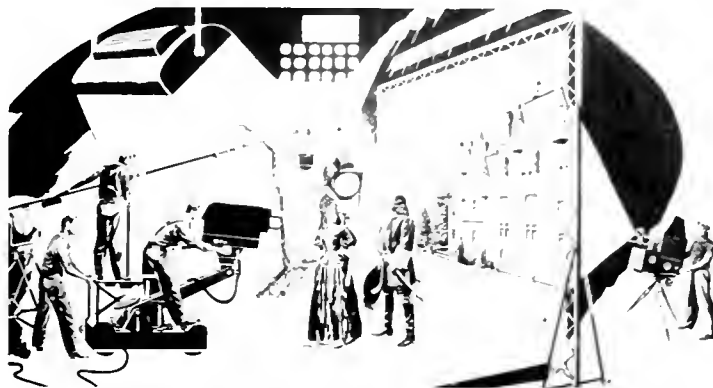
### Merrill Lee Markets Projector Table

◆ **ROLL-IT**, the new projector table manufactured by the **MERRILL LEE COMPANY**, is actually equipped with brakes. Designed to roll heavy projection equipment where and when it is wanted, the sturdy table measures 30 x 16 x 38 inches and has a wheelbase width of 22 1/2 inches. Rubber-cushioned, four-inch wheels assure easy rolling, while the brakes provide both table and equipment with a firm anchor, even on inclined floors.

The Roll-it comes in two models, the large VP-2 which sells for \$39.60, and the smaller PT-16 which is available for \$28.50. The smaller model measures 24 x 12 x 34 inches and has a wheelbase of 18 3/4 inches.

### A Slight Pause for Correction

◆ In noting the special features of the new 16mm re-recorder manufactured by the **ELECTRICAL RESEARCH PRODUCTS DIVISION** of the **WESTERN ELECTRIC COMPANY**, **BUSINESS SCREEN** last month erroneously stated that the machine reduces flutter to a maximum of 6 per cent, plus or minus. Actually, the re-recorder allows no greater flutter than .06 per cent at any given time.



## SPECIAL EFFECTS ★ BACKGROUNDS

- **TRUE REALISM** — Yet economical
- **YOUR STUDIO IS THE SCENE**
- **THE LONG SOUGHT ANSWER FOR:** Telev. Studios • Motion Picture Studios • Photographers
- **SCENES CHANGED IN A SPLIT SECOND**  
 Bodde Translucent Screens and Hi-intensity Projectors



*The Bodde Screen Company*

9130 Exposition Drive, Los Angeles 34, Calif.

Please write for details

# Deer Trail Lodge - Wisconsin's Largest and Finest In the Heart of the Beautiful North Woods

**ON** beautiful Lake Nokomis, with its 43 miles of shore line, offers a wide variety of summer sports, including golf, boating, tennis, rifle ranges, hiking, croquet, green bowling, shuffle-board, etc. Distinguished clientele.

Deer Trail Lodge is equipped with all modern conveniences—steam-heated—private baths—modern cottages—and features honest-to-goodness home-cooking. American plan.



Our altitude of 1,675 feet offers you comfortable warm days; cool, refreshing, restful nights; and welcome relief from hay fever.



Being situated in the heart of the Deer Country, many opportunities will present themselves for the camera enthusiast to get unusual pictures of wild life.

*Deer Trail Lodge*  
 Heafford Junction, Wis.

### Here are the fish you catch in Lake Nokomis:

- |                  |           |
|------------------|-----------|
| Muskie           | Crappie   |
| Wall-eyed pike   | Ferch     |
| Northern Pike    | Bluegills |
| Pickeral         | Rock bass |
| Large mouth bass | Sunfish   |
| Small mouth bass | Bullheads |

• NEW YORK •

A. B. T. Productions, Inc., 460 W. 54th Street, New York 19.

Wilber Visual Service, 119 State St., Albany. Also 28 Genesee St., New Berlin, New York.

Buchan Pictures, 79 Allen St., Buffalo.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Association Films, (Y.M.C.A. Motion Picture Bureau) 35 West 15th Street, New York 17.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 14th St., New York City 11.

Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

Otto Marbach, 630 9th Ave., New York.

Mogul Bros., Inc., 112-114 W. 18th St., New York 19.

Nu-Art Films, Inc., 145 W. 45th St., New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

United Specialists, Inc., Pawling.

The Jam Handy Organization, Inc., 1775 Broadway, New York

Duncan, James E., Inc. Motion Picture Service, 186 Franklin Street, Rochester 4.

Shaw Visual Education Service, 150 Linden St., Syracuse 3.

Visual Sciences, 599BS Suffern.

Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.

• PENNSYLVANIA •

J. P. Lilley & Son, 277 Boas St., Harrisburg.

Harry M. Reed, P. O. Box No. 447, Lancaster.

Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7. 1905 Sanderson Ave, Scranton 9

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.

Clem Williams Films, 311 Market Street, Pittsburgh 22.

L. C. Vath, Visual Education Supplies, Sharpsville.

• RHODE ISLAND •

Westcott, Slade & Balcom Co., 95-99 Empire St., Providence 3.

• WEST VIRGINIA •

J. G. Haley, P. O. Box 703, Charleston 23.

Pavis, Inc., 416 W. Washington St., Phone 35-515, Box 6095, Station A, Charleston 2.

United Specialties, 816 W. Virginia St., Charleston 2.

Theatre Service & Supply Co., Phone 24043, Box 1389 Huntington.

• ALABAMA •

Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1.

Stevens Pictures, Inc., 526 20th St., N., YMCA Bldg., Birmingham.

• FLORIDA •

Florida School Book Depository, 700 E. Union St., P. O. Box 36, Station G, Jacksonville 7.

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

Orben Pictures, 1137 Miramar Ave., Jacksonville 7.

Ideal Pictures Co., 1348 N. Miami Ave., Miami 36.

Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.

Southern Photo and News, 608 E. LaFayette St., Tampa.

• GEORGIA •

Calhoun Company, 235 Ponce De Leon Ave., N.E., Atlanta 3.

Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N. E., Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• KENTUCKY •

Hadden 16mm Film & Projection Service, 423 W. Liberty, Louisville 2.

Ideal Pictures, 423 W. Liberty St., Louisville 2.

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.

Southern Pictures Company, 1024 Bienville St., New Orleans.

Stirling Movie & Photo Co., 1052 Florida St., Baton Rouge 85, La.

Ideal Pictures Co., 826 Barrone St., New Orleans 13.

Delta Visual Service, Inc. 815 Poydras St., New Orleans 13.

HarFilms, Inc., 600 Baronne St., New Orleans. Since 1915.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

• NORTH CAROLINA •

National Film Service, 14-20 Glenwood Ave., Raleigh.

• SOUTH CAROLINA •

Calhoun Company, 1614 Gervais St., Columbia 1.

Palmetto Pictures, Inc., 719 Salluda Ave.—At Five Points, Columbia 11.

• TENNESSEE •

Sam Orleans and Associates, Inc., 211 W. Cumberland Ave., Knoxville 15.

Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11.

Tennessee Visual Education Service, P. O. Box 361, Journal Bldg., Knoxville.

Ideal Pictures Corp., 18 S. 3rd St., Memphis 3.

Kirkpatrick, Inc., 250 Monroe Avenue, Memphis 3.

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, Maxwell House Office Bldg., Nashville.

• VIRGINIA •

Capitol Film & Radio Co., Inc., 19 W. Main St., Richmond 20.

Ideal Pictures, 219 E. Main St., Richmond 19.

National Film Service, 309 E. Main St., Richmond.

• ARKANSAS •

Democrat Printing and Lithographing Co., Little Rock.

Grimm-Williams Co., 719 Main St., Little Rock.

• ILLINOIS •

American Film Registry, 28 E. Jackson, Chicago 4 — HAR 7-2691

Ideal Pictures Corp., 28 E. 8th St., Chicago 5.

• CONNECTICUT •

Audio-Visual Corp., 53 Allyn St., Hartford.

Rockwell Film & Projection Service, 244 High St., Hartford 5.

Pix Film Service, 34 E. Putnam Ave., Greenwich.

Eastern Film Libraries, 148 Grand Street, Waterbury 5.

• DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transportation Bldg., Washington 6.

Paul L. Brand & Son, 2153 K St., Washington 7.

The Film Center, 915 12th St. N.W., Washington.

The Walcott-Taylor Company, Inc., 501 Mills Bldg., Washington, 6, D. C.

• MAINE •

D. K. Hammett, Inc., 620 Congress St., Portland 3.

• MARYLAND •

Folkemer Photo Service, 927 Poplar Grove, Baltimore 16.

Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.

Robert L. Davis, P. O. Box 572, Cumberland.

Stark Films, 537 N. Howard St., Baltimore 1.

Howard E. Thompson, Box 204, Mt. Airy.

• MASSACHUSETTS •

Audio-Visual Corp., 116 Newbury St., Boston 16.

Ideal Pictures, 40 Melrose St., Boston 16.

Jarrell-Ash Company, 165 Newbury St., Boston 16.

South End Film Library, 56 Valonia Ter., Fall River.

Gilbert & Kelly, Inc., 134 Middlesex St., Lowell.

Massachusetts Motion Picture Service, 132 Central Ave., Lynn.

Stanley-Winthrops, Inc., 90 Washington St., Quincy 69.

Bailey Film Service, 711 Main St., Worcester 8.

• NEW HAMPSHIRE •

A. H. Rice and Company, 78 W. Central St., Manchester.

• NEW JERSEY •

Vitascope, Film Distributors, 155 Washington St., Newark 2, Phone Mitchell 3-7880.

Slidecraft Co., South Orange, N. J.

**Jam Handy Organization, Inc.**, 230 N. Michigan Ave., Chicago 1  
**McHenry Films**, 537 S. Dearborn, Chicago 5.

**Midwest Visual Equipment Co.**, 6961 N. Clark St., Chicago 26.

**Swank Motion Pictures**, 614 N. Skinker Blvd., St. Louis 5, Mo.

**Association Films (Y.M.C.A. Motion Picture Bureau)**, 206 S. Michigan Ave., Chicago 3.

**Visual Research Company**, P.O. Box 937, Chicago 90.

• INDIANA •

**Ideal Pictures**, 1214 Pennsylvania St., Indianapolis 2.

**Indiana Visual Aids Co., Inc.**, 726 N. Illinois St., Indianapolis 6.

**Burke's Motion Picture Co.**, 434 Lincoln Way West, South Bend 5.

• IOWA •

**Pratt Sound Film Service**, 720 Third Ave., S.E., Cedar Rapids.

**Ryan Visual Aids Service**, 409-11 Harrison St., Davenport.

• KANSAS-MISSOURI •

**Kansas City Sound Service (Ideal Picture Corp.)** 1402 Locust St., Kansas City 6, Mo.

**Select Motion Pictures**, 1326-A Oak St., Kansas City 6, Mo.

**Erker Bros. Optical Co.**, 610 Olive St., St. Louis 1.

**Swank Motion Pictures**, 614 N. Skinker Blvd., St. Louis 5.

**Pictosound Movie Service**, 4010 Lindell Blvd., St. Louis 8.

• MICHIGAN •

**Cosmopolitan Films**, 3248 Gratiot Ave., Detroit 7.

**Engleman Visual Education Service**, 4754-56 Woodward Ave., Detroit 1.

**Jam Handy Organization, Inc.**, 2821 E. Grand Blvd., Detroit 11.

**Capital Film Service**, 224 Abbott Road, East Lansing, Michigan.

**Locke Film Library**, 120 W. Lovell St., Kalamazoo 8.

• MINNESOTA •

**Ideal Pictures**, 301 W. Lake St., Minneapolis 8.

**Midwest Audio-Visual Company**, 1504 Hennepin Ave., Minneapolis 3.

**National Camera Exchange**, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

• OHIO •

**Lockard Visual Education Service**, 1025 North Main Street, Akron 10.

**Ralph V. Haile & Associates**, 215 Walnut St., Cincinnati.

**Manse Film Library**, 2514 Clifton Ave., Cincinnati 19.

**Academy Film Service Inc.**, 2300 Payne Ave., Cleveland 14.

**Tryan Film Service**, 3228 Euclid Ave., Cleveland 15.

**Sunray Films, Inc.**, 2108 Payne Ave., Cleveland 14.

**Jam Handy Organization, Inc.**, 310 Talbott Building, Dayton 2.

**Twyman Films, Inc.**, 29 Central Ave., Dayton 1.

**James B. Upp Motion Picture Service**, 639 Broadway, Lorain.

**M. H. Martin Company**, 50 Charles Ave., S. E., Massillon.

**Cousino Visual Education Service, Inc.**, 1221 Madison Ave., Toledo 2.

**Gross Photo Mart, Inc.**, 524 Madison, Toledo 4.

**Thompson Radio and Camera Supplies**, 135 S. 6th St., Zanesville.

• WISCONSIN •

**R. H. Flath Company**, 2410 N. 3d St., Milwaukee 12.

**Gallagher Film Service**, Green Bay. Also 639 N. 7th St., Milwaukee 3.

**Wisconsin Sound Equipment Co., Inc.**, 628 W. North Ave., Milwaukee 12.

• CALIFORNIA •

**Donald J. Clausonhue**, 1829 N. Craig Ave., Altadena.

**Donald Reed Motion Picture Service**, 8737 Wilshire Blvd., Beverly Hills.

**Camera Craft**, 6764 Lexington Ave., Hollywood 38.

**Coast Visual Education Co.**, 6058 Sunset Blvd., Hollywood 28.

**Hollywood Camera Exchange**, 1600 N. Cahuenga Blvd., Hollywood 28.

**Ideal Pictures Corp.**, 2408 W. 7th St., Los Angeles 5.

**Jam Handy Organization, Inc.**, 7046 Hollywood Blvd., Los Angeles 28.

**Ralke Company**, 829 S. Flower St., Los Angeles 14.

**Carroll W. Rice Co.**, 424 40th St., Oakland 9.

**Association Films (Y.M.C.A. Motion Picture Bureau)**, 351 Turk St., San Francisco 2.

**C. R. Skinner Manufacturing Co.**, 292-294 Turk St., San Francisco 2

**Shadow Arts Studio**, Wickenden Bldg., P. O. Box 471, San Luis Obispo.

• COLORADO •

**Ideal Pictures Corp.**, 711 18th St., Denver 2.

**Home Movie Sales Agency**, 28 E. Ninth Ave., Denver 3.

• IDAHO •

**Howard P. Evans. Audio-Visual Equipment**, 305 N. 9th, Boise.

• OKLAHOMA •

**Vaseco**, 2301 Classen, Oklahoma City 6.

**H. O. Davis**, 522 N. Broadway, Oklahoma City 2.

**Kirkpatrick, Inc.**, 1634 S. Boston Ave., Tulsa 5.

• OREGON •

**Cine-Craft Co.**, 1111 S. W. Stark St., Portland 5.

**Ideal Pictures Corp.**, 915 S. W. 10th Ave., Portland 5.

**Moore's Motion Picture Service**, 306-310 S. W. Ninth Ave., Portland 5.

• TEXAS •

**Association Films (Y.M.C.A. Motion Picture Bureau)**, 3012 Maple Ave., Dallas 4.

**Audio Video, Inc.**, 4000 Ross Ave., Dallas 4; 1702 Austin Ave., Houston.

**George H. Mitchell Co.**, 712 N. Haskell, Dallas 1.

**Ideal Pictures, Inc.**, 2024 Main St., Dallas 1.

**Visual Education, Inc.**, 12th at Lamar, Austin; Also, 2010 N. Field St., Dallas 1; 3905 S. Main St., Houston 4.

**Capitol Photo Supplies**, 2428 Guadalupe St., Phone 8-5717, Austin.

• UTAH •

**Deseret Book Company**, 44 E. So. Temple St., Salt Lake City 10.

**Ideal Pictures**, #10 Post Office Place, Salt Lake City 1.

• WASHINGTON •

**Rarig Motion Picture Co.**, 5514 University Way, Seattle 5.

**Rarig Motion Picture Co.**, East 1511 Third Ave., Spokane.

• HAWAII •

**Ideal Pictures**, 1370 S. Beretania St., Honolulu, T. H.

**Motion Picture Enterprises**, 655 Kapiolani Blvd., Honolulu, T. H.

General Films Limited

Head Office:

Regina, Sask., 1534 Thirteenth Ave.

Branches:

Edmonton, Alta., 10022 102nd Street

Montreal, Quebec, 263 Craig St. West.

Moncton, N. B., 212 Lutz St.

Toronto, Ont., 156 King Street West.

Vancouver, B. C., 737 Hamilton Street.

Winnipeg, Man., 810 Confederation Life Bldg.

St. John's, Nfld., 445 Water St.

**Radio-Cinema**, 5011 Verdun Ave., Montreal, Quebec.

Distribuidora Filmica Venezolana,

De 16MM., S.A., Apartado 706 Caracas, Venezuela, S.A.

**There's An Audio-Visual Specialist in Your Town!**

★ Contact the specializing dealers listed in these pages for dependable projection service, projector and accessory sales and maintenance and for your film needs.

Many of the dealers listed carry stock libraries of training, informational and recreational films for your programs. They are also qualified to service projection equipment for maintenance and repair. For address of dealers in towns not listed here write: The National Directory of Visual Education Dealers, 812 No. Dearborn Street, Chicago 10, Illinois. Dealer listing inquiries are invited.



EFFECTIVE SELLING techniques are stressed in the Johnson & Johnson film. (story below.)



"SELL—AS CUSTOMERS LIKE IT" is the title of this new retailer sound motion picture.

## VISUAL SELLING:

(CONTINUED FROM PAGE TWENTY-ONE)

at the point-of-sale, has brought out a sound slidefilm for retail sales training. The new film, *Your Attitude Is Showing*, is based on NYU's study, which shows that there are five main questions most frequently asked about all fabrics: *Is it washable? Will it shrink? How will it iron? Will it wear well? Will it soil easily?*

Avisco's film makes the point that rayon fabrics are basic, established and popular materials. It dramatizes how sales people can put more money in their own pockets by giving positive, concrete answers to the customer's questions. The gist of the answers suggested is that rayon is a whole family of fabrics: jersey, crepe, sharkskin, taffeta, faille, serge, covert, shantung, spuns, etc., and naturally its qualities of washability, wearability, resistance to easy soiling and to shrinkage will vary with how the fabric is made, dyed and finished rather than purely on the fiber content.

*Your Attitude Is Showing* is part of American Viscose's large program of rayon education which includes booklets and films for schools and clubs, news releases for papers and magazines and other materials for retailers. It is an eleven minute non-automatic slidefilm in color, using cleverly executed drawings to illustrate the points presented. Retailers may obtain the film, record, user's guide and small leaflets for each member of the audience at a cost price of \$10 per unit.

Avisco has surveyed the department store field to determine that about 66% are equipped with sound slidefilm machines. The company has also discovered that most stores prefer to purchase sound slidefilms at a low cost and use them frequently at will rather than bother with the trouble of arranging bookings and shipment of loan films. For this reason, the new picture will not be offered for loan.

## SELL: AS CUSTOMERS LIKE IT

★ With the gradual return of the buyers' market, successful selling techniques are becoming increasingly important. Since knowing your customers is one of the pre-requisites

for any successful sales campaign, Johnson & Johnson, manufacturers of surgical supplies, carried out an intensive, six-month survey of drug store sales personnel and their customers. The study revealed the surprising fact that the rising costs of retail drug store operation could be offset considerably by more effective selling techniques.

As a result of this survey, Johnson & Johnson decided to show the retail drug sales people precisely how they could secure larger sales without burdening themselves with added selling costs. To tell their story clearly, vividly, they sponsored *Sell—as Customers Like It*, a highly useful new 16mm sound motion picture released this month.

The timely, sound hints offered drug store clerks in this film should make it very popular on the retail drug circuit. In one sequence a neophyte clerk looks proudly at the pyramid-type display he has just built, only to learn that it discourages customers from picking up merchandise and often prevents impulse purchases. The film also points out the advantages of selling a larger size package, as well as the proper technique for selling companion items.

To film the motion picture exactly to specifications, a \$20,000 drug store, measuring 40 x 28 feet, completely stocked with thousands of individual items and hundreds of national brands, was built in the Fox Studios of New York City. More than 250 man-hours were required to stock this store.

## AIR CONDITIONING SALESMEN

Sponsor: Philco Corporation. Agency: Hutchins Advertising Agency. Film: *Something In The Air*. Producer: Leslie Roush Productions.

★ It is the prevailing impression among many owners of small homes, apartments and offices that air conditioning systems are monster contraptions which take up a whole room and cost upwards of several thousand dollars.

Philco's small unit designed for cooling limited amounts of space can be installed on almost any window-sill and can provide efficient air conditioning for small offices and homes. The company maintains a large manufacturing plant exclusively for the production of

these units and is inaugurating a drive to promote markets for them.

A new film, *Something In The Air*, has been produced to sum up this promotion and suggest the huge market which exists for small air conditioners. It shows Tom Ewell sweltering in the agony of summer heat holed up in his small apartment. Fretful kids with prickly heat are caterwauling about the floor. Tom's wife is grouching about not being able to keep her drapes clean. And to add to the miserable scene, loud noises of traffic outside, and odors of cooking cabbage are coming in the window.

Next day, as Tom sits in his dentist's chair, he learns how the dentist solved his air conditioning problem with a room-size Philco installed on the window-sill. It made his patients and himself more comfortable, kept the office from smelling like a "dentist's office", and kept it clean.

This naturally gives Tom an idea, and he figures out that during the 14 weeks of hot weather every year, his family has been suffering, with only two weeks in the mountains as a respite. But just for the cost of a two weeks vacation, he could have an air conditioning unit installed and enjoy "mountain air" all year around. He does this, and the family scene fades out happily.

**Technical Notes:** *Something In The Air* is black and white, about 25 minutes in running time. It was prepared principally as a sales and sales training device aimed at Philco's distributors and dealers to particularize that "everybody's a prospect".

## X-RAY MOTION PICTURES:

(CONTINUED FROM PAGE TWENTY-FIVE)  
an arc welding rod and how molten metal flows into a casting mold.

As more powerful X-ray tubes are developed, Dr. Slack said, it may soon be possible to inspect externally the internal action of airplane and automobile engines. The Bureau of Ordnance of the U.S. Navy intends to use the device to analyze the burning action of fuel in a rocket.

Eight years ago, Dr. Slack and his staff at the Westinghouse laboratory in Bloomfield, N. J., developed an X-ray tube, which made possible millionth-of-a-second X-ray still pictures. This equipment was used in developing the atomic bomb, as well as in ballistics studies made during the last war. ●

### 16MM SOUND EDUCATION FILMS Entertainment Shorts, Travelogues, etc.

Companies interested in giving Sole Distributorship for India, Pakistan and Ceylon are kindly requested to contact Box No. 504. Managing Director of reputable Indian concern will be in America early in June to discuss business.

BUSINESS SCREEN MAGAZINE  
812 N. Dearborn St. Chicago 10

# These superb **SOUND KODASCOPE**

## Projectors

At these new  
**LOW** prices!

Quality—quality of *construction* . . . of *screen image* . . . of *tonal output*—has been and still is the keynote of these two outstanding 16mm. sound projectors: The famous "FS-10-N," for ideal screenings, ideal sound, in home or auditorium . . . the super-powerful "FB-40," in "blimp" case, for maximum undistorted volume in large auditoriums. Both available with your choice of precision, *Lumenized* projection lenses and powerful lamps to flood the size screen you like, at the distance you desire to use it, with crisp and detailed images that are *s-h-a-r-p* from corner to corner. Both incorporate the unique Fidelity Control that assures the finest sound results from *all* types of 16mm. film—originals, contact prints, or reductions from 35mm. And both now available at new low prices that make headline news of the value these prices represent.

Eastman Kodak Company, Rochester 4, N. Y.



### Sound Kodascope FS-10-N Projector

with single speaker  
**\$ 345**

with twin speakers  
**\$ 395**



Everything you need for top sound or silent projection in home or hall—packed in two sturdy cases. Simple, finger-tip-ready controls; microphone-phonograph pickup; single- or twin-speaker units. Supplied, complete, with *f*1.6 *Lumenized* lens, 750-watt lamp, and incidental accessories.

"Kodak" is a trade-mark



### Sound Kodascope FB-40 Projector

Unequaled sound output from a portable, tungsten-lamp, sound projector! This, and its price, are the big news about this "blimp" case projector! It has all the versatility of the "FS-10-N"—*plus* pick-up and microphone jacks which permit mixing music, voice commentary, or *both*, with sound or silent films.



40-watt output  
... twin speakers

**\$585**

Prices  
subject to change  
without notice

**Kodak**



To Help Sell



The  
**JAM HANDY**  
*Organization*

—to help sell

It's a Habit!

PRODUCED BY  
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DISTRIBUTED BY THE HARTER CORPORATION



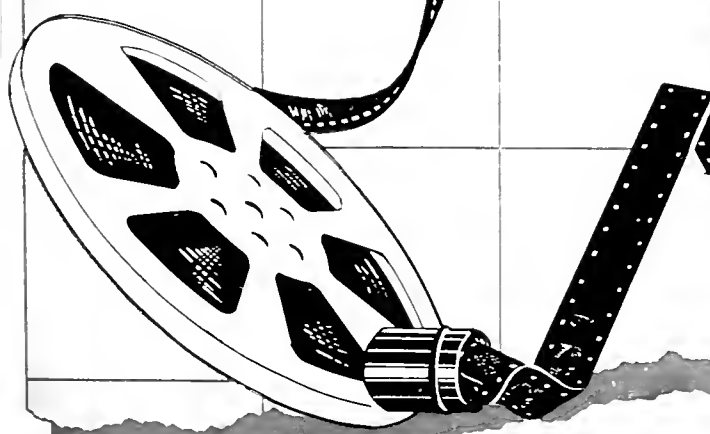
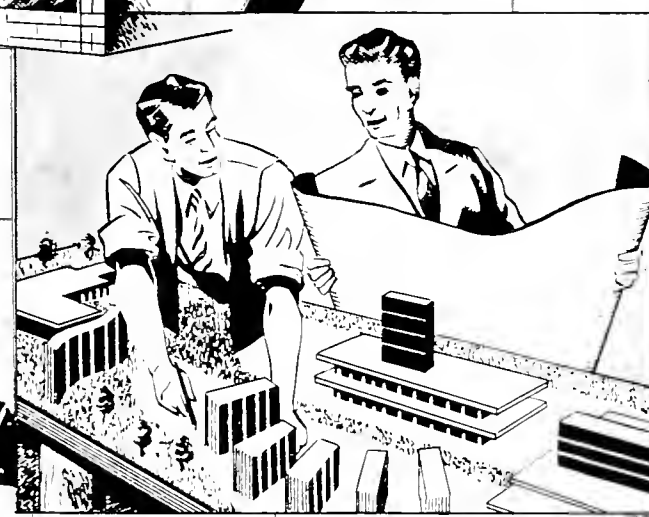
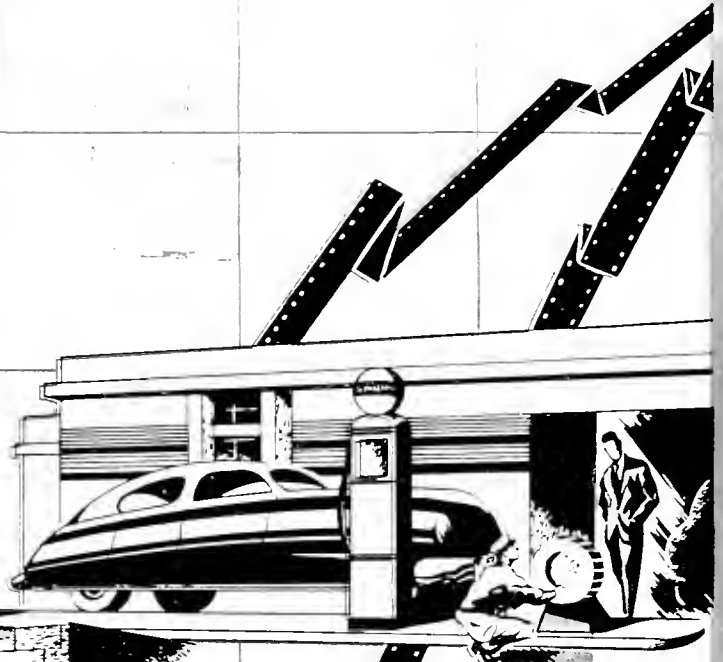
**The Harter Corporation  
helps its salesmen sell**



To develop, in the minds of possible buyers, an appreciation of unseen values, is usually quite difficult. To do so with the aid of a motion picture, *professionally* conceived and *professionally* produced, is always much easier.

# BUSINESS SCREEN

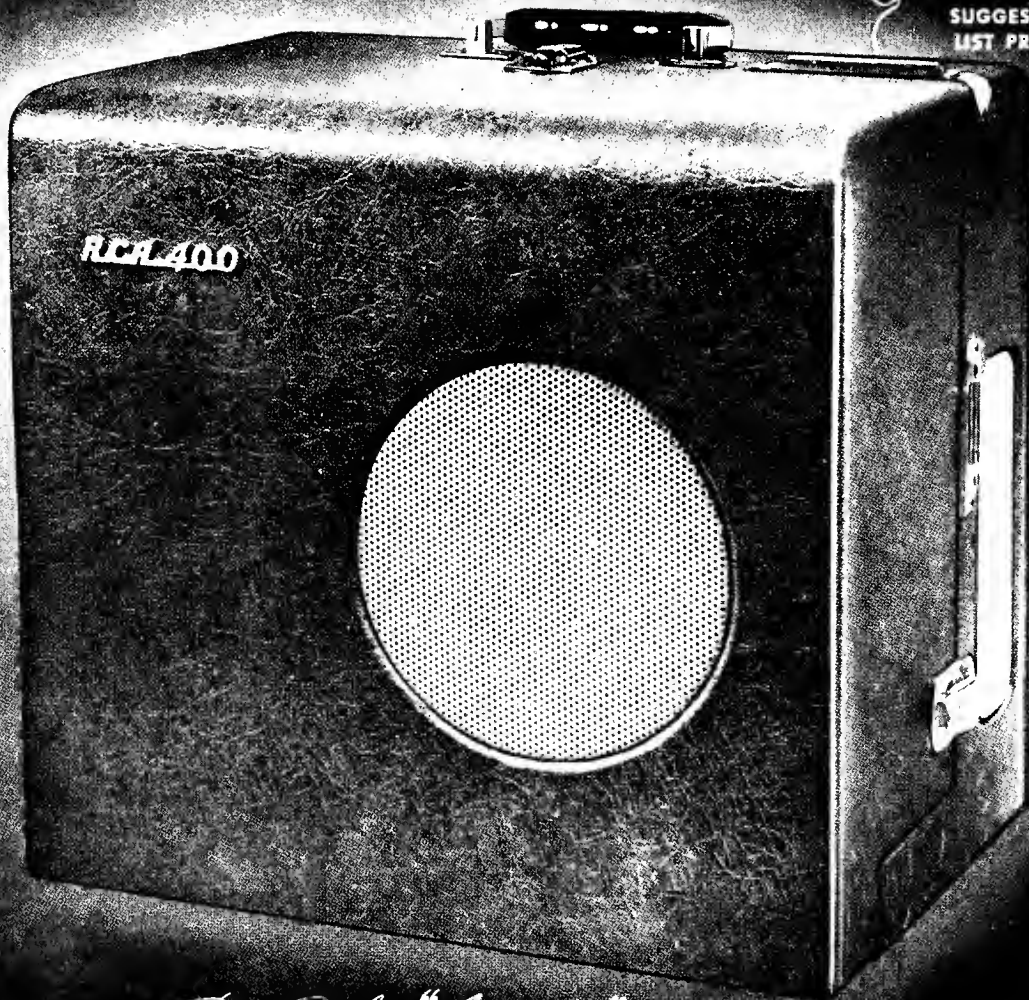
M A G A Z I N E



More Sales  
Through Visual Education

\$442<sup>50</sup>

SUGGESTED  
LIST PRICE+



# The RCA "400" junior

The Only Fully Professional Quality *Single Case*  
Standard 16mm Sound Motion Picture Projector



*First in Sound...  
Finest in Projection*

Made by the world's foremost manu-  
facturer of sound and projection equip-  
ment for the motion picture industry.



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Fill in and mail coupon for detailed information

VISUAL PRODUCTS (Dept. 171)  
Radio Corporation of America  
Camden, N. J.

Please send me complete information on the RCA  
"400" sound motion picture projector.

Name

Business

Street

City  State



# PORTRAIT OF A YOUNG MAN WHO IS GOING PLACES IN TELEVISION



He has a pronounced flair for promoting sales by means of Motion Pictures and Television.

He measures all scripts by the extent to which they lend themselves to VISUAL DRAMATIC ACTION.

He knows what it takes—in skill and time and money—to produce a first-rate PROMOTIONAL film for showings to selected groups . . . and he stoutly maintains that the same standards should prevail in contracting for films designed to sell goods or services by TELEVISION.

He is keenly aware that Television—in the CLIENT'S eyes—has now become the touch-

stone for assaying "quality of service" . . . and that IF he fails to recommend and justify the proper budget, IF he fails to allow enough time for creating top-flight commercials (let alone the supporting programs!), IF he permits an inept hand to do the guiding AND DOES NOT VOICE AN EFFECTIVE PROTEST, certain major accounts that run into the millions of dollars can go flying out the window.

He sets results ABOVE EVERY OTHER CONSIDERATION—which is why this man and a number of others in like position are placing more and more of their television work with CARAVEL.

The technique of making films for television isn't something you learn from a book . . . or from shooting a lot of newsreel footage. Caravel learned the hard way —by making hundreds of successful films to promote sales. Ask us to show you some of the recent commercials we have made. Either at your offices or ours.

## CARAVEL FILMS

INCORPORATED



**GREAT INDUSTRIES HAVE  
GREAT STORIES TO TELL**

Scene in a television studio from the thirty-minute motion picture "BEHIND YOUR RADIO DEAL" produced for the National Broadcasting Company by RKO Pathe, Inc.

## We Shot the Works

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A great business enterprise is like a chain reaction. No single element can give a true picture of what takes place behind the scenes. That's why NBC turned to RKO Pathe to shoot the works—to portray vividly in *motion pictures* just what goes on "BEHIND YOUR RADIO DEAL."

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Through the magic of this film, day after day, people all over the country take part in the operations of America's No. 1 Network. Through the sound motion picture, public relations becomes *friendly relations*.

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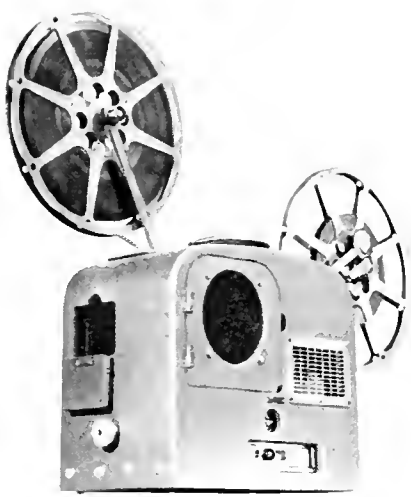
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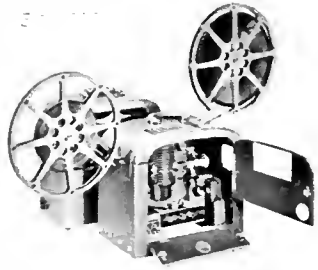


New lightweight 16mm projector . . . only 35½ lbs. . . in a compact, streamlined case. New slip-in reel arms; new aluminum sound head. Runs sound or silent films. Built-in 6" speaker can be removed and placed near screen. Larger speakers available. With 6" speaker, an outstanding value **\$449** at only

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of 2" x 2" Slides, Single and  
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- ★ Fast "Push-in-Style" Threading
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# BUSINESS SCREEN

## PREVIEW OF CONTENTS

Cover: Increasing sales through better  
visual education and promotional films

Trends: Calendar of Events	16
The Commercial Newsreel	18
The Price of Freedom: a review	21
The Case for Profits	23
With Confidence in the Facts	24
This is General Electric	25

### VISUAL TRAINING REPORTS

Dealers Learn About Mobiloil	26
Visual Training at Ford	27
Case Histories of New Programs	28
Westinghouse: Savings Bank Assn.;	
Variety Merchandiser; Bell Tele-	
phone; Dearborn Chemical; Owens-	
Illinois; American Legion Magazine;	
St. Joseph Lead; Army Medical	(32)
Borden Unveils Panoramic Show	30
Know Your Insurance Agent	32

### DEPARTMENTS

In the Picture Parade	34
Television in the News	38
News of the Television Screen	42
Business Screen Executive	44
Men Who Make Pictures	46
New A-V Products	47

PLUS: A DIRECTORY OF NATIONAL  
AUDIO-VISUAL CONVENTION EXHIBITORS

### Office of the Publisher

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★ More than 85 sound and color motion pictures produced by American Industry and distributed by Modern Talking Picture Service, are available on a free loan basis.

These films cover a wide range of interest; some deal directly with the basic structures of freedom and progress in the American Way—give a better understanding of our economic system—others provide information on consumer education, health and hygiene, home-making, thrift, sport and travel.

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**M**otion pictures sponsored by industry must necessarily meet with the approval of the sponsor and must also move to action the audience to which he directs his message. If a film also pleases the experts, both sponsor and producer are gratified.

Two Wilding pictures were so honored at the second annual film festival held in June under the auspices of the Cleveland Film Council. Voted best in the class of employee training was "You Can Tell by the Teller," made for Ohio Bell and released by the Bell System. Winner in the field of industrial relations was "A Letter from America," produced for Goodyear Tire & Rubber Company.

Showing of either or both can be arranged by calling any Wilding studio or office in the seven cities listed on this page.

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THE GREATNESS WHICH THIS POTENT MEDIUM OF PICTURES  
CAN ACHIEVE MERITS CREATIVE ORIGINALITY AND COURAGE

**T**HE FILMS WE PRODUCE in this rapidly expanding field of commercial industrial films stand in continual judgement before the bar of public opinion. As the audience increases a hundred-fold with each month's output of 16mm sound projectors and 35mm sound and silent slidefilm projectors, the audiences available for sponsored and informational films are coincidentally increasing. Millions of our fellow citizens are seeing these pictures in their club rooms, factories, lodge halls, church auditoriums and the multitude of other places where people meet and discuss their mutual interests.

That is the challenge we must now meet in two important ways. The first of these is obviously more good films. *Meaningful* films with highly original concepts in their creative construction are the least we can provide. Get the cobwebs out of your minds and put the larceny of competition out of your hearts when you face the multitudes in this great audience. Kick the status quo out of your attitudes and look to the surging forces of mankind's struggle for new social concepts. Any darn fool who thinks that the social gains which the guy on the street has won in the last two decades are going to be reversed simply because some of them are being mishandled in Washington is spitting into his own wind.

We have few restraints upon us beyond those which we impose through fear of our own dreams, the lack of our own imagination, and sheer guts. If men like Bell, Carnegie, and Edison had the brains to create our wealth, can those who administer for the future afford to have any less imagination?

### **The Power of Films Amply Demonstrated**

◆ The medium of films is vastly unexplored as yet. Hollywood has amply demonstrated its emotional power and the truly international language with which it alone can speak. Men like Robert Flaherty have captured the beauty and wonder of its story-telling magic. Pictures like the *Miracle in Paradise Valley*, *The Light in Your Life*, and *The Magic Flame* show us that commercial sponsorship and the interests of the public audience can be served with mutual profit and undiminished creative and technical skill.

This is what we believe. We share that belief with members of a small but prophetic group of sponsor executives who have founded

the Industrial Audio-Visual Association. The professional interests of its members and the growing number of companies with film sections or departments is further evidence of the solid growth of this communication medium.

Most significant of all is the trend toward recognition of standards of quality and real values by the members of the Industrial Audio-Visual Association. In two meetings this year we have seen that theme stressed time and again. These men know the worth of creative ability. They know that pictures must move toward their destined greatness. Fortunately, in more than one instance, their managements have demonstrated the courage and imagination to back them up. Their economies affected for the good of their companies will be in the areas of needless duplication, elimination of wasteful accumulation of unused prints, more effective internal use of *all the media*—in the proper places and at the proper time.

### **Significant Research Study Just Published**

◆ The managements concerned with the future of the factual film will find substantial evidence for faith and for continued progress in the recent publication of "Experiments on Mass Communication" the third volume in that vital series of studies in social psychology in World War II. This report of the results of Army films in terms of increased learning, affects on attitudes, and the application of psychological principles to the complexities of films is a powerful foreword to an entire future program of similar research which industry should conduct. We note with extreme interest the decision of Studebaker executives to conduct research on their new film *Partnership in Faith* reported elsewhere in this issue. We are keenly aware of the audience reaction research efforts of the Bell Telephone and Shell Oil film people.

We can take pride in external efforts to judge our wares such as the recent Cleveland Film Festival, the National Committee on Safety Film awards, the British "oscar" and Venice award to Flaherty's *Louisiana Story*. More and more of this should be encouraged.

### **Commercial film producers: please note**

◆ A closing word to our producer friends. Yours is the greatest opportunity in the modern history of this medium. Some tell us that sponsors don't have the guts to take your advice. Others say that the budgets aren't big

enough. But they tell me, too, that the budget for *The Quiet One* was meagre. *So it can be done!* They have reported that Standard Oil of New Jersey contributed \$258,000 to make *Louisiana Story* possible. *So sponsors have courage!* No, the challenge is yours in the medium you can help *make better in almost everything you do*. That you have the technical skill goes without question (or should at least) so the rest is up to the men who create and dream beyond the limits of the past—into the future where the medium can bring your sponsors a force they have long awaited.

### **News Notes Reported at Presstime:**

◆ M. CLAY ADAMS has been appointed manager of the commercial and television department of RKO Pathe. JAY BONAFIELD, vice-president and general manager of the company, has announced.

◆ The "biggest yet" trade show of the National Audio-Visual Convention which opens on July 31 in Chicago will include the exhibitors especially listed for your benefit, beginning on page 39 of this issue.

◆ That wonderful CHICAGO RAILROAD FAIR, which played to two and a half million people last year, reopened June 25 for 100 days. All the railroads of last year plus two others are represented in an even better edition of this fascinating exposition. The "Wheels A'Rolling" pageant has been restaged with many new numbers and will again play to capacity audiences. So make your plans to attend now and come to Chicago for the Fair!

◆ Some great features are coming up in the August BUSINESS SCREEN. We've been working on a major feature about the entire General Mills film program, including their sports films; there's a round-up of other films in sports fields; the Illinois Central employee film showings will be described and a complete research piece on film distribution may well be ready to begin publication in this next issue.

◆ Copies of the recent BUSINESS SCREEN publication "The American Heritage in Films" can be obtained by writing the Advertising Department of the DEVRY CORPORATION, 1111 Armitage Avenue, Chicago.

◆ Don't miss a copy of the "Experiments on Mass Communication" just published by the Princeton University Press. We're stocking it at BUSINESS SCREEN at the regular published price as a special reader service. See other pages of this issue for particulars. —OHC



**"THE LIGHT IN YOUR LIFE", a motion picture fantasy, utilizing ingenious scenes of new cartoon animation techniques, conveys the importance of modern lighting in our complex society. It was produced in color for the Lamp Department of General Electric, whose skilled research and engineering has made this twentieth century magic possible.**

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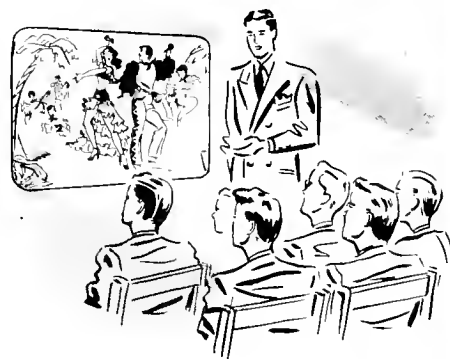
## WITH AMPRO SOUND PROJECTORS



CHICAGO AND SOUTHERN AIR LINES, INC.

uses a group of Ampro 16mm. sound projectors to glorify the romantic beauty of Caribbean air cruises

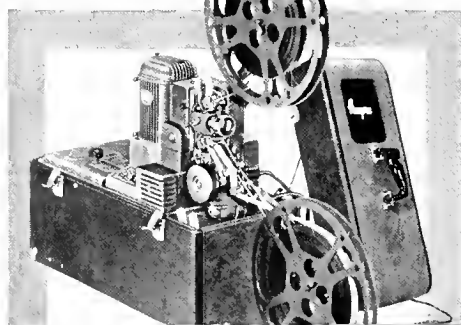
What was once a paradise for millionaires has now become a vacation playground for millions of average folks, due mainly to pioneering of package air cruises by C & S Air Lines. Spearheading the promotion of vacations-by-air to Havana and Jamaica, the new 16mm. full color sound film, "The Skyway to Romance," produced for C & S by R. C. Bennett of Hollywood. This forward-looking air line has found that 16mm. sound movies are a dramatically effective way to sell the wonderful pleasures of their package air cruises. These busy Ampro Sound Projectors have become "Star Salesmen" for Chicago and Southern Air Lines, Inc.—turning prospects into passengers convincingly and profitably.



Ampro sound projectors have been essential "business aids" in thousands of progressive companies

More and more industrial leaders are realizing the tremendously effective impact of 16mm. sound motion pictures. Sound movies are being used with dramatic results in sales, employee training, product demonstrations and public relations. Every day new companies are adding their names to the list of those already making Ampro sound projectors pay big

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**New Low Price**  
On the Ampro "Compact"

**\$348**  
Complete

New—of this sharply reduced price—with full maintenance of every detail of Ampro's fine precision workmanship — The Ampro Compact is America's outstanding value in 16mm. sound projectors.

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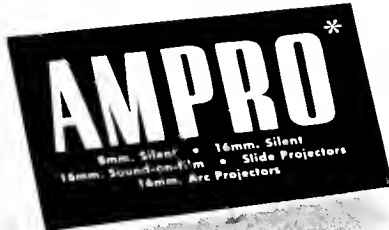
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• also free booklet, "A Powerful Aid to Industry."

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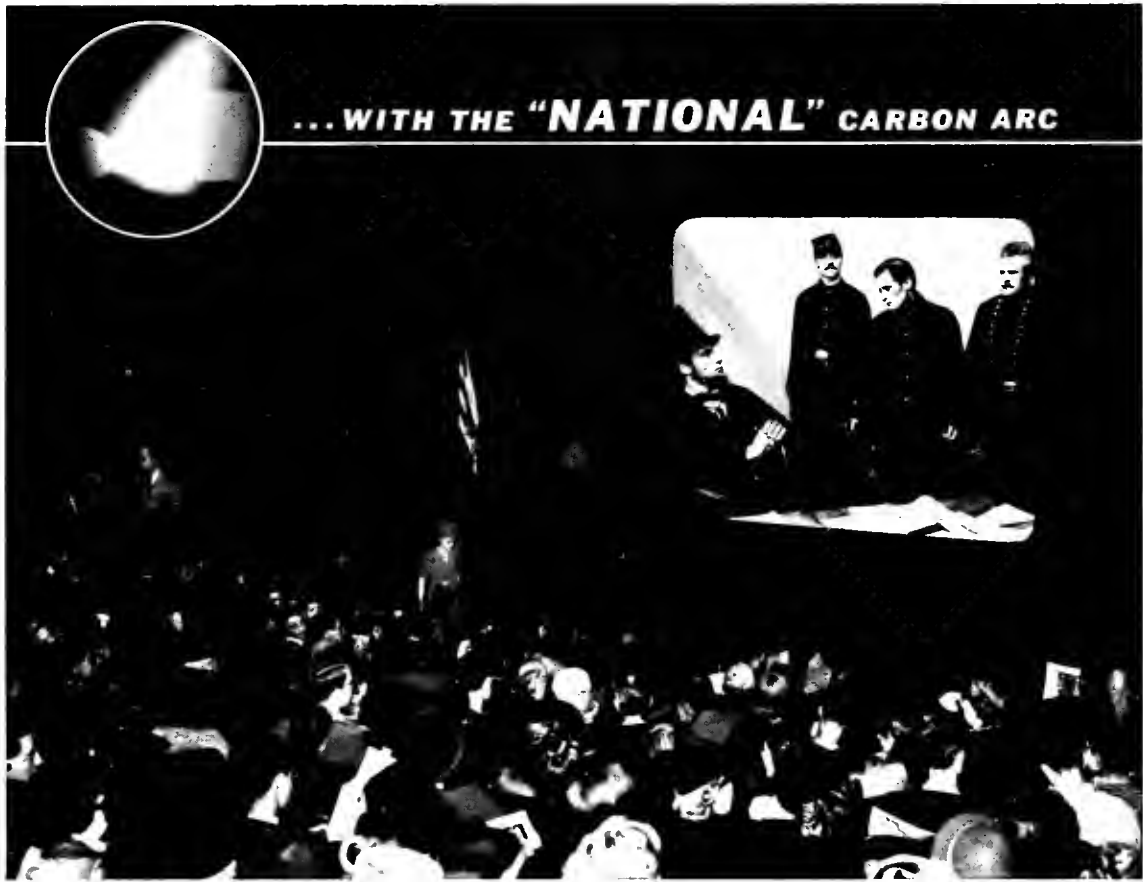
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A number of leading manufacturers now offer 16 mm. projectors fitted

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### New York Film Council Elects Officers as Fourth Year Begins

◆ Starting its fourth year of activity, the NEW YORK FILM COUNCIL has elected IRVING JACOBY as chairman for 1949-50. Jacoby, whose documentary productions include *The Pale Horseman*, *High Over the Border*, and *Journey into Medicine*, has been a member of the film group since its inception. ALBERT J. ROSENBERG, manager of the Text-Film division of McGraw-Hill, is the new vice-chairman. Re-elected for second terms as secretary and treasurer respectively were SOPHIE C. HOHNE and THEODOSIA STRATEMEYER.

Executive Board members of the New York Film Council for 1949-50 are WILLARD VAN DYKE, THOMAS J. BRANDON, JULIEN BRYAN, CECILE STARR, JOHN FLORY, EMILY JONES, FLORENCE ANDERSON, ROBERT SNYDER and MRS. MILDRED MATHEWS.

The New York Film Council, an affiliate of the Film Council of America, is devoted to the increased production, distribution and use of audio-visual materials in the public interest. With a membership of over 125 in the Greater New York area, the film group is made up of representatives of public libraries, schools, youth-serving organizations, colleges and universities, museums, and other local and national public service institutions, as well as film producing and distributing agencies.

Activities during the past year have included a two-day workshop designed to assist program planners in selecting and using non-theatrical films; a formal appeal to the New York City Board of Estimates to increase its annual budget for audio-visual materials in city schools; and special assistance in establishing a non-theatrical film information center at the New York Public Library.

A monthly schedule of non-theatrical film events in New York City is one of the new undertakings of the film council. This schedule is an impartial listing of all screenings, lectures, film society programs, and other meetings at which non-theatrical films are shown. The first undertaking of its kind in this field, the monthly calendar is mailed free of charge to members of the group.

**New Booklet Published by Ampro**  
◆ A new 28-page booklet, *A Powerful Aid to Industry*, has been made available by Ampro Corpo-

ration, manufacturer of precision 16mm sound motion picture equipment. This booklet tells the proper function of sound motion pictures in industry.

Ampro has put into print the experiences of industrial organizations and their problems in job training, salesmanship, production problems, and personnel relations.

This, plus other information on availability and facilities for showing films, makes the booklet well worth a nominal 10c cost. (In quantities \$5.00 per 100 copies.) Write Ampro Corporation, 2835 N. Western Avenue, Chicago 18, Illinois.

### BIS Film Chief Returns to England

◆ FROM THE BRITISH INFORMATION SERVICES comes word that THOMAS HODGE, director of films and publications division, sailed for England May 25. While overseas, Mr. Hodge will discuss questions of film production and distribution with officials of the Foreign Office and of the Central Office of Information.

### West Coast Television Stations Linked to Begin Network Operation

◆ Two video stations on the West Coast, KTLA of Hollywood and KFMB-TV of San Diego, have forged the first link in the coming West Coast television web. This step was taken when KTLA relayed the "Hoffman Hayride" program to KFMB-TV for that station's inaugural program.

KLAUS LANDSBERG, Paramount's West Coast director, said that this is the beginning of an elaborate hook-up and an important milestone for the television industry.

Without the use of either coaxial cable or "booster" transmitter towers, 125 miles were bridged in bringing this network into being. This is the longest single-hop transmission of a signal for commercial rebroadcast ever accomplished.

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**TRANSCRIPTIONS**



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## *Columbia Transcriptions*

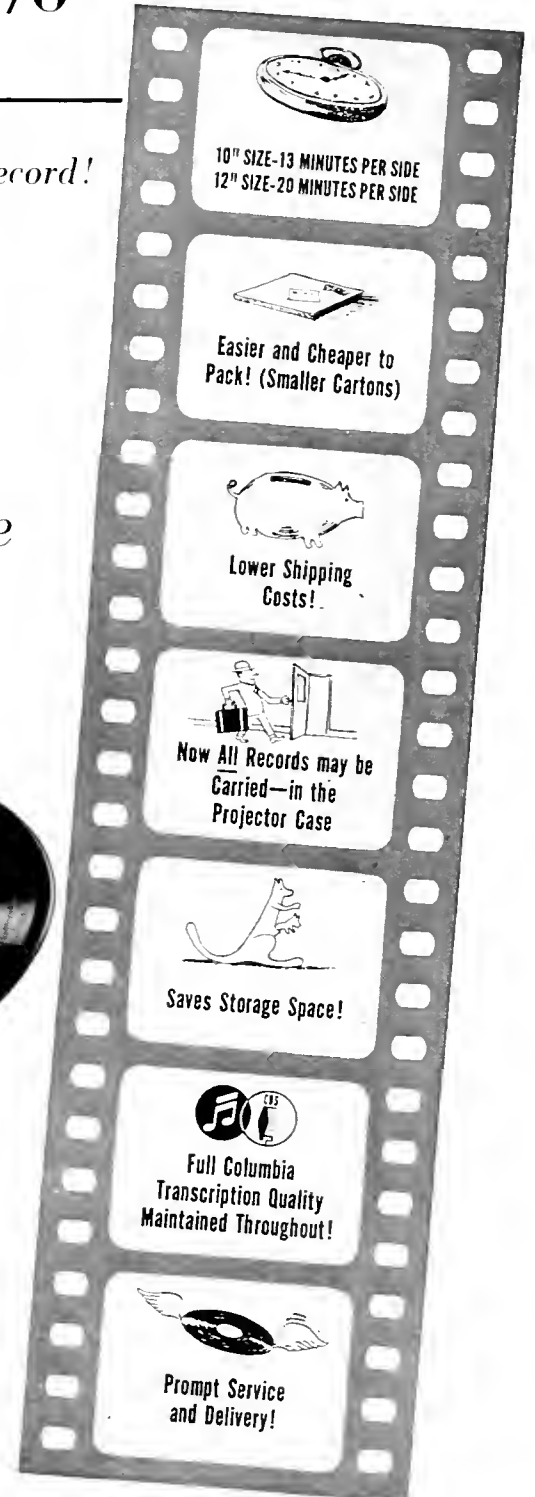
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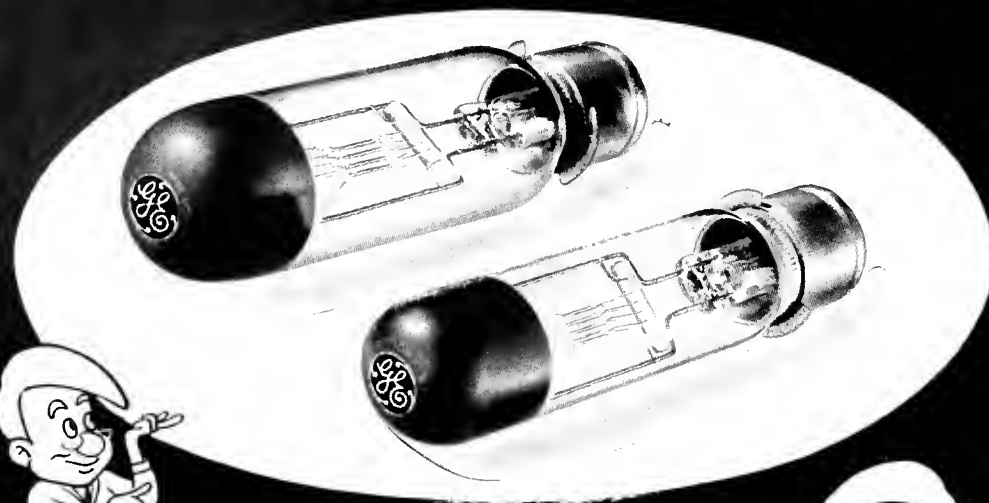
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jector makers use G-E lamps as initial equipment. Incidentally, there's a new look to most G-E Projection lamps. They've been streamlined inside . . . for better performance. *Have you looked at one lately?*

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## G-E LAMPS

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The rapidly-growing Film Guide Library, prepared and published by the Editors of BUSINESS SCREEN, includes complete source lists and de-

scriptions covering Sports Films, Safety Films, Sound Slidefilms, etc. Write for details on how to acquire copies of these useful Guides.

**BUSINESS SCREEN: 812 NORTH DEARBORN STREET — CHICAGO 10**

### DuPont Begins Manufacture of Magnetic Recording Stock

◆ THE DU PONT COMPANY is turning out small scale production of magnetic sound recording stock for use in the professional motion picture industry.

Still in the development stage, the new film is being evaluated in actual use by a number of studios. Du Pont is manufacturing it in its Parlin, N. J., works and has adequate production equipment to meet all foreseeable demand.

Feature of this type of stock is that it can be played back immediately without developing. It can be edited immediately or wiped off for re-recording. This is of particular value in recording sound effects and saves much time for all recording.

It is believed that the magnetic recording film will be used through all phases of motion picture production, except for release prints. These prints will be made in the usual way with photographic sound tracks. This means no change will be necessary in projecting equipment now operating in theaters.

A post-war development, the Du Pont stock is .005 inch thick, is on acetate base, and is sold in widths of 35, 17½, and 16 millimeters.

### National Film Board Appoints Chatwin Distribution Head

◆ LEONARD W. CHATWIN was recently appointed director of distribution of Canada's NATIONAL FILM BOARD in Ottawa to replace Jack Ralph who is traveling abroad.

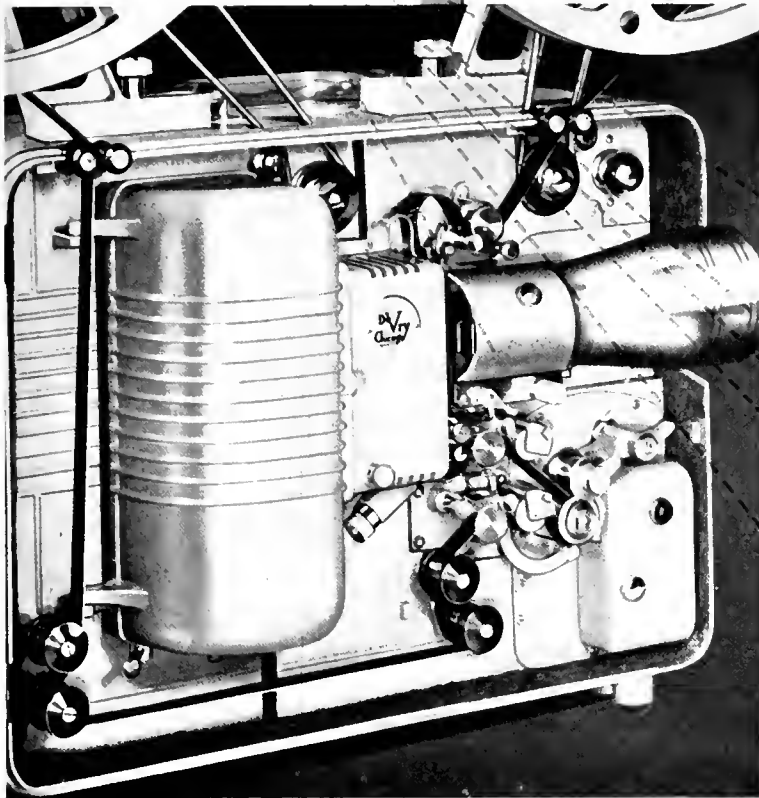
Other appointments to take place in the Board were: MAJOR C. W. CARTER, director of adult and visual education of the department of education of Newfoundland, as NFB regional agent at St. Johns; CHARLES W. MARSHALL, co-ordinator of Canadian non-theatrical distribution; MAURICE CUSTEAU, regional supervisor for Quebec; JOSEPH BEAUREGARD, assistant to Mr. Custeau and R. E. JOHNSON, acting assistant regional supervisor in Regina.

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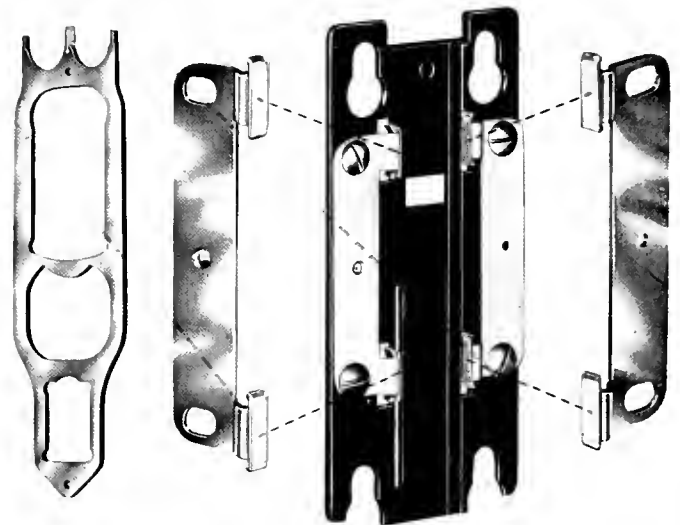
DEVRY engineering leadership has now perfected a 16mm sound motion picture projector that outperforms and out-lasts anything in the field. To the incomparable qualities of "Super 16" illumination brilliance and highest-fidelity sound, DEVRY research has now added—for the first time anywhere in projection—a sapphire-jeweled movement.\*

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\*Sapphire jewels (optional at slight extra cost) are available at five major points of the "Super 16" mechanism: the constantly moving shuttle (left above) which advances the film; and on the four guide rails of the aperture plate, as shown.

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★ This volume reports on the studies of mass communication, particularly of films, made during World War II by the Army. These studies were part of a giant enterprise in social science research sponsored by the Research Branch, Information and Education Division of the Army, under Major General Frederick H. Osborn. The monumental task of preparing the 4-volume "Studies in Social Psychology in World War II" was then undertaken by a brilliant group of sociologists and social psychologists.

The primary purpose of the research in this key volume 3 of the series was to evaluate various Army films and programs designed to make the soldier aware of the ideological issues behind the war. Also studies methods used in mass communication of purely technical instruction. Studies of both types—indoctrinational and instructional—are included.

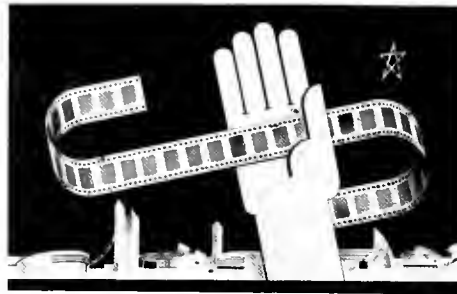
Contents report on effects of various educational devices in increasing the amount learned and also provide surprising findings about the course of opinion change with the passage of time. Indispensable to all interested in mass communication methods for instruction and indoctrination. Published by the Princeton University Press.

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## Award Twelve Oscars at Cleveland Festival

★ Over 200 enthusiastic film users gathered at the Hotel Carter on June 16 for the all day meeting of the Second Annual Cleveland Film Festival. The Preview Committees which had been screening all entries for several months selected 89 films which were shown in the following categories: Sales Promotion and Public Relations, Safety and Fire Fighting, Employee Training, Mental Hygiene, Art and Music, Religion, Industrial Relations, Supervisory Training, Adult Education, Teaching and Classroom, and Travel.

Throughout the day the audience attended the showings of their choice, selecting from 6 different screenings which ran simultaneously. Participants acted as film juries, casting ballots for the pictures which they considered most successful in each group. W. Ward Marsh, motion picture critic of the CLEVELAND PLAIN DEALER, awarded gold "oscar" to the prize-winners at the banquet in the evening.

### AUDIENCE SELECTS TWELVE WINNERS

Festival "oscar" winners were *Our Silent Partner* (East Ohio Gas Co.), *Diagnosis Danger* (St. Paul Mercury Indemnity), *You Can Tell by the Teller* (Bell Telephone Co.), *Your Children and You* (BIS), *The Loon's Necklace* (Crawley Films—EBF), *Answer for Anne* (National Lutheran Council), *A Letter from America* (Goodyear Tire and Rubber Co.).

*Picture in Your Mind* (International Film Foundation), *Princess and the Dragon* (Sterling Films), *Farmer-Fisherman-Norway* (United World), and *Glauber Park and the Canadian Rockies* (Paul Hoeller Productions) were the other Festival winners. All were chosen by the balloting of their audiences.

### NINETY-NINE FILMS WERE SHOWN

In the class of Supervisory Training films, *Strange Interview* produced by The Jam Handy Organization for General Motors was the best selection. The Bell Telephone and Goodyear "Oscar" winners were produced by Wilding Picture Productions, Inc. *Answer for Anne* is a Caravel Films production, *Diagnosis Danger*, produced by Chicago Film Studios, was also a recent National Safety award winner.

A total of ninety-nine pictures were shown in the twelve classifications. Of these, twenty-one were in the Teaching and Classroom area, thirteen on Religion, twelve in Art and Music,

and thirty-two in the five industrial classifications.

This year's Film Festival was put on a self-liquidating basis with registration for non-members at \$7.00 for the entire day and evening program. Attendance would have been much larger among casual visitors on a "free" admission basis but definitely interested group and business leaders were in attendance and in good numbers.

Out of town visitors from the film field who attended the Festival were Allan H. Mogensen, Director of the Lake Placid Work Simplification Conferences, who spoke and showed films on time and motion study, John Mackenzie Cory, executive secretary of the American Library Association, Dennis R. Williams, vice-president, EBFilms, Kenneth R. Edwards, Eastman Kodak Co., Miss Florence Anderson, Carnegie Corporation of New York, and Mrs. Patricia Blair, Film Advisor, American Library Association.

### SPECIAL AWARD TO THE FESTIVAL CHAIRMAN

Surprise award of the evening meeting went to Miss Virginia Beard, Head of the Film Bureau, Cleveland Public Library, for her outstanding job as Program Chairman for the entire Festival.

The preview committee chairmen responsible for the selection of films were Richard F. Reynolds (Fuller, Smith and Ross, Inc.), Otto C. Haier (Standard Oil of Ohio), Dale Cannon (White Sewing Machine Co.), Samuel Whitman (Cleveland Mental Hygiene Association), Ada Beckwith (Lakewood Board of Education), Wm. S. Hockman (Lakewood Presbyterian Church), Leo Rosencrans (Wilding), Tressa Jenkins (Ohio Bell Telephone), Leslie Frye and Ruth Thompson (Cleveland Board of Education), Fern Long and Elizabeth Hunady (Cleveland Public Library Adult Education Dept. and Film Bureau).

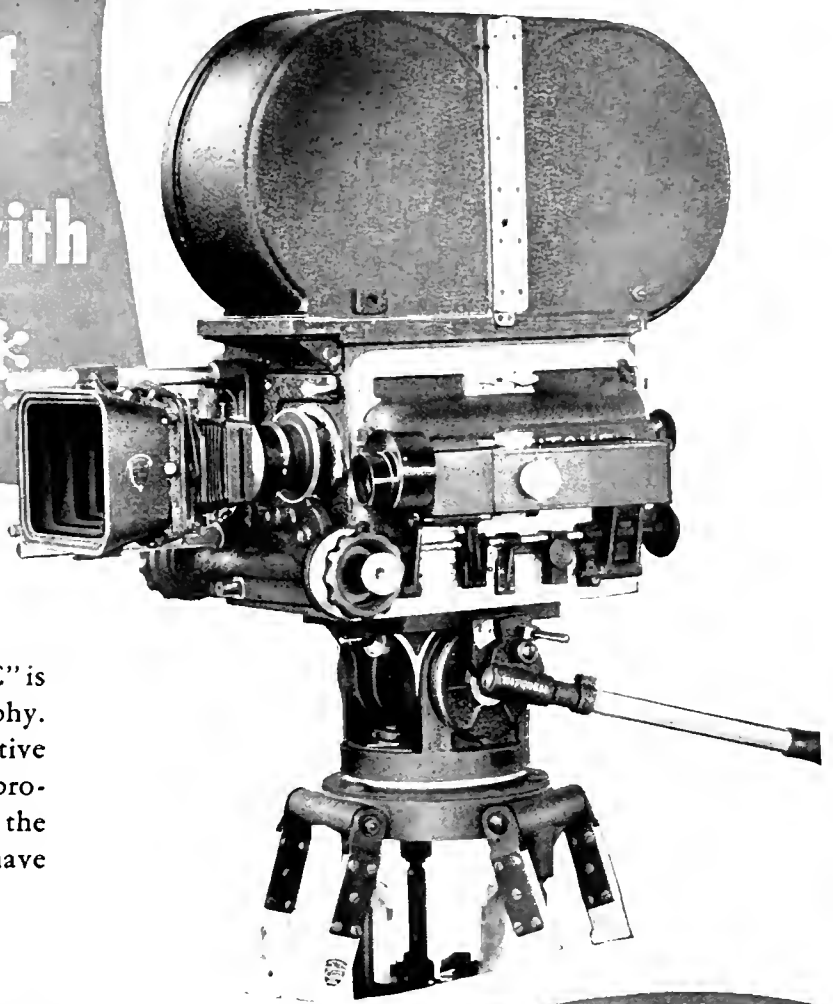
The Festival was sponsored by the Cleveland Film Council whose officers are: president, Harold R. Nissley (GE); first vice-president, Mrs. Florence Craig (Cuyahoga County Library); second vice-president, Winifred Slenker (Ohio Bell Telephone); recording secretary, Samuel E. Davies (Emerson Junior High School, Lakewood); corresponding secretary, Dwight Hanchette (retired); and treasurer, Kenneth Vermillion (Chambers School, East Cleveland).

## MOTION PICTURES WANTED

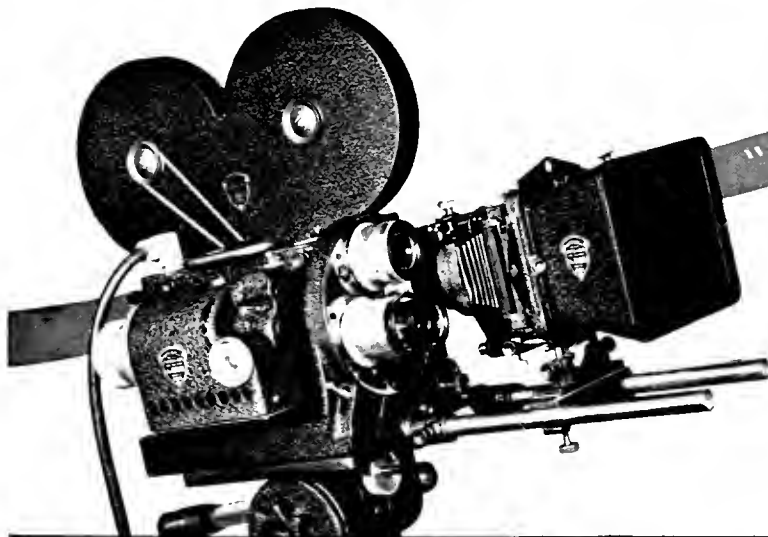
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# TRENDS

## YOUR CALENDAR OF EVENTS

**Naved Convention and Trade Show at Hotel Sherman, Chicago July 31**

◆ The NAVED Convention and Trade Show will continue from July 31 through August 3 at the Sherman in Chicago. All the new products of the industry will be shown in the 90 booths which will cover the mezzanine of the hotel. There will also be showings of new films and filmstrips.

**Film Council of America Annual Meeting in Chicago on July 30-31**

◆ The second annual meeting of the Film Council of America will be held in conjunction with the 1949 Annual Audio Visual Convention and Trade Show at the Sherman Hotel, Chicago July 30 and 31.

The FCA program will begin Friday morning July 29, with a meeting of the members of the FCA Senate followed by meetings of the Board of Trustees and the National Industrial Advisory Committee on Friday afternoon. The main program will begin at 2 p.m. July 30, and will reach a climax at a banquet to be held that evening. The business meeting and election of officers will conclude the Conference Sunday morning July 31.

**Associated Industries of Cleveland Industrial Clinic in September**

◆ Cleveland will hold the annual fall industrial clinic of the Associated Industries of Cleveland September 16-17. Among the speakers at the sessions will be Lawrence Appley, president of the American Management Association and former vice president of Montgomery Ward & Co. and Claude Robinson, president of the Opinion Research Corporation.

**Kodak First Quarter Earnings Drop 9.1% Off Same Period of Last Year**

◆ The first quarter earnings of EASTMAN KODAK COMPANY has recently been announced. The first quarter figure of \$11,728,892 is off 9.1 percent from the first quarter of last year. The earnings are equivalent to \$.89 a share on the common stock.

THOMAS J. HARGRAVE, president, states that, "We held our own in total sales during the first quarter of 1949, but there was a fairly strong downward trend in the company's business as the quarter progressed, which trend is still continuing."

**Third International Film Festival Opens in Edinburgh on August 21**

◆ The Third International Festival of Documentary Films will again be a part of the International Festival of Music and Drama in Edinburgh from August 21 to September 11. As the only international festival devoted entirely to documentary films, the prestige of having films shown at Edinburgh is now a coveted honor among documentary producers throughout the world. While the festival is non-competitive, a much prized certificate is issued to all films selected for exhibition.

Films of real life from international sources will be shown daily throughout the three weeks of the festival—at seven major Sunday performances in the Caley Picture House, which will include the outstanding feature films, and at eighteen weekday performances in the Monseigneur News Theatre, Princes Street, where the short films in many styles will be shown.

At last year's festival 130 films from 26 countries were shown, and from information already supplied it is clear that the international interest will be as widespread on this occasion. In addition to the major film-producing countries represented last year, enquiries have been received from Mexico and Turkey, two countries not represented last year or the year before.

One of the outstanding films shown at last year's festival was *Rubens*, by Henri Storck of Belgium. The Belgian Embassy has intimated that Henri Storck's new film on child delinquency will be available for this year's festival.

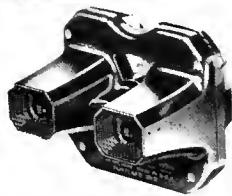
Among the Danish films which it is intimated will be available for the festival is one on the work of the Danish sculptor, Thorvaldsen, by Carl Dreyer, director of *The Passion of Joan of Arc* and *Day of Wrath*.

**SMPE Group Meets at Toledo**

◆ At the recent central section regional meeting of the SOCIETY OF MOTION PICTURE ENGINEERS there were several items of interest to educators as well as engineers.

There was a tour of the Strong Electric Corporation, manufacturers of arc lamps, spotlights, rectifiers and reflectors. This was followed by a speech by PROF. ROBERT W. WAGNER, department of photography, Ohio State University. He spoke on the 16mm production in the university field. He is the supervisor of motion pictures for the University.

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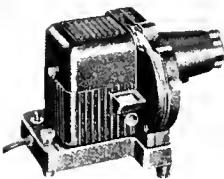
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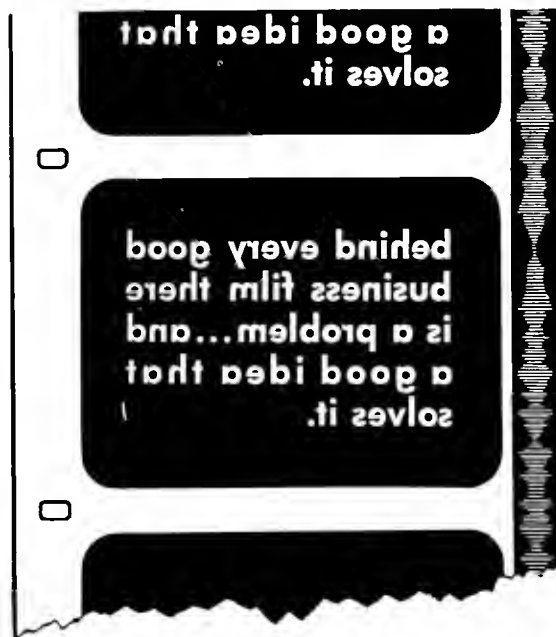
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Because we understand that the finest production dramatically, technically or story line-wise, is a flop unless it solves the client's problem, our philosophy and technique of filmmaking starts from the premise that every successful business film must do a specific job. The day may

come when businessmen will buy films that merely entertain or self-glorify — until it does, we'll continue to make films that solve business problems.

For more than a decade, Films for Industry has been solving important problems for its clients. Perhaps that is why it has grown to be one of America's most important producers of business films . . . with one of the largest, self-sufficient studios in the industry . . . and many of the country's largest business institutions among its clients.

*If you have a problem in your business, why not tell us about it? We'll show you some of our films (which will give you an idea of our scope, of our technical perfection which is recognized throughout the industry) but they, after all, are solutions to the other fellow's problem. Then . . . we'll come up with a complete plan for solving YOUR problem . . . story line, sketches, shooting script, budget, etc. There will be absolutely no obligation of any kind.*

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### THE COMMERCIAL NEWSREEL

#### Jersey City Film Aids Political Reform

★ Last month when Boss Hague and his stooges were beaten in the Jersey City mayoralty elections by the new Mayor John V. Kenny, leading politicians of the winning Freedom Ticket Party gave a lot of credit to a convincing film which had been regularly shown at all pre-election rallies.

Titled *This Is Jersey City*, the 12-minute newsreel type picture emphasized to the voters just what the social and business conditions in the city were coming to, the deplorable depreciation of real estate, the terrible slums all over the city and the shocking tax rate, one of the highest in the country.

*This Is Jersey City* was produced by Redmond Farrar of Mercury Pictures, New York.

#### Sawyer of Johnson & Johnson Cites Film Value in Retail Sales Training

★ Emphasizing that the need for greater sales effort has increased with the return of normal business conditions, William E. Sawyer, director of education for Johnson and Johnson, in a recent speech has urged members of the Society for the Advancement of Management to adopt retail sales training programs. Mr. Sawyer said a recent survey by the National Wholesale Druggists Association "showed that 87 per cent of the druggists themselves seek extra selling advice and training." And, he noted, "54 percent of these specifically requested clerk training."

"The only way to corral the full force of

advertising," Mr. Sawyer said, "is to have skilled salesmanship at the counter." Remark- ing that manufacturers spend nearly four billion dollars on advertising annually, he said that a small increase in the retail sales training budget, in relation to the advertising expenditure, would have given these products their final 'over the counter push.' "

#### FILM COSTS ONLY A PENNY A MINUTE

Mr. Sawyer said that Johnson and Johnson settled on a training film as the simplest and cheapest way to improve retail sales techniques. "There was no other way in which we could really tell a good merchandising story at a cost of only a penny a minute for a retailer's exclusive attention," he related.

In urging the wider use of training pictures for retail sales personnel, Mr. Sawyer said that a reasonable entertainment value of films was an important factor. "The audience must like your picture," he said. "If it's full of your product but has no interest value, nobody's attention will be held. The word will spread and you'll have small audiences."

#### NEW RETAIL TRAINING PICTURE SHOWN

Johnson and Johnson's recently-produced retail training film was then shown to the group attending the dinner meeting, and a panel of experts in the fields of psychology, management and personnel participated in a "Sponsor Meets the Critics" discussion. The picture, entitled *Sell-As Customers Like It*, was based on widespread interviews with druggists, drug clerks and customers. ●

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# Thanks, Mr. Stringfellow

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EDISON STORAGE BATTERY DIVISION  
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FROM OFFICE OF  
VICE PRESIDENT

May 2, 1949

Mr. Frank K. Speidell, President  
Audio Productions, Inc.  
630 Ninth Avenue  
New York 19, N. Y.

Dear Mr. Speidell:

We feel that your organization has done an outstanding job in the production of our three recent motion pictures Modern Material Handling, Modern Battery Shop Practice and Storage Battery Power.

Reports by members of our field organization as to showings of these pictures to customers and prospects are received constantly and I quote a few of them below:

"We had several complimentary remarks after the showing, some of those present saying it was the best industrial picture they had seen among the post-war group."

Comment by prospective customer: "Excellent film. The savings to be gained from unit-load handling are brought home very clearly."

"Believe this showing will result in the purchase of their first battery truck."

"Asked if I would return tomorrow and go over their material-handling system which I promised to do."

These reports speak for themselves.

With high esteem and warm regards, I am,

Sincerely yours,

*George E. Stringfellow*  
George E. Stringfellow  
Vice President & Division Manager

GES:jw

Send for  
"A Few Facts  
About Audio"

**AUDIO PRODUCTIONS, INC**  
PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

**T**HE REAL MEASURE of this year's crop of industrial relations and "economic education" films is well worth noting. In preface to the five opening pages of this issue (dealing extensively with films of this type) we note these points of consideration:

1. What is the size and character of the audiences viewing these films, i. e. are *workers* seeing them?
2. What are the opinions which members of these audiences hold after viewing the films? How have they received the sponsor's message?
3. Is the content of these films reliable and true?

#### INTERNAL PROGRAMS MOST SUCCESSFUL

Most clearly successful of all films in this general subject area are those intended primarily for internal employee showings. Such pictures as *By Their Works* (General Electric), *Bell Head Round the World* (National Cash Register), *Unfinished Business* (U. S. Steel), and the General Mills annual report films are representative examples which have been well-received. The new Studebaker film *Partnership of Faith* (page 24) would appear to be an outstanding new picture of this type.

Paradoxically, some of these films have been welcomed by employees of other industries and a healthy exchange of films established between many concerns can make a real contribution toward an understanding of our economic system.

#### WHAT ABOUT OTHER "MESSAGE" FILMS?

The audience for such "internal" film showings is well-established and their sponsors make adequate provision for company-wide showings through "family evenings," plant theatres, rented halls and school auditoriums, and portable projection. But what happens to the general "message" films such as those being offered by Harding College and the National Association of Manufacturers' picture?

The Harding College pictures are short, colorful and persuasive. But they will fall largely short of their potential audience if their sponsors continue to depend on a single national distribution source and outright print sales. Excepting the obviously large distribution of theatrical prints on *Make Mine Freedom*, etc., the 16mm program depends on maximum convenience of prints, free of cost or on a low service charge basis.

*The Price of Freedom*, the NAM film review on this page, faces an uncertain distribution future. Well-produced and technically excellent, the content of this picture is not clear-cut and readily understandable. It may well be defended as a "new concept" which appreciates the intelligence of its potential audience but an audience of industrial film executives meeting at Dearborn, Michigan, this month found the "message" somewhat obscure (as did our reviewer).

There are those in business (and in labor) who are still waiting for something richer and more meaningful in the medium of "human relations" pictures than anything seen to date. We can do better. —OHC



*A typical Illinois Central Railroad employee film audience (see article next month)*

## "The Price of Freedom"

A NEW N.A.M. MOTION PICTURE REVERSES AN OLD TRADITION

**S**OMEONE coming out of a screening last month of the National Association of Manufacturer's new film, *The Price of Freedom*, was overheard saying, "I don't get it. What's the angle?" Anyone conditioned by viewing the nine previous NAM films, which have appeared with some regularity since 1936, might well echo this question.

The NAM's films have never been noted for subtleties. In documentary or story form, they have always been forthright expressions of the Association's stand on economics in the national scene. Six NAM films have been documentaries on such subjects as American industrial progress and future outlook, the challenge of industrial research in improving the nation's standard of living, the part of industry in pre-war defense preparations and the efforts of the home front in backing the fighting forces abroad.

#### THREE PREVIOUS EFFORTS ARE NOTED

Three photoplays have concerned the industrial leadership and vision which transformed a small town into a thriving community, the story of a successful immigrant, relating economic freedom with the other American freedoms, and the recent *Three To Be Served*, the story of a high school youth's adventures in a business enterprise, thereby illustrating problems of management in serving customers, employees and investors.

While consistent criticism of the aims of these pictures has come from the left, there have been some references from other sources that the NAM might lay down its bludgeon

and try a sharper, more delicate instrument to tell its story more effectively.

But, heavy-handed or not, NAM film programs on economic information have been seen by a lot of people. It is estimated that over the years, NAM pictures have been exhibited to 560,306 audiences. During 1948, the total audience was 2,531,112 persons. About 60 to 80% of these totals were in school showings and the remainder were principally business and industrial shows to employee and community groups.

#### LEANS TOWARD OBSCURITY IN THIS CASE

*The Price of Freedom*, produced as this year's 23-minute addition to the NAM film library by Apex Film Corporation, is a much different proposition from previous efforts. In fact, instead of stating the case and hammering the viewer on the head with it several times over, *The Price of Freedom* seems to be a little obscure at times. According to the NAM announcement, it is aimed at telling the important role of a free press in maintaining our democracy, and the responsibility of every citizen in this effort.

The gist of the story on the screen concerns a young reporter who, after seeing what had happened to the individual's freedoms under Hitler, develops an intense desire to warn the readers of his paper about their lack of an active interest and participation in government. He finds examples of citizens who don't want to bother to vote, others

(CONTINUED ON THE FOLLOWING PAGE)

(CONTINUED FROM THE PRECEDING PAGE) who are just disgusted with things, and he writes a series of articles on this situation.

The subject, as stated, doesn't seem to be controversial enough to arouse active antagonism in any but a very few newspaper offices. However, his father, the publisher, disagrees with the young reporter, thinking "the people wouldn't like it"—for what reason, it is never fully developed. But finally, the publisher is converted and agrees to publish the son's articles, which, from the examples quoted, seem as innocuous and typical of most newspaper attitudes as the philosophy of Little Orphan Annie.

#### DIRECTED AT "CREEPING SOCIALISM"

On consideration, what the NAM seems to be getting at is the current tendency of our own government towards "creeping socialism". Discounting the conflict between the publisher and his son, which doesn't quite come off, one section of the picture in particular has a strong message which is effectively presented. The reporter visits his old Uncle Johann in Germany. Uncle Johann, a professor, and played to the hilt by Michael Chekhov, tells him that it was not only the Nazis to blame for Germany's actions, but the fault of all the people. He describes how the Germans were not unhappy at first to give up just the little freedoms in return for more bread, more luxuries and resurging state pride.

But in giving away these freedoms, the people lost their sense of responsibility and were irretrievably caught in the Nazi web. Thus, says Uncle Johann, by first surrendering their little freedoms, the people were as much to blame as the Nazi politicians for what finally resulted. This—that it *can* happen here—seems to be the real message of the film.

#### CONFLICT LIMITED TO GENERALITIES

By limiting *The Price of Freedom* to generalities in its main story conflict, the NAM has perhaps accomplished more than would have been done by attacks on specific points such as the pork barrel grabbing of Federal funds for dubious local projects by almost every town and village in the country, thus lessening local responsibility, or the slow but

UNCLE JOHANN (*Michael Chekhov*) gives his nephew some serious thoughts on the "Price of Freedom" in the new NAM film.

gradual trend to socialism of health, education, utilities, etc., to which members of the association are irrevocably opposed.

*The Price of Freedom*, with its lack of specifics, may cause audiences to think more about what it all means. It is suggested that discussion guides which are now under consideration might well aim to channel forum or classroom discussion along suggested national questions with the basic story of the film as a background. ●

#### Review Comment by Holcombe Parkes, NAM Public Relations Executive, Stresses Faith in Film Audience

★ In planning the National Association of Manufacturers' new motion picture, *The Price of Freedom*, the representatives of the NAM and the Apex Film Corporation, the producing organization, first agreed upon a basic philosophy of idea communication through the motion picture medium which, while not new, has not heretofore been a feature of sponsored films.

This philosophy discards the fiction of the "12 year old mentality" of the average movie audience and substitutes for that limiting fiction the concept of the audience as a group of *thinking* Americans thoroughly capable both of grasping ideas without being clubbed over the head and of voluntarily contributing a translation of the ideas presented to their own lives and interests.

#### RULES OUT NEED FOR OVER-EMPHASIS

This philosophy naturally rules out pompous preachments, needless repetition, pedantic interpretations and "hard-hitting" emphasis on "the message." No narrator can barge into the story to say in effect, "This means so-and-so, dumb folks, and you should do this or that—and I *do mean you!*"

In line with this concept of movie-making, the NAM picture is a fairly simple story of one man's awakening to the danger in this country of "creeping socialism" through default, misunderstanding and disunity. It presents its message solely through the dramatic story-line of a young newspaper reporter who finds in his hometown the atmosphere in which this danger could breed and decides to do something about it through the columns

CONFUSION AND DOUBT among fellow Americans lead to Fred's article on "The Price of Freedom" which challenges our disinterest.

of the newspaper for which he works. The picture ends with a simple solution of his problem: no editorializing, no finger-pointing, just a handclasp—then, music up and END. Thus it attempts only to plant the seed of an idea—and by so limiting itself, it pays a real tribute, we believe, to the imagination, the ability to think clearly, and the sound patriotism of those who will see this production.

#### NAM CURRENT PUBLIC RELATIONS POLICY

The philosophy upon which this movie-making approach is based is the philosophy of all of NAM's current public relations work. It has been expressed in this fashion:

"This program (NAM's Public Relations Program) is built on the solid foundation of an abiding faith in the fairness and soundness of the American people as a whole—an unshakeable faith that if people are given the facts, truthfully and dramatically, they will always arrive at the right decision."

In the early discussion stages of the NAM picture, we recognized that any film which stopped short of "hammering home" its message was a calculated risk: it could miss the mark by becoming overly subtle. But the "unshakeable faith" referred to finally resolved this question and the script was written to present "facts truthfully and dramatically" with confidence that any audience which sees the resulting picture would "arrive at the right decision."

#### MOTION PICTURES' NEW ERA OF INFLUENCE

In our opinion, movie-making for the communication of ideas is entering on a new era of effectiveness and influence. Movie audiences of all ages have "grown up" and the newer pictures are beginning to treat their audiences with understanding and respect. The evidence of this trend is the absence in recent productions of narrator preachments, message repetition, interpretations that often insult the intelligence, and the snobbery of the we're-telling-you approach. All of which presages a new and a great day for the use of sponsored films in this country.

\* \* \*

EDITOR'S NOTE: The above comments by Holcombe Parkes, vice-president in charge of public relations for the National Association of Manufacturers, are, in a sense, his "reply" to our preceding editorial review.

FREEDOM CAN BE TRADED for pretty-sounding guarantees of a better life without working for it—under a bureaucracy.





*This Current Sound Motion Picture Shows Opposing Views on Profits*

*In Balance* to their employees in a series of showings. It has been shown because it was thought that its theme would be of general interest to the audience, and because it "tied in" well with educational programs in progress in many plants. It has been shown as an added feature on a regular plant program, and as an attraction for which a meeting was arranged.

It has been televised once from a Detroit station and plans are now being made for televising it in other cities throughout the country.

**INCOMPLETE REPORTS GIVE 1,100 SHOWINGS**

Present report, based on figures that are far from complete, is that *In Balance* has been shown more than 1100 times, and has been seen by a total of over 135,000 people throughout the United States and Canada. These figures will be rapidly overshadowed, for requests have "snowballed" and several hundred additional showings have been scheduled in advance at the present writing.

A print of *In Balance*, together with a supply of an attractive program booklet for distribution at the time of showing, may be borrowed free of charge from the manager of any Burroughs branch office in the United States or Canada, or by writing directly to the Public Relations Department, Burroughs Adding Machine Company, 6071 Second Avenue, Detroit 32, Michigan. It is recommended that requests for the film be made at least three weeks in advance of the desired showing date.

*A WELL-DESIGNED BOOKLET has been prepared for distribution to film audiences.*

# The Case for Profits

## BURROUGHS PRESENTS THE TESTIMONY FOR BUSINESS "IN BALANCE"

**T**HE 38-MINUTE, 16mm sound motion picture, *In Balance*, deals simply and candidly with the necessity of substantial profits in business.

*In Balance* was produced recently by Wilding Picture Productions, Inc. for the Burroughs Adding Machine Company to use among its own employees and stockholders. But since business and civic leaders have indicated an interest in its message, it is now being shown to audiences from all types of businesses, from banks and financial institutions, schools, universities, and fraternal organizations.

**OPPOSITE VIEWPOINTS ON BUSINESS NEEDS**

**Synopsis:** While it has an earnest and sober purpose, the film also has the makings of good entertainment. It tells the story of two brothers and business partners, Tad and Ben Simpson, who captain two fishing vessels out of Gloucester, Mass. They have an exceptionally good season. What to do with the profits? Tad wants the money divided among the crew and the ship owners. Ben pleads for repairs, new engines, new canvas, new gear. The one refuses to yield to the other. In the heat of the argument, when the two young skippers are almost at the point of blows, the *padre* and a professional writer friend, drop in for a visit.

The writer tells the brothers of an experience which may help settle the question. He has recently visited the Burroughs plant in Detroit on a writing assignment; and has engaged in frank, give-and-take discussions with top management on the subject of profits. At first he is skeptical. He must be "shown." He is "shown." He goes away with a new and undivided conviction in the necessity of profits, *substantial* profits; in the importance of the role they play in producing long-term benefits for employees, stockholders and customers of the company; in keeping benefits to all three "in balance."

His counsel is ignored. Tad Simpson refuses to budge. So the brothers split the money and go their separate ways.

Tad is lionized by the crew for sharing his

profits among them. Ben's popularity suffers for a time: he spends his share of the money in putting his ship in first-class sailing trim. And his prudence wears better than Tad's show of generosity. He does well on all his trips the following season. His crew prospers on the good hauls, and the owners get their full due.

Tad's fortunes take a bad turn. On his second voyage out, his ship breaks a crankshaft and limps back to port with half a catch. Breakdown after breakdown plagues him. The crew is short on wages, the owners short on payments. Finally Tad gives it up. He loses his business, his crewmen lose their jobs, and his neglected ship is put up for sale.

**FIRST SHOWN TO COMPANY EMPLOYEES**

**Distribution:** First major showings of *In Balance* were in Detroit's huge Masonic Auditorium late last year in a series of "Family Nights" attended by Burroughs home-office employees, their families and friends. A total of 20,000 people saw the picture at these showings. It has since been shown to all Burroughs employees in plants and sales branches throughout the United States and Canada.

It was then made available to small groups of business leaders throughout the country, and as a result, requests were received for showings outside the Burroughs organization.

**NUMEROUS REQUESTS FROM OUTSIDE GROUPS**

Many hundreds of showings have already been held on the request of industrial and commercial firms of all sizes, utilities, banks, insurance and trust companies; schools and universities; service clubs and fraternal organizations; of national associations such as the National Association of Manufacturers, the Association of National Advertisers, the Financial Public Relations Association, and the American Bankers Association.

It has been shown, within industrial concerns, to executive and supervisory groups, to foremen's clubs, to both factory and office employees. Some manufacturers have shown

# In Balance



THE STORY OF TWO GLOUCESTER FISHERMEN



A SOUND MOTION PICTURE PRESENTED BY BURROUGHS ADDING MACHINE COMPANY DETROIT 32 MICHIGAN

# With Confidence in the Facts

STUDEBAKER RENEWS "PARTNERSHIP OF FAITH" IN A NEW FILM

WHAT SHOULD A NEW employee know about the company he's going to work for? Studebaker believes the new man or woman is more concerned about prospects and policies than about the technical aspects of producing passenger cars and trucks.

This conviction is reflected in Studebaker's new indoctrination movie, *Partnership of Faith*, a 25-minute film in black and white which is expected to help make this company's new workers, and its older ones as well, the best-informed group of automobile workers in the nation.

## UNION CONSULTED BEFORE FILM BEGAN

In keeping with Studebaker's tradition for maintaining wholesome relations with its people, the movie idea, story and objectives were all discussed thoroughly with UAW-CIO union representatives before Industrial Relations Director Walter S. Gundeck gave the go-ahead on the shooting script.

Written and produced by Transfilm, Inc., of New York City, the picture is said to be quite different from indoctrination films presented heretofore, both in subject matter and in movie techniques. Primary emphasis throughout the picture is on the "produce-or-perish" kind of competition which has characterized the automobile industry throughout the more than half-century of its existence.

## REASONS FOR SURVIVAL ARE PRESENTED

Visual evidence is presented to show that only a few of the hundreds of automobile manufacturing companies which have competed for the American public's favor in the last 54 years are still in the race. Why Studebaker is among this fortunate few is the question which the film endeavors to answer.

The camera views the Studebaker scene from many angles, showing why this company, which will celebrate the centennial anniversary of its founding in 1952, has always been and always must be a "partnership of faith" if its future, along with that of its employees,

WHAT'S HOLDING THINGS UP? *Absenteeism in some cases can slow down production, reduce earnings.*

stockholders and dealers, is to remain secure.

Except for two character roles, those of Clem and Peter Studebaker, all persons in the picture are on the Studebaker factory or office payroll. Variety and the flavor of reality,



"I, PETER STUDEBAKER, AGREE to sell all wagons my brother, Clem, can build . . ."

difficult to achieve in single-voice narration, are enhanced here by letting the central character in each picture sequence deliver a part of the film's message—as if his own thoughts and convictions were being spoken. In each case the speaker is clearly identified for the audience without lip synchronization.

Company officers and executives who edited the shooting script and kept a close watch over the actual filming of the picture were careful to keep the story factual and to avoid the impression that the company was preaching to its people.

The audience has a quick look at Studebaker employees going to work in South Bend, in Los Angeles, Calif., in Hamilton, Ontario, Canada, and at the company's steel mill in Mansfield, O. Having set the background, the camera looks at a typical foundry worker, who tells how important he believes his job to be in supplying castings for dependable engines. A machinist tells why he likes his job and why his sons are in the same machine shop.

PROMOTION COMES TO THOSE who qualify and apply for a new Studebaker job through the transfer pool.

Another employee explains how absence from work can put a crimp in production schedules . . . and in other workers' pay envelopes. An ex-G.I., one of thousands on Studebaker payrolls, recalls how he was welcomed back to his job after discharge from the army, and how he got a special break as a veteran in buying a new car at employee's discount.

There's a safety message constructed around an accident which might have occurred at the truck plant. Other scenes cover such subjects as workmen's compensation, apprentice training, up-grading of workers through the transfer pool, collective bargaining with the union, the functions of foremen and shop stewards, operation of the company's monthly magazine for employees, importance of employee records, and recreational facilities.

## EXPLAINS RELATIONSHIP OF ALL "OWNERS"

Summation of the Studebaker story comes from Harold S. Vance, chairman of the board and president, who explains the relationship between stockholders, management, dealers, customers and employees under the American profit and loss system.

Mr. Gundeck reports that all new employees are seeing the picture on the day they are hired and that other showings for all factory employees will be arranged as soon as possible. For presenting the film, a large room in the Studebaker Industrial Relations building has been remodeled into a modern, air-conditioned theater with seats for 150 or more people.

To insure full coverage, the picture probably will be shown during working hours. Invitations may be issued later to the families of employees to view the film at a downtown theater in South Bend.

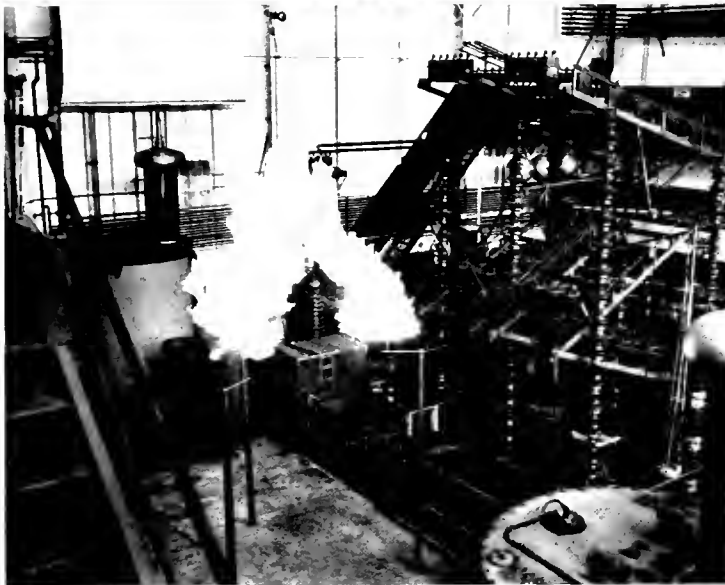
Although the picture was not intended to be shown outside the Studebaker organization, the company's public relations division, headed by Gaston E. Marque, director, is prepared to take the film before civic, school and business groups, particularly in Studebaker plant communities, upon request.

Not content with its own opinion as to the indoctrination film's effectiveness, Studebaker has contracted with the University of Michigan's Survey Research Center to conduct audience reaction studies.

OLD HANDS HELP NEWCOMERS become acquainted with jobs, fellow employees on the final truck assembly line at Studebaker.







*These scenes from the General Electric film "By Their Works" suggest the vast scale of this Raphael G. Wolff color production.*

# This is General Electric

"BY THEIR WORKS" IS *THE* STORY OF THE COMPANY AND ITS PEOPLE

EVERY ONCE IN AWHILE a new sponsored film comes on the scene which can be called "A Big Picture." *By Their Works*, put out last month by the General Electric Company, can truly be labeled an industrial epic. It is long, sometimes emotional, colorful and expensive. It covers a lot of territory and a big subject. If anything, although GE does not wish to label it as such, it is a major reply to the attacks on the company contained in *Deadline For Action*.

General Electric has not dignified the red-tinted United Electrical Workers' filmed calumnies with a reference or direct answer; but obviously, by inference, *By Their Works* is a monumental statement of the company's industrial philosophy and a defense of its methods of operation.

GE attempts to define just what industry is. Not just bricks, paper, instruments, tools and money: industry is no better nor worse than

the people engaged in it. *By Their Works* introduces the people of General Electric.

One out of every four hundred working Americans is in the General Electric family. One of these working men is Charles E. Wilson, top man of the company, who worked his way up from the bottom rungs. The picture shows him at his desk while he speaks of what General Electric is and what it hopes to become.

GE scientists, the largest staff of scientists in the country, are next shown, not only as the possessors of great minds, but as ordinary human beings like you and me. General Electric scientists from Steinmetz to this day, have been foremost in abstract research; many are working today on problems having no foreseeable commercial advantages to the company. The film shows GE-developed electronic marvels which can "see", "smell", and "hear".

The main body of *By Their Works* is a trip

around the country to the many plants which make GE products: the Appliance and Merchandise Department with its ranges, washers, toasters, vacuum cleaners, etc.; the Plastics Department, making resins, silicones, etc. (GE is the largest molder of finished plastics in the world); the Lamp Department, which manufactures over 10,000 different kinds of lamps; the Electronics Department, where tubes, receivers and transmitters are made for AM, FM, TV, radar, fax, etc.; the Apparatus Department, which makes giant industrial equipment; and other GE departments, associated companies, radio and television stations, X-ray, Carboloy and the 100,000 dealers selling and servicing GE products.

*By Their Works* looks at some of the fifteen thousand 25-Year Club members, some of the quarter million owners of the company from one small shareholder to Johns Hopkins University. It shows how the GE dollar is divided among wage earners, shareholders, raw materials, taxes, etc.

General Electric is one of the largest corporations in the world, but the film points out that size depends on the public choice, for the

(CONTINUED ON PAGE FORTY-NINE)

# VISUAL TRAINING REPORT

## Dealers Learn About Mobiloil

TWO CARAVEL TECHNICAL FILMS INTERPRET DIFFICULT RESEARCH FACTS

ALL THE GREAT petroleum companies have claimed big improvements in their products since the war. And most all of them have improvements—in gasoline, lubricating oils, grease, top oils and the thousand and one other products each one produces. The average motorist, if he bothers to distinguish between variances in product, rather than service facilities as his criteria for selection of a brand, is frequently confused about what the improvements actually consist of. Petroleum dealers, faced with constantly growing competition, are themselves often puzzled about how their own products are improved and naturally superior to all others.

### MOBILOIL IS SOMETHING SPECIAL: ADV.

Although claims of superiority in all products are a natural attitude of petroleum marketers, there is a slight distinction between companies in regard to promotional emphasis on particular products. Socony-Vacuum Oil Company, Inc., has a special "baby" in its Mobiloil, the world's largest seller. Among petroleum refiners, the Socony-Vacuum people are known as "lubrication-minded," although this casts no aspersions on the other refiners.

How to put this story across, and at the same time describe in some detail a newly developed lubricating oil was Socony-Vacuum's problem when Triple Action Mobiloil was introduced early this year.

### A DIFFICULT RESEARCH STORY TO TELL

The story of the development of the new Mobiloil and the intensive research and testing which was performed before it was perfected was considered to be too involved technically to be effectively described either through the written word or by lectures and demonstrations alone. To get the story across

in the exact manner that the company wished, accurately, consistently and without amplification by company representatives, Socony-Vacuum brought out two new interrelated Kodachrome films, *Triple Action* and *XRN-118*.

The two pictures describe the three years of research necessary to produce and perfect the new Mobiloil. They tell of the need for finer lubricants in the higher compression engines of modern cars. Basic bugaboos of engine lubrication under modern operating conditions, according to the films, are excessive acidity, lack of detergency and a low viscosity index in the lubricants. Acidity encourages oxidation and thickening of the oil, corrosion of bearings and lacquer-like deposits that cling to cylinder walls and pistons. Lack of detergency means that potential deposit-forming impurities are not kept in suspension but may settle on engine parts. A low viscosity index oil is one that is very thick in cold weather and very thin, and consequently not too good a lubricant, when hot.

The new Mobiloil, as illustrated in *Triple Action* and *XRN-118*, solves all of these problems. Beginning with the selection of the best crudes, atmospheric and vacuum distillation, solvent refining, wax removal and filtering, the "base stock" oil, formerly satisfactory for less demanding automotive design, is ready for additives. Although additives are not new—1936 Mobiloil contained an anti-acid additive—war time and post war research has produced greatly improved materials for increasing motor oil quality. Thousands were tested and discarded before the right combination was selected. It is these additives, and the new high V.L. refining process which combine to produce the Triple Action qualities of Mobiloil.

Socony-Vacuum, and the producers, Caravel Films, took special pains to insure the believ-

ability of the two Mobiloil films. Scenes of refining and testing were purposely not "prettied up" for the movie. Greasy testing engines and dirty shirts were not especially cleaned. Company engineers selected scenes and equipment most typical of actual conditions so that no trace of hokum would mar audience reaction to the story of an exciting engineering advance.

### FIELD CHECK SHOWS EXCELLENT REACTION

Of course, the proof of a campaign of this type eventually turns upon how it reaches the public. Socony-Vacuum determined to present its new oil effectively yet with a brown upon over-statement or exaggeration. Dealer reaction has been excellent. During the past three weeks, the writer experimented by gassing up at seven different Mobilgas stations in New York and New England and asking the attendant "What's this Triple Action stuff I see advertised on the billboards?" By comparison with the material presented in the films and in the company's *New Mobiloil* booklet, most of the replies were remarkably accurate, complete and enthusiastic. Further investigation showed that three of the attendants had seen the films, three more had heard about them and been briefed on the contents by the station owners.

### COMPLETELY INTEGRATED FIELD CAMPAIGN

Beginning in the middle of February and continuing through March, the two films were shown first to Socony-Vacuum divisional managers and salesmen and then subsequently to all dealers. In conjunction with the films, which were always shown jointly, the company prepared posters and other promotional materials, advance proofs on magazine, newspaper and billboard advertisements to launch the new product as something Socony-Vacuum dealers could successfully promote on a station level and capitalize on. Usually about two hundred dealers attended each of these meetings throughout the country. —RS

\* \* \*

### Prudential Insurance Workers Attend a Visual Course in Letter Writing

★ Visual aids are very much in evidence every time officials of Prudential Insurance Company give their fourteen-hour course, "Effective Letter Writing Techniques." Under the guidance of John E. Thiele and H. T. Hedden Jr., methods analysts for the company, seven slidefilms are discussed, explained and analyzed. The object of the course is to make every Prudential employe-correspondent capable of building good will for the company through one of the greatest mediums of advertising that exists in the country—the business letter.

The lead-off slidefilm in the course is Prudential's own *One Out of Every Six*. Especially made to point out the special letter-writing needs of the insurance executive, the film stresses the importance of doing a public relations job when writing regular business

(CONTINUED ON PAGE FORTY-EIGHT)

These Westchester (N.Y.) oil dealers attended a typical and recent Mobiloil meeting.



**A** SOUND SLIDEFILM on press shop methods, developed jointly by the Ford Motor Company's training department and supervisors in the company's press steel plant, resulted in more than doubling the number of improvement suggestions submitted by that plant's foremen, Archie A. Pearson, manager of the training department, says.

The films, using both cartoon sketches and actual photographs, reviewed some of the improvements in manufacturing methods already installed in the plant, and asked the viewers, "Can anything more be done to improve the operation?"

#### SUGGESTIONS INCREASE OVER 200 PERCENT

"In the 90 days preceding the program's first presentation a total of 55 proposals were received," says A. A. Poppelreiter, plant manager. "In the 90 days following the program, the number of suggestions submitted was 189, an increase of 134 or 244 per cent."

The film since has been revised several times incorporating recent methods and improvements and is used as a periodic shot-in-the-arm to stimulate further suggestions.

This is just one example of the use of audio-visual aids by the Ford training department.

The company has prepared several other special 35mm sound slidefilms. One of these, on the care and use of twist drills, resulted in materially reducing the breakage of such drills in the plant. Another, in colored cartoons, was used to impress drivers at the company's test track of the importance of their work in helping the company develop high quality products. Both were planned with the help and suggestions of the operating departments concerned.

#### OVER 700 FILMS IN TRAINING LIBRARY

The company's training department film library includes 417 35mm slidefilms and 284 16mm movies. Most of these are complete with sound.

In addition the company uses some 35mm sound films for training purposes and rents or borrows about 40 additional special motion pictures and slidefilms a month for special training purposes.

The training department currently is handling a classroom load of about 25,000 student-



*This is the auditorium in the Ford training department*

# Visual Training at Ford

## TRAINING DEPARTMENT MAINTAINS LARGE LIBRARY, MODERN FACILITIES

hours per month, and audio-visual aids play an important part in all its courses, Pearson says. The company has found these useful in technical training where shop conditions and machinery can be projected on classroom walls for full discussion without the interruptions that would occur if such instruction were attempted in actual operation areas.

But use of such film isn't limited to technical subjects. All salaried employees reporting for work at the Rouge are shown a general movie of the manufacturing operations to give them an overall picture of the plant.

Management meetings are reproduced for all members of the company's supervision staff through the use of records, slides and motion pictures.

The training department has an auditorium permanently equipped with two 16mm sound projectors. The same auditorium can be used for 35mm sound movies and sound slidefilms. General classrooms have darkening curtains

for using motion and slidefilms as part of the regular classwork and others can quickly be converted to use of films. Fourteen conference rooms throughout the Rouge area are permanently equipped with 35mm slidefilm projectors and screens, and portable 16mm projectors are available for training purposes where needed. All plants outside the Rouge area are similarly equipped with audio-visual aids.

Three training department employees devote their full time to work with films. Two of these are primarily concerned with operation and upkeep of the equipment although all instructors and conference leaders can handle the 16mm projectors and the slidefilm equipment. One man is assigned to research and planning more and better uses of films for training.

A staff of artists and layout men work both on the preparation of slidefilms and on other visual training aids. ●

*FILM SPECIALISTS check over the "ready" file of training films. Both 35mm and easily portable 16mm projectors are used in the program.*

*COMPLICATED FACTORY OPERATION is brought into the training classroom via a sound slide-film selected from the company's extensive library.*



# CASE HISTORIES

A Technical Review of Business Motion Pictures and Slidefilms

## CONVINCING SALES STORY

Sponsor: Westinghouse Electric Corporation.

Film: *You Can Be Sure... If It's Westinghouse*. Producer: Pathecope Company of America.

★ The problem behind this new 21-minute Westinghouse picture is simple and uncomplicated. It's made to convince Coca-Cola bottlers in the highly competitive cooler dispenser market that Westinghouse is a best bet.

*You Can Be Sure...* goes about this in typical Westinghouse style by a trip around the big factory in Springfield, Mass., where the coolers are seen being made of the best materials and with most exacting care. As a further convincer, coolers are slammed around, jostled, dropped from heights, operated in intense heat and subjected to more grueling procedures than any product seen on the screen in years.

To top off the *You Can Be Sure...* routine, a simulated hot dog stand on the factory grounds is burned up. Inside, a Westinghouse Coke cooler, though scorched and seemingly cooked from the appearance of its visible surfaces, still accepts a nickel and dispenses a refreshing 40 degree Coca-Cola.

Red Barber provides a friendly narration to the manufacturing and testing procedures and appears himself at the beginning and end.

Westinghouse has been using the Kodachrome film for two or three months now with excellent results. Westinghouse salesman schedule shows in Coca-Cola bottling plants, usually in the morning. Everybody is invited—route men, plant workers, the manager, and refreshments are served. After the screening, the Westinghouse man puts on a pitch for the various models and answers questions from the film.

WESTINGHOUSE FIRE TESTS in the convincing film sales story (see above).



## AN EDUCATION FOR THRIFT

★ An amusing contrast between old and new commercial movies was demonstrated at the preview showing last month of the Savings Banks Association of New York's new film *A For Achievement*.

★ The first Savings Banks promotional piece, an old silent film produced in 1922, portrayed in hearts-and-flowers technique the degradation of an old bum whose youthful love of high living and no savings reduced him to the unhappy condition of begging for a job to pay for his next drink. The upstanding citizen he approaches convinces him in one easy lecture of the error of his ways, and our hero emerges bright-eyed from his interview. He invests the small loan he obtains from a Savings Bank in a newsstand, and by hard work and thrift soon becomes a respectable shop-owner.

No such crudity is apparent in *A For Achievement*, a new 10-minute film produced by RKO-Pathé for the Association. Stressing the overall importance of a Savings Bank to the better life of a community, the picture opens in a high school classroom where a harassed teacher is handing out essay assignments to a group of restless boys. Tim Wellman's topic is "savings banks" and he tries unsuccessfully to swap with a classmate for some more glamorous subject—like baseball or aviation.

Tim's father helps him out by introducing him to his friend, Henry Phillips, at the bank. Phillips then proceeds to convince Tim (via



Tim learns about savings banks

flashbacks) that community life with all its advantages could not exist without a good bank where townspeople can store their valuables, deposit their weekly savings, get loans to start or enlarge businesses, or buy homes and cars. He tells of the first savings bank founded in New York in 1819, and how, at first, free entertainment and toys had to be offered to lure in prospective child customers. Later as the habit of thrift developed, the high interest rates paid on savings and safety in times of depression and panic were sufficient incentives to interest new depositors in opening and maintaining their accounts. Since that time New York Savings Bank depositors have collected five and one-half billion dollars in interest.

As Tim writes his essay at home, his father

proudly shows him a bankbook with \$1,000 deposited towards Tim's college education. Tim's essay is so good that his teacher awards him an "A". The teacher feels that perhaps his job is worthwhile after all when one of his students can cover a subject so intelligently.

**Technical Notes:** Made to be shown in high schools, *A For Achievement* should inculcate in its young viewers the valuable habit of thrift and a healthy respect for their town's savings bank. It will be distributed by the Savings Bank Association of New York within the state. Local banks will book showings and act as local sponsors. Prints of the film can be purchased from the Association by non-member banks in other states. —C. S.



ATTRACTIVE COUNTERS make sales in this scene from the film "Counter Care"

## COUNTER CARE SLIDEFILM

★ VARIETY MERCHANDISER maintains that nine out of ten customers buy through the attraction of sight. To go along with this idea, the publication has produced a new sound slidefilm, *Counter Care*, designed to help counter salespeople to keep their counters looking attractive.

Whether she knows it or not, Mrs. Customer's buying habits are influenced primarily by what she sees. Attractive displays in the window will lure her into the store but unless the store interior carries on with the eye-pleasing sights she is likely to discontinue her natural temptation to browse through the store and maybe buy something. The most important place to look attractive is the point of sale—or the counter. It is here that the customer will do her final looking before she buys and this means that the counter must be clean, well stocked, neatly arranged with full assortments and properly priced signs.

The counter must not only look this way at the beginning of the day but must remain so all day. To maintain the counter attractiveness the salespeople should know how to keep it looking well kept.

*Counter Care* is the eleventh in a series of training films produced expressly for the limited price variety field, but basic enough to be adapted to any retail store operation.

After the film there is a "photo quiz" in which the audience is asked "what would you do in this case" of different pictures. For further information write Variety Merchandiser, 79 Madison, New York 16, N.Y.

## INSPIRATION TO OPERATORS

**Sponsor:** The Bell Telephone Companies. **Film:** *The Invisible Receptionist*. **Producer:** Wilding Picture Productions, Inc.

★ *The Invisible Receptionist* isn't invisible at all in this 22-minute sound motion picture. As a matter of fact the receptionist is an attractive PBX operator named Irene.

Irene tells the audience her training story with actual sequences on different type switchboards. Also out of her past comes the tale of how a switchboard operator can follow the wrong methods and cause herself and the telephone users trouble.



*VISIBLE RECEPTIONISTS are these operators in the new Bell Telephone motion picture.*

One of Irene's contentions is that a switchboard operator is just as much a hostess on the phone as she is in person in the office. She says that being an invisible receptionist on the telephone, "is more challenging because I've got to express my complete personality with only my voice and actions."

There are scenes where she handles boards with cords and keys at the multiple board at the Chicago Post Office. Now she has learned to give the best possible service to everyone and it makes the work more pleasant for her too.

**Distribution:** On free loan request to your local Bell System Telephone office.

## THE TECHNOLOGY OF PIPE

★ *Piping Hot* is the title of a new film sponsored and produced by Dearborn Chemical Company. This 16mm Kodachrome sound motion picture tells for 22 minutes the story of coating and laying pipe.

There are sequences showing the coating by stationary type machine of 21-inch pipe and the laying of the pipe in an urban area. The audience is also taken into the Dearborn Laboratories to see the process of manufacturing NO-OX-ID pipe coatings and NO-OX-ID-IZED wrappers. This process is described in a non-technical manner.

**Distribution and Promotion:** With *Piping Hot*, the producer has prepared a 16-page booklet giving a pictorial synopsis of the

movie for distribution to the movie audiences. To arrange for a free showing of the film and supply of booklets send date wanted and approximate number in audience to Advertising Dept., Dearborn Chemical Co., 310 S. Michigan Ave., Chicago 4, Ill.

## DRUG STORE MODERNIZED

**Sponsor:** Owens-Illinois Glass Company. **Film:** *Toward Better Pharmacy*.

★ The results of a consumer survey by the Home Makers Guild of America on the prescription departments of drug stores proved to be so important to the drug industry that Owens-Illinois put them down graphically on film. *Toward Better Pharmacy* is the filmed report of the survey.

One of the main points brought out in the film is the observation that a good many customers are likely to switch to another drug store simply because they lack confidence in the prescription department. Also, customers seem to prefer a semi-open prescription department, so that they may observe both the appearance of the department and the pharmacist at work compounding their prescriptions.

Among other preferences revealed in the survey is the consumer's passion for anonymity. He definitely favors numbered checks as a means of identifying his prescription when he calls for it.

Like its fore-runner, *Now for Tomorrow*, the new film, *Toward Better Pharmacy*, stresses the importance of pharmacists keeping in touch with the latest developments and achievements in pharmacy, medicine and chemistry. A number of scenes also show how the drug store has become a social institution—an oasis for busy shoppers, a friendly information bureau, a public health station.

**Technical Notes:** Black and white 16mm sound; runs 18 minutes.

**Distribution:** Although especially adaptable for state, city, county and town pharmaceutical associations and colleges, the film is also available to manufacturers associations and civic organizations. Requests for prints should be sent to Owens-Illinois Glass Co., Toledo 1, O.

*CUSTOMERS SEE PRESCRIPTIONS compounded in the modern drug store . . . see story above.*



*SOMETHING DIFFERENT in slidefilms is the current American Legion Magazine subject . . .*

## MAGAZINE SPACE SALESMAN

**Sponsor:** American Legion Magazine. **Film:** *The Stuffed Shirt, the Hearse, and the Beautiful Drum-Majorette*. **Producer:** Roy S. Durstine, Inc., 730 Fifth Ave., New York.

★ Quite a revelation to both Homer Bigbrain, the protagonist of this color sound slidefilm, and to the agency space buyers and account executives for whom it is intended, are the pithy facts and figures on the AMERICAN LEGION MAGAZINE'S circulation and the potential buying power of its subscribers covered by this film-story.

A dark horse in the media field, the magazine should give the Homer Bigbrains of the industry something to mull over. Presented with wit, compactness and plenty of cheesecake, this clever slidefilm recounts the trials and tribulations of an "unlucky account exec" on the way out. Media and production costs just don't seem to reconcile with diminishing profits on his pet account. Even he can see the hearse at the back door waiting for him. His rueful gloom is dispelled by the electrifying appearance of the Beautiful Drum-Majorette. "Snap out of it, Homer," she says, and proceeds to show him how—with down-to-earth facts and comparisons between the pulling power of various national magazines.

This film packs a punch with its realistically handled statistics, deft timing and humorous dialogue.

**Technical Notes:** Running time—12 minutes and 12 seconds. 35mm sound, slide on Kodachrome. 12 pictures, including 9 Pictograph charts. Projected on the Soundview "beepless" projector. Photography by Kurt Schelling of Transfilm, Inc.

**Distribution:** Via American Legion Magazine salesmen.

## ENGINEER'S CONTRIBUTION

**Sponsor:** Allis-Chalmers Manufacturing Company. **Film:** *The Hidden World*.

★ Allis-Chalmers have produced a 16mm sound film in color to tell the story of the engineer's contribution to the creation of bet-  
(CONTINUED ON THE FOLLOWING PAGE)

(CONTINUED FROM THE PRECEDING PAGE)  
ter living conditions and a more enjoyable life.

*The Hidden World* tells about a student of engineering who becomes discouraged with his choice of profession because he feels it is too theoretical—that it lacks color and action.

To disprove his ideas the audience is taken on a trip with him through a plant engaged in producing hundreds of capital goods, followed in each instance by visual trips into the field showing the diverse uses for the products and the equipment in actual operation. This trip awakens the student to the realization that engineering is basic—that it represents more than just the maze of blueprints and mathematics he has been poring over with his slide rule.

Pulsating power plants, textile, rubber, steel, flour, pulp and paper mills, oil wells, refineries, mines—all are part of this kaleidoscopic scene conceived through engineering ingenuity. Its vastness and potentialities convince him that there is, after all, a future for him in the profession.

Prints are available for engineering groups upon request from ABIS-Chalmers, Milwaukee 1, Wis.

## ZINC INDUSTRY REVIEW

**Sponsor:** St. Joseph Lead Company. **Film:** *Zinc, Its Mining, Milling and Smelting.*  
**Producer:** Atlas Film Corporation.

★ In this motion picture, producer and sponsor have cooperated successfully to combine a public relations theme with a straight educational feature. Action centers around a zinc mining town, Balmat, N. Y. We see the miners and their families at play and at work.

After descending a half mile into the earth with the camera, we see how, amid maximum safety conditions, the miners drill into the walls preparatory to blasting. Animation and photography combine to show the complete mining, milling and smelting process—crushing, screening and separating operations and the final complicated job of turning the ore into zinc metal or zinc oxide. Added sequences show what the zinc products are used for—die cast parts, brass for pipes and fittings, and oxide in medical ointment and rubber tires. **Technical Notes:** Black and white sound motion picture; 3 reels.

HERE'S THE WIDE SCREEN to be filled by Borden's panoramic slidefilm presentation.



# FILM AUDIENCE TECHNIQUE

## Borden Unveils Panoramic Slidefilm Show

A NEW SOUND SLIDEFILM SYSTEM was introduced last month by the Borden Company at the monthly meeting of the American Marketing Association in New York.

While the mechanical technique of the system is not entirely new in all its parts, the combination of various sound and visual methods in the Borden show can well be called a "first". It will undoubtedly be embraced by a great many other companies seeking a dramatic presentation at a very reasonable cost.

### THREE PROJECTORS FILL WIDE SCREEN

The Borden panoramic presentation consists of a single screen 3¾ feet high by 15 feet wide, which is three times as wide as normal. Projecting onto the screen are three Soundview projectors, carefully mounted so as to throw their images flush to each other, permitting an illusion of one continuous picture when required. Operating the three Soundviews in the Borden system is a small panel of three buttons, each actuating the change mechanism of one projector.

Sound is recorded on a Lear wire recorder, and the operator presses his buttons individually or two or three at a time in accordance with a cued script which he follows as the narrator speaks from the Lear playback.

Henry Schachte, national advertising manager of the Borden Company, originated the panoramic presentation method, with nods in the direction of Eastman Kodak and LIFE MAGAZINE from whose original Vitarama shows Schachte got the idea. He says that he only swipes ideas from the very best people. However, Borden's show has adapted some of the best features of LIFE's and Seagram's Vitarama presentations at about 10% of the cost.

*Follow That Man*, the Borden slidefilm presentation, dramatizes the countless efforts made by advertisers to gain the attention of the average man every minute of the day. It shows Mr. and Mrs. Average Man arising, reading the newspapers; Mr. goes to work and

THREE MATCHED PROJECTORS are operated by a control panel on the table in foreground.



sees billboards and car cards continuously en route, finds direct mail pieces all over his desk, etc.; Mrs. hears advertising on the radio, sees point-of-sale pieces at her supermarket, etc.; both are literally bombarded by advertising impacts continuously throughout the day. Borden's point is that with all these diverse impressions, the company's own Elsie, practically unchanged for years, has maintained a consistent lead in identification between advertising and product.

Some of the techniques used in presenting this story are interesting. Soundview's fast change gives an illusion of motion if used properly. In one sequence, Mrs. Average Man is seen walking down the aisle of a supermarket in the unchanged center section of the screen while rapidly changing scenes on each side of her give the illusion of movement as they show various products stacked on each side. This technique is used frequently and effectively throughout the film.

Henry Schachte, himself, operated the presentation at its initial showing, but extensive tests have proved that there is no great difficulty in anyone following the cued script, and at other showings throughout the country to Borden people and merchandising associations, the film will be operated by many others.

### SEVERAL ADAPTATIONS ARE POSSIBLE

Ralph Bell Fuller, president of Training Films, Inc., producers of the film, states that several adaptations might be made in this system, allowing for completely automatic operation if required. Although the panoramic presentation is not patented and anyone can use the system, Training Films, Inc., expects to capitalize on the know-how generated in this first production for further work in the panoramic field.

*Follow That Man*, on three film strips, consists of 225 black and white frames, runs for 25 minutes. Dan Seymour is the narrator. E. J. Barnes & Co. engineered the special equipment set-up.

(CASE HISTORIES CONTINUE ON PAGE 32)

RESULT: A DRAMATIC SHOW for guests at the recent American Marketing Assn. meeting.



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## (CONTINUED FROM THE PRECEDING PAGE) ARMY'S MEDICAL REPORT

Sponsor: Office of the Surgeon-General, Department of the Army, and The Military Personnel Procurement Service. Agency: N. W. Ayer & Son. Film: *Assignment Medicine*. Producer: Leslie Roush Productions.

★ At the end of the war, more medics began counting their discharge points and frenziedly sharpening their scalpels for the lusher civilian practice than proportionately any other occupational specialty in the armed forces. Doctors, nurses, dieticians, physiotherapists, etc. were all united in one great vow—"Let us out".

Despite high priorities placed upon their services and special inducements offered to keep them in, far too many medical department men and women did get out, leaving a serious shortage in even the minimum requirements of the services.

As a part of the overall army recruiting campaign, and tailored to meet the specific urgent needs of the Surgeon-General's Office, a film, *Assignment Medicine*, designed to correct outmoded impressions of army medicine, will soon be released.

Although it has a definite point in appealing to medical people to serve in the army as a profession and as an excellent means of further training, the film is not a high pressured promotion in any respect, but rather a documentary report on the army's medical department. It shows the importance of teamwork among all divisions of the department, and the differences between war-time service when the great emphasis was on casualty treatment, and the army medicine of today which is more similar to civilian practice.

*Assignment Medicine* is the most recent of a series of films produced for the Military Personnel Procurement Service under the supervision of N. W. Ayer & Son (and which will be continued by the Gardner Agency which has taken over the MPPS account). Other pictures have included *The Winning Team*, an informational background film on the Army Ground Forces and *Best By Test*, on army administration, stressing the high quality of food, clothing and other equipment used in the army.

Army recruiting films are distributed by local recruiting offices. Audiences in schools, clubs and societies of many types are solicited by recruiting personnel, and shows are frequently accompanied by lectures and demonstrations.

*Assignment Medicine* will be directed to medical schools and societies, and groups of veterinarians, nurses, dieticians, physiotherapists and all other members of the medical profession.

Donald Jones of N. W. Ayer & Son wrote the script, and Captain Alfred A. Gentilcore served as liaison for the Office of the Surgeon-General during the film's production. ●

# Know Your Insurance Agent

A NEW INSTITUTE OF LIFE INSURANCE FILM TELLS HIS STORY

THE INSTITUTE OF LIFE INSURANCE is an association whose members include most of the large life insurance companies in the country. In addition to its many other activities, the Institute is largely concerned with a public relations program designed to encourage people to consider the life insurance agent as a well trained and respectable professional man, rather than as an annoying peddler.

Undoubtedly both types of agent still exist, but the trend in recent years is for a decided improvement in the calibre of agent licensed by the various companies. Typical of the qualities and characteristics of a good life underwriter is John J. Sutton, an insurance man and a community leader of Oneida, New York.

Sutton is the leading character of a new documentary film, *For Some Must Watch*, sponsored by the Institute and released for general showings early this month.

### INSPIRED BY STATE DEPARTMENT FILMS

The production of *For Some Must Watch* was inspired by two films, *Small Town Doctor* and *County Agent*, produced for the State Department for showings in South America. Institute executives, after viewing these two films last year, decided that a similar treatment could be made of a life insurance man, and the International Film Foundation was persuaded to undertake the production.

The new 28-minute picture is a true documentary, using actual people and places. Even the names of the various characters are real, with the exception of the doctor's, which was changed because of professional ethics.

### TELLS PROBLEMS OF THREE FAMILIES

*For Some Must Watch* opens on the far side of the New York Central tracks as a train whistles past. As the crossing gates go up the camera proceeds across the tracks and on up the main street of Oneida, a typical small city of 12,000 in central New York. On this imaginative introduction to the town, the film goes on to deal with the individual problems that face three families, and how, with the help of Jack Sutton, and through their

JACK SUTTON AND ALICE CLARK in a scene from "For Some Must Watch."



ownership of life insurance, they were able to solve these problems.

The first story is that of a successful young doctor whose long hours of hard work in his practice and in community affairs cause a serious physical breakdown. With Jack Sutton's help, the family courageously manages through the doctor's long illness, and the community projects he so desperately wants to see materialize are carried through.

Secondly, there is the success story of Alice Clark and her three children—how they establish a business of their own in order to keep the family together after the father is killed in an accident. Later when Alice's great concern is educating the children, it is through Jack Sutton's resourcefulness that a college education for the young Clarks is guaranteed.

The third story is that of Emilio Mengucci, an onion farmer, and his family who are faced with the loss of their land when heavy storms wash out their crops. How Sutton's advice and a treasured life insurance policy help them save their farm is shown in this third sequence. Having been filmed right on the farm with the Mengucci family at work, it tells the whole story of onion farming in muck land, from planting through harvest. It is believed that this is the first filming of this highly specialized kind of farming in which old lake beds are cleared and utilized for certain crops.

### CAST EMERGES AS REAL LIFE CHARACTERS

Julien Bryan, Executive Director of the International Film Foundation, who produced the film, is world-famed for his camera portraits of people in many parts of the globe. Bryan's people have a regular habit of emerging as real live persons instead of mere faces passing across the screen. Jack Sutton, the doctor, Alice Clark and Emilio Mengucci are no exceptions.

*For Some Must Watch* is designed primarily for adult audiences and non-theatrical showings, although 35mm prints will also be available. It will be offered free of charge to theatres, underwriters' associations, clubs, adult groups, schools, churches and other organizations with sound equipment. ●

AN ONION GROWER'S FAMILY talks it over with their life insurance agent.





## THE FACTS ABOUT DIABETES

**Sponsor:** Public Health Service, Federal Security Agency, and the American Diabetes Association. **Film:** *The Story of Wendy Hill*. **Producer:** Warner News, Inc.

★ One million Americans have diabetes and do not know it. Often their symptoms are so slight or unrecognizable to themselves that the disease may go on for years before discovery—and this is sometimes too late.

Diabetics can live normal happy lives with proper treatment, but early recognition is essential. As a part of their program to stimulate community groups to take action that will result in earlier case finding, the Public Health Service and the American Diabetes Association have sponsored a new 20 minute color film, *The Story of Wendy Hill*.

Wendy's story is about a traffic accident she suffers one day on her way home from work. Although her injuries are not serious, a routine laboratory check in the hospital shows that she has diabetes.

Considerably upset at first, Wendy soon settles down to her doctor's program of insulin and special diet. Although she had had a strong fear of having children, the doctor assures her that the chance of her children having diabetes is small.

*The Story of Wendy Hill* makes a special point of the inevitable free advice from misinformed people which plagues Wendy in the

early stages of her treatment. The doctor reassures her again that she has nothing to worry about if she sticks to her treatment and diet. A surprise ending shows the doctor preparing his insulin, emphasizing that diabetics can lead long and happy lives.

**Distribution:** State Health Departments have loan prints of *The Story of Wendy Hill* for free loan to adult and adolescent groups, such as P.T.A. schools, churches and business.

## FILM FOR A FUND CAMPAIGN

**Sponsor:** The Greater New York Fund. **Film:** *One Out of Three*. **Producer:** RKO Pathe, Inc.

★ Three million people every year, one out of every three New Yorkers, are helped by the 123 agencies involved in the Greater New York Fund. As John D. Rockefeller III points out in the new film produced for this year's annual drive, the Fund is not "just another" campaign, but the city's own united effort to help support its many hospitals, neighborhood houses, boys' clubs, summer camps, homes for the aged and other social agencies.

Along with Rockefeller, James Cagney appears in the film and follows the camera through a detailed survey of the various agencies.

*One Out of Three* was introduced at the dinner opening the drive, during which Cardinal Spellman and Herbert Hoover were the principal speakers. It was shown in over 400

theatres in the Greater New York area during the campaign, which began on April 25.

## EMPLOYEE INDOCTRINATION

**Sponsor:** Standard Register Company of Dayton, Ohio. **Film:** *Foremost is the Word for Standard*. **Producer:** Frank Lewis, Inc.

★ The Standard Register Company has a new film designed for the indoctrination of new employees. The 28-minute sound slidefilm shows the new employees the relationship of their job to the overall company operation.

Standard has done much in the application of modern personnel policies with extensive employee benefits to warrant a high percentage of the employees staying with the company.

The nature of the product is such that the processes of receiving, handling, producing and shipping orders must be performed with the greatest care. One error could invalidate an order and cause a loss to the company and the customer. Hence, every job is a "skilled" operation. Elaborate safeguards against errors are necessary.

*Foremost is the Word for Standard* not only reviews the history of the company but it explains the purposes, scope and methods of the company. It outlines the employee's benefits and stresses the unique importance of each job. An American Way of Life theme is carried throughout the presentation to add interest. The script was written by Ray Ballard.

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# In the PICTURE PARADE

## Shell Oil Opens Two Distribution Centers to Handle Film Requests

◆ SHELL OIL COMPANY has opened two new film distribution centers to service exhibition requests for the firm's thirteen institutional and educational sound motion pictures. The new Chicago office will handle the mid-west territory, while the Houston center will cover the southwestern states. However, all requests for free showings of Shell films should still be addressed to company offices in New York (50 W. 50th St., New York 20) or San Francisco (100 Bush St.)

## Reynolds Metals Company Produces "The Tale of the Powdered Pig"

◆ A new sound film in color, *The Tale of the Powdered Pig*, has recently been produced by the Reynolds Metals Co., Louisville, Kentucky. The 30-minute film describes the uses to which aluminum powders and pastes are put, ranging from polychromatic finish on automobiles to pyrotechnics and the coloring of a myriad business and household appliances.

The process of converting bauxite into aluminum is described briefly so that the audience can better assimilate the intricate procedures which are necessary before the powder is ready to be made into paints.

Sequences in the research laboratories show how new uses for this amazing powder are being discovered. Effectiveness of the new Reynolized aluminum paint for the prevention of mold and rot, and the recently developed aluminum putty, are also illustrated.

John Martin narrates the 16mm film that takes the audience from the bauxite mines through the finished research laboratories to the finished product.

Requests for bookings should be directed to Reynolds Metals Company, Motion Picture Department, 821 South 12th Street, Louisville 1, Kentucky.

*A scene from the new Reynolds film.*



THIS ANIMATED SCALE MODEL was designed and filmed to simplify visualization of how electricity is made and distributed in the new Consolidated Edison picture "Electricity—Serving New York". This 22-minute sound film is entirely in color.

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## New York's Consolidated Edison Co. Shows New Film "Electricity"

★ The story of power generation in New York city and of the role that electricity plays in every-day life are told in a new 16mm color and sound motion picture produced by the Consolidated Edison Company of New York, Inc.

Titled *Electricity—Serving New York*, the film is fully narrated and runs twenty-two minutes and depicts approximately 300 different scenes and locations. It was made to be shown to the public within the territories served by Consolidated Edison.

Photographed inside actual system generating stations and against a background of authentic city scenes, it shows some 200 of Consolidated Edison's 30,000 employes at work in diverse operations that are part of the immense job of generating and distributing electricity for a city of over eight million inhabitants.

Scenes inside generating stations vividly portray what goes on day and night behind their massive walls. Included are views of some of the System's most modern generating equipment, installation work on new turbine and boiler facilities during the modernizing of the Waterside generating station, the system operator's board which is the nerve center from which the flow of electricity throughout the System's territory is directed and other facilities.

An animated model is used to show graphically how electricity is made and distributed to the consumer; and the System's extensive distribution network is visualized by means of an animated map. One of the many outdoor scenes illustrating the role of electricity in many facets of city life shows a night baseball game at Ebbets Field. This is believed to be the first example of color motion pictures of such an event.

The film was produced by Consolidated Edison's advertising department in collaboration with the Batten, Barton, Durstine & Osborn agency.

## Hartley Productions Crew Overseas for New Pan-American "Wings"

◆ PAN AMERICAN WORLD AIRWAYS sent a HARTLEY PRODUCTIONS crew to Europe last month to begin work on a forthcoming film in the *Wings To . . .* series. The expedition was preceded by shipment of Hartley's "studio on

wheels", a mobile unit especially designed for speedy set-up in the field and to obtain studio quality production on location.

*Wings To Europe*, in color, will explore historical sites and famous attractions of Belgium, France and England. Using the technique which has proved so successful in previous *Wings* travelogues, lip sync portraits of native characters will be filmed to catch the full flavor and excitement of foreign parts.

Past PAA films have been very popular over television and a greater amount of direct recording is planned in this one to exploit the "immediate contact" angle with video audiences.

Budget-wise, costs will be cut considerably by use of the six ton mobile unit, from which sound and camera can be set up in eight minutes, and a Hallen synchronized film recorder which permits immediate playback. A normal four month's shooting job is scheduled for completion in two and a half.

**Paper Box Machinery Manufacturer Sponsors Film for Industry Program**  
 ♦ HIGH PRODUCTION MACHINE COMPANY of Philadelphia has produced a new film, *Machine Development in the Set-up Box Industry*, that tells the story of procedures in the manufacture of set-up paper boxes.

The 20-minute kodachrome film, narrated by Peter Roberts, also shows many of the latest developments of the machines used in the industry. Several of the sequences are filmed in slow motion, others with a clock clearly visible, so that the motions of the operator can be analyzed for rhythm and timing, which enhances the picture's value as an educational aid.

High Production and the three companies cooperating in the making of the film, Gerbereux, Dufft & Kinder, Brooklyn; John Crompton Adelpia Corp., Philadelphia; and F. Schoettle, Inc., Philadelphia, plan to make the picture, in a slightly condensed form, available on loan to paper box manufacturers in the U. S. and abroad.

#### RURAL AMERICANA

**Cooperative League Film Tells Aims**  
 ♦ A new 30-minute film has been produced by THE COOPERATIVE LEAGUE OF THE USA titled *What is a Co-op?* The film accomplishes its aim, which is to tell all groups

what a cooperative is, by depicting the actual operation of health co-ops, farm supply co-ops, REA co-ops, credit unions, grocery co-ops, petroleum co-ops, insurance and other types of co-ops.

The filming sequences take place in many different sections of the country. The camera crew traveled six thousand miles to do the filming job.

NEW WORLD PRODUCTIONS, of Hollywood, made the film for the League. Prints are available for sale at \$75 and for rental \$5 a showing from The Cooperative League of the USA, 313 South Dearborn St., Chicago 4, Ill.

#### Government—Industry Make Films to Serve National Conservation

♦ THE U. S. DEPT. OF AGRICULTURE has announced the release of a 26-minute sound and color film, *Only a Bunch of Tools*. This is the story of a small town, volunteer fire fighting force and their use of small tools in the fighting of fires. A newcomer in the town scolds at the use of the tools for fire fighting until his own house catches fire and is saved by the volunteers and their tools.

♦ THE SOUTHERN PULPWOOD CONSERVATION ASSOCIATION has sponsored two new films on conservation. Both are 16mm color and sound motion pictures of 15 minutes each. *Fire Call* depicts the terrible waste from forest fires every year by showing what could be done with the wood that is annually burned due to carelessness. This is done by filming some of the twenty-three million acres of timber burned every year in the

(CONTINUED ON THE NEXT PAGE)

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Selectroslide projector unit supplied with the Cabinet can be taken out for employee training or public relations jobs. Projector has self-contained carrying case for portability.

### Selectroslide CABINET PROJECTOR

Sales meetings, waiting rooms, employees training, display windows — everywhere you can use visual impact you can use the Selectroslide Cabinet Projector. Flexible projection equipment that can be instantly converted for a variety of jobs. AND NOW . . . on special order you can have any Selectroslide unit equipped for accompanying sound sales or instructional talks. Ideal for exhibits, conventions or fairs for now your message can be delivered with that personal touch, plus the color, action and interest available only with the SELECTROSLIDE.

#### FEATURES

- Large 17 inch square, brilliant-vue screen for brighter images.
- Modern wood design in attractive light or dark finish. Also available with mar and scratch-proof covering.
- Famous trouble-free Selectroslide unit, 48 slide capacity, entirely automatic. Operates for just a few pennies a day.
- Cabinet easily moved, needs only 4 sq. ft. of space.

Write now for descriptive literature.

**Spindler & Sapppe**  
 2201 BEVERLY BLVD.  
 LOS ANGELES 4, CALIF.

PRODUCTS AND SERVICES ADVERTISED IN THESE PAGES ARE QUALITY LEADERS IN THE AUDIO-VISUAL FIELD

## One of the 155 . . .

"Air Chaplain," just released by the United States Air Force, is one of the 155 films\* for which our staff has done the writing.

\*as of May 17

## Scripts By Oveste Granducci

THE COMPLETE FILM WRITING SERVICE

GUARANTEED ACCEPTABILITY

709 ATLANTIC BLDG. ★ 930 F STREET NW ★ WASHINGTON 4, D.C. ★ EXECUTIVE 5941

(CONTINUED FROM PRECEDING PAGE)  
U. S. and the \$33,000,000 worth in the South.

*Lonnie's New Crop* tells how to "kill several birds with one stone". This is done by showing that pine trees can be grown to conserve the soil, perpetuate the dwindling supply of pines and also make money.

◆ Soil building and conservation is the theme of *Planning to Prosper*. Many of the causes for waste in soil are shown in this 22-minute color, sound movie. ALLIS CHALMERS MFG. CO., Tractor Division sponsors the picture.

**Bates Fabrics, Inc. Produces Film to Help Sales of Quality Textiles**

◆ *Fashion Report*, a 16mm film recently produced by Bates Fabrics, Inc., points up the importance of selling quality fabrics to people who sew and emphasizes the end uses of the various Bates fabrics.

The story is carried on a fashion writer's report about the home sewing boom, using a visit through the Bates operations as a source of information. Her report tells the Bates story candidly, covering brief scenes of production, merchandising, backstage sequences of photography for advertising, and dress rehearsal for television.

Excerpts from *Fashion Report* will provide Bates with television spots which they will use. These spots will consist of sequences filmed during an actual department store fashion show.

The film, available on request, arrives complete with booklets containing technical information, a complete glossary of Bates fabrics and display folders featuring large fabric swatches of the materials shown in the film.

The only distributor of the film is Bates Fabrics, Inc., 80 Worth Street, New York 13, N. Y.

ACTRESS MARY PATTON, one of the stars of Bates' "Fashion Report" is shown (left) in this backstage scene below.



# Factual Films Serve Wide Field

**Seventh Issue of "Telephone Screen Review" Available from Bell System**

◆ A new 11-minute film has been made available by the Bell Telephone Company showing the many ways in which the telephone and its services help in everyday life. *Telephone Screen Review* (Number 7) has three sequences. The first is the 25th anniversary of the Western Electric plant at Kearny, N. J., showing how it grew from swamp to a plant of 33 buildings housing 20,000 employees.

The second theme "Talk Jury" is a story of the continuous research carried on at Bell laboratories to find better methods of transmission and how, with all

this research, it is still the telephone user who is queried to find the ultimate answer.

The fascinating story of how the facilities of Bell are used in television by providing the necessary coaxial and radio-relay circuits sending television over the networks is the final part.

**New Bell Film Shows Storm Hazards**

◆ Another of the recent films sponsored by the Bell System Telephone Companies is *The Ice King's Challenge*, a story of the rigors and problems encountered by the telephone company due to the elements. The "Challenge" is the ice storms in five Southwestern states this last January. Most of the 11-minute sound mo-

tion picture shows how this challenge is met by the telephone companies to keep the lines in order.

The picture is narrated by Tom Shirley, the commentator on "The Telephone Hour" radio program. Besides telling about the storms of last winter, he tells how the Western Electric Company kept the flow of supplies coming when they were so urgently needed.

**Atlas Film Corp. Adds "Tinplate" Picture to Bureau of Mines Library**

◆ The story of oil, steel, coal, etc. has been recorded on film. Now comes the story of the tin can. *Tinplate* is the title of this 27-minute sound film in color, sponsored by the Weirton Steel Company of Weirton, W. Va., in cooperation with the U. S. Bureau of Mines. The tin can story is started with a harvest scene and continues through fruit orchards, farms, and canneries.

Authentic sequences showing European tinnmills and the slow, laborious hand methods by which tinplate was made in Europe several hundred years ago are quite a contrast with the great plants, blast furnaces, and vast stocks of raw materials required to supply today's needs.

An Atlas camera crew picked up scenes in the Weirton plants and mills showing the conversion of iron ore, coke, scrap and limestone into molten metal, bars of steel, and then into coils of thin sheet steel. Open hearth furnaces, blowing Bessemers, soaking pits, and high-speed cold-rolling machinery that squeezes steel bars to thin strips a mile long are depicted in natural color. The high-speed machines and complex techniques that have been developed to meet mass production demands, present an inspiring spectacle of modern industrial methods.

*Tinplate* is distributed through the Film Library of the United States Bureau of Mines at Pittsburgh, Pa.

**Development of New Facial Tissues Portrayed in "The Tender Touch"**

◆ *The Tender Touch*, new film produced in full color by Sarra, Inc., for PERSONAL PRODUCTS CORPORATION, tells how Yes facial tissues were developed and merchandised to suit exact customer requirements.

In the 12-minute film, which was handled through N. W. Ayer and Sons, Inc., the camera shows just how Yes tissues are manufactured so that softness and strength

**Rockett**  
GUIDED FILM MISSILES  
*Hit the Mark!*

• What ever your target may be..More Sales..Faster Job Training or Better Public Relations our planned Visual Programs assure accurate results . . .

**ROCKETT PICTURES, INC.**  
CREATORS OF  
GUIDED *film* MISSILES  
FOR NEARLY A QUARTER OF A CENTURY  
6063 Sunset Blvd. • Hollywood, Calif.

are combined to produce a product acceptable to the tastes and requirements of the American buying public.

The complete development of the tissues is outlined from the extensive surveys conducted to find out how the public thought facial tissues could be improved. At present, *The Tender Touch* is being shown to retailers throughout the country by Yes sales representatives.

**Texas Tech Students Complete Film to Build Goodwill for Alma Mater**  
 ♦ A group of students from Texas Technological College are putting the finishing touches on their first film venture, *Future Unlimited*. Completely student-produced-and-financed, this thirty-five minute color and sound motion picture views college life—study and play—through a student's eyes.

The film is designed to build goodwill for the comparatively young institution, especially in the South and Southwest. After its premiere, scheduled for mid-January, the motion picture will be available to high school groups, alumni and civic organizations upon request from the College Extension Service on the Texas Tech campus.

**Humble Oil and Refining Company Issues New Catalog of Free Films**  
 ♦ THE HUMBLE OIL & REFINING COMPANY is distributing a new catalog giving a brief resumé of each of eleven 16mm sound color films. These films, produced by Humble, deal with the oil and refining industry.

The titles of the epic-stories of oil are: *Highway for Oil*, *Hazardous Helper*, *Thermal Forces*, *We Work Together*, *More Than Magic*, *Pipeline for Progress*, *Trouble Lurks Below*, *Oil*, *Portable Well Servicing*, *Humble's Four-Star War Products* and *Captain Caution*.

All of these films are available in states served by the company without charge from Film Li-

brary, Humble Oil & Refining Company, P.O. Box 2189, Houston 1, Texas.

Here's a New "Audio" Idea to Help Brighten the Office Day With Music

♦ **SOUNDScriber CORPORATION** of New Haven, makers of electronic disc dictating equipment, and Columbia Records recently pooled equipment and ingenuity to brighten the lives of America's secretaries with music.

Operating on the theory that "all work and no play makes Jill a dull secretary," the companies have joined forces and within the month have introduced the "Secretary's Serenade" to American business.

J. J. McKEON, director of sales promotion and advertising for SoundScriber, recently demonstrated the new technique to a group of interested executives. Mr. McKeon said that secretaries can now enjoy the latest and best music during rest and lunch periods by playing Columbia's 7" Microgroove records on their regular SoundScriber transcribing equipment.

When the record's center hole is squared to fit the SoundScriber spindle, Columbia's new 7" Microgroove record rotates at 33 1/3 rpm, same speed as the SoundScriber disc. Clarity of reproduction is excellent. Mr. McKeon pointed out. Copies of hit tunes, featured on Columbia's seven inches, were made on SoundScriber equipment to demonstrate the versatility of the instrument.

**Kodak Sales Training Center Graduates 320 in First 12 Months**

♦ Eastman Kodak Company's Sales Training Center in Rochester, N. Y., graduated 320 persons in its first year. Howard F. Kalbus, director, announced in a brief annual operations report.

The center is designed to acquaint dealers and their salesmen with latest details of Kodak amateur photographic products and how they can best sell them.

## FOR *Accurate* COLOR CONTROL IN FILM PRODUCTION

Otto Comstedt, A.S.C., internationally known color expert, is shown using his Spectra on set of his recent industrial films.



FOR COMPLETE DETAILS WRITE TO

## SPECTRA THE FIRST DIRECT COLOR TEMPERATURE METER

FOR INSTANT . . . DIRECT COLOR TEMPERATURE READINGS of BOTH NATURAL and ARTIFICIAL LIGHT

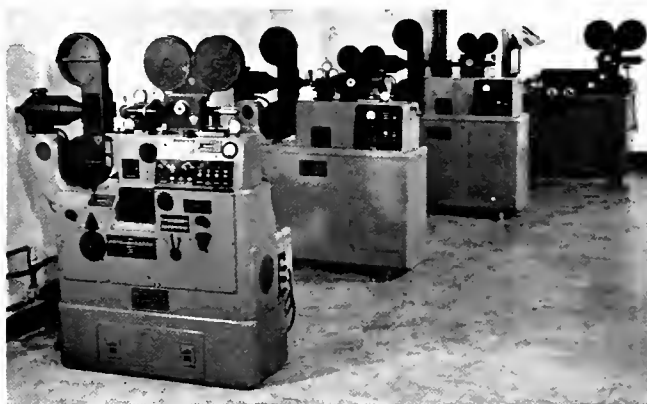
Now a color temperature meter that, for the first time, eliminates the chance of human error. The Spectra is absolutely accurate, featuring an extra sensitive photoelectric cell, yet is as simple to use as an exposure meter. Point it at the light source, touch the trigger, and the needle registers the color temperature within a 100° Kelvin. Proper correction filters are immediately indicated for the perfect exposure according to color balance of film used. Tested and proven by industrial and educational picture producers who lead in color production.



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RENTALS — SALES — SERVICE

Eymo, Mitchell, Bell & Howell, Wall, Cine Special Cameras

Bausch & Lomb "Baltar" lenses and others for Motion Picture Cameras

## TREND AND FORECAST

Predicts 6,000,000 Sets by 1951

◆ RADIO MANUFACTURERS' ASSOCIATION president, Max F. Balcom, recently stated that by 1951 there will be six million television receivers in operation in the U. S. Speaking at the Radio Manufacturers' Association convention, Mr. Balcom predicted that two million or more TV sets will be produced this year on top of a previous total industry output of about 1,200,000 TV receivers of which nearly one million were manufactured last year.

Philadelphia Has 150,000 Receivers

◆ W.G.A.U.-TV announces that Philadelphia now has 150,000 television receivers and continues to be the second largest TV market in the U. S. This figure is an increase of 130 per cent over the September 1, 1948, figure.

Boston Reports 81,392 TV Sets

◆ From Boston comes the release that there are 81,392 video sets installed in that city. This is a sizeable figure considering that WBZ-TV has just observed the first anniversary of TV in the Hub.

Cathode Tube Figures Show Big Lift

◆ The Radio Manufacturers Association have announced a 71-percent increase in the first quarter of 1949 over the fourth quarter in 1948 in the value of shipments of TV receiver-type cathode ray tubes. An even more impressive record can be seen in the 382 percent increase over the first quarter of 1948. Sales of all types of cathode ray tubes for this first quarter of 1949 come to 721,018 units valued at \$23,118,361.

## TV PROGRAM NOTES

◆ THE CHICAGO FEDERATED ADVERTISING CLUB announced recently that the best television program of any kind produced in Chicago is the "Kukla, Fran and Ollie" show. This makes the second straight year that the Burr Tillstrom show has won the award.

The program, which is on 32 stations of the NBC TV network, has also received other awards besides having a feature story in a recent issue of LIFE.

Contracts for 26 P & G Programs

◆ GENERAL TELEVISION ENTERPRISES, INC., has signed TELEPLAY PRODUCTIONS, INC. and ACE PICTURES, INC. to produce the 26 video subjects for the "Procter

## TELEVISION in the NEWS



TELEVISION COMMERCIALS IN PRODUCTION for Miller High Life (see column 4 right) at the Sarra, Inc., Chicago studios. Director Harry Lange is behind the camera.



We are now going into  
the 27th year of making  
fine motion pictures  
for American industry.

**LOUCKS & NORLING**  
*Studios*

245 WEST 55 TH ST. • NEW YORK CITY  
MOTION PICTURES • SLIDE FILMS • SINCE 1923

and Gamble Fireside Theatre," which is slated to commence early in September over NBC Eastern network.

Sarra Completes Miller Beer Series

◆ Three series of television spot commercials have recently been completed for MILLER HIGH LIFE by SARRA, INC., to be used on sports programs sponsored on WJZ-TV, New York; WTMJ-TV, Milwaukee and other video stations.

The commercials consist of a series of three 20-second scenes showing the qualities of the beverage.

"Candid Camera" Popular Feature

◆ Television has done a "take-off" of the successful radio program, "Candid Mike" entitled "Candid Camera." The program introduces poor and rich alike in interviews recorded by hidden cameras.

The TV program, produced by Allen Funt, is part "live" and part film.

Santa Fe Railway TV Series in Work

◆ THE ATCHISON, TOPEKA AND SANTA FE RAILWAY is starting the filming of thirteen 15-minute television programs. LEO BURNETT COMPANY, INC., agency for the Santa Fe, has signed SARRA, INC., for the production series.

N.B.C. Television Program Staff Reorganized to Meet Expansion

◆ A reorganization and general streamlining of the NBC television program department has been announced by CARLETON D. SMITH, director of television operations.

Under the new plan, made to provide for increased activities in the planning and building of new television program packages, four new program department subdivisions have been created, all of which will be under the direct supervision of Norman Blackburn, national program director.

J. ROBERT MYERS has been appointed business manager of the television department. And three of the subdivision heads are: ROBERT W. SARNOFF, production manager; CHARLES PRINCE, manager of talent and program procurement and FRED SHAWN, manager of operations.

Along with the re-alignment of these functions, WARREN WADE has been appointed executive producer. Four new television producers are: FREDERICK COE, WILLIAM GARDEN, ROGER MUIR and VICTOR McLEOD.

## National Audio-Visual Convention Exhibitors

TRADE SHOW • HOTEL SHERMAN • CHICAGO • OPENS JULY 31

**Admatic Projector Company** Booth 34  
111 West Jackson Blvd., Chicago 4, Illinois.  
Exhibiting: Admatic automatic slide projectors  
In charge of exhibit: M. M. Mummert

**American Film Registry** Booth 40  
28 East Jackson Blvd., Chicago 4, Illinois  
Harrison 7-2691  
Exhibiting: Projectors, tape recorders, films, Save-Kote Film Protection Process  
In charge of exhibit: R. H. Redfield. Others: R. S. Cawthorne.

**American Optical Co., Scientific Instruments Div.** Booth 60  
Box A, Buffalo 15, N. Y.  
Exhibiting: Complete line of still projection equipment  
In charge of exhibit: W. L. Doemland

**Ampro Corporation** Booths 67-68  
2835 N. Western Ave., Chicago 18  
Exhibiting: 16mm sound & silent motion picture projection equipment, arc and Mazda, 2x2 and filmstrip projectors, accessories  
In charge of exhibit: E. N. Nelsen

**The Audio Master Company** Booth 71  
425 Fifth Ave., New York 17, N. Y.  
Murray Hill 4-6474  
In charge: Herbert Rosen

**Bausch & Lomb Optical Company** Booth 6  
635 St. Paul St., Rochester 2, N. Y.  
Exhibiting: Slide, opaque and micro projectors  
In charge of exhibit: A. E. Fischer

**Beckley-Cardy Company** Booth 13  
1632 Indiana Ave., Chicago 16, Ill.  
Exhibiting: Room darkening shades  
In charge of exhibit: Mr. R. H. Howard

**Bell and Howell Company** Booths 36-37  
7100 McCormick Rd., Chicago 45  
Exhibiting: 8mm and 16mm motion picture equipment  
In charge of exhibit: R. F. Peterson

**Charles Beseler Company** Booths 63-64  
60 Badger Avenue, Newark 8, New Jersey  
Exhibiting: Opaque and other projectors  
In charge of exhibit: Mr. H. H. Myers

**The Brush Development Company** Booth 50  
3405 Perkins Avenue, Cleveland 14, Ohio  
ENdicott 3315  
Exhibiting: Brush "Soundmirror" magnetic ribbon recorder  
In charge: Lawrence J. Tidrick  
Others: R. B. Matheson, H. D. Laidley

**Business Specialties Engineering Company** Booth 7  
542 S. Dearborn St., Chicago 5, Illinois  
Exhibiting: Ultratone Tape Recorders, Ekotape tape recorders, Permo-Magnetic recording tape  
In charge of exhibit: Mr. Ken Gilbanks

**Califone Corporation** Booth 58  
1041 N. Sycamore, Hollywood 38, California  
Exhibiting: Califone transcription players and educational transcriptions  
In charge of exhibit: Mr. Robert G. Metzner

**Castle Films Division, United World Films, Inc.** Booth 88  
Exhibiting: Castle home movies, United World educational and entertainment films  
In charge of exhibit: Murray Goodman

**Cathedral Films, Inc.** Booth 14  
1970 Cahuenga Blvd., Hollywood 28, Calif.  
Exhibiting: Cathedral films  
In charge of exhibit: Brunson Motley

**Church-Craft Pictures, Inc.** Booths 17-18  
3312 Lindell Blvd., St. Louis 3, Missouri  
Exhibiting: Natural color religious slides; filmstrips; 16mm sound religious films; a new three-dimensional viewer, the "The Stori-Viewer"  
In charge of exhibit: Vic Growcock

(THIS LIST OF EXHIBITORS CONTINUES ON PAGE FORTY-THREE)

## Impossible?

... that 16mm sound film can be recorded and reproduced with **BROADCAST** quality...

... that 16mm sound film can equal 35mm **THEATRICAL** reproduction...

NOT ONLY IS THIS POSSIBLE but it is now being done through coordination of fine equipment and specialized laboratory work. Only by this close coordination and attention to detail can these results be achieved. 16mm laboratory service for the finest results in sound and picture for

TELEVISION • INDUSTRY • EDUCATION  
New! **SYNCHRONOUS RE-RECORDING**  
FROM MAGNETIC TAPE TO FILM!  
ALSO TIMING AND PRINTING  
WITHOUT NOTCHING ORIGINAL FILM!

Write for details!

**PRECISION**  
FILM LABORATORIES, INC.

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# PEERLESS FILM TREATMENT

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vapor-in-vacuum  
film process...

PEERLESS

"MAKES FILM LAST LONGER"



WRITE FOR FULL DETAILS

**PEERLESS** FILM PROCESSING CORPORATION

165 WEST 46th STREET, NEW YORK 19, N. Y.



COMMITTEE MEMBERS: (l to r) Harold Wigren, Houston Public Schools; C. R. Coneway, Humble Oil (chairman); Mary Lou King; and



Percy R. Follis, president, meet Dr. W. E. Moreland, Houston school superintendent. This handsome certificate was presented.



SUPERINTENDENT MORELAND meets with one of the Film Council award winners at the conclusion of the first year's campaign in this field.

### Advertising Council Now Using Automatic Sound Slidefilm Unit

★ The Advertising Council is now using a new automatic sound slidefilm machine to exhibit public service messages at conventions in many parts of the country.

The automatic equipment developed for the Council is a special project of the William Wolfner Laboratories. It consists of a Viewlex projector with a Soundview type rapid change actuated by a high frequency note recorded concurrently with the voice and music of the production on tape. Twin tracks are used on the tape, permitting continuous operation with automatic reversal at each end. The regular 35mm single frame slidefilm is spliced into a loop for continuous operation.

As an alternate method on some productions which may be required to be prepared rapidly, the automatic film change may be actuated by pasting pieces of tin foil on the back of the tape in the proper position for changing each frame.

The Advertising Council's new equipment is installed in a Mills Sonovision rear projection box. Film messages on group prejudice, savings bonds and nurse recruitment can be placed in the apparatus and shipped out in a specially built crate ready to be rolled on a convention floor and started with no other attention than merely pressing a button.

Advertising Council slidefilms are prepared by Fredetic House, Inc.

AUTOMATIC SLIDEFILM UNIT is shown by William Wolfner, its designer-engineer.



## Houston Film Council Builds Civic Interest

by Harold F. Sprawls

★ Because of a long range plan set down by the Executive committee of the Houston Film Council, businessmen in Houston are becoming more and more aware of audio-visual interests in their city. Monthly mimeographed newsletters, preplanned instructive programs to interest all groups of the membership, and special projects are just a few of the devices that stimulate the growth of the Houston Film Council, under the leadership of Percy R. Follis.

Most recent of the special projects was the distribution by special arrangement of 150 Projectionist's Handbooks released by BUSINESS SCREENS. In fact, the books were an answer to a prayer of the Houston Film Council's C. R. Coneway, for he had been working with a committee to devise just such a handbook to be distributed among the audio-visual clubs in the local high schools.

After presentation of these books to W. E. Moreland, superintendent of the Houston Public Schools, they were placed in the school libraries where the students could check them out the same as any other library book. It was then up to the student to learn the threading diagrams, routine checks, and other material needed to pass an audio-visual test.

Knowing that the students of today will be the businessmen and teachers of tomorrow, the Houston Film Council worked further to stimulate student's interest in audio-visual work by presenting a 11 x 13-inch Certificate of Award to each student that passed the test. The fact that the Houston Film Council had a five-year supply of Certificates printed shows their confidence in the program.

### TWENTY-FIVE QUALIFY FOR CERTIFICATES

Although 150 students are enrolled in the audio-visual clubs, only 25 have qualified to receive their Certificate, and you can bet that every one of them is a potential Film Council member. Student attitudes toward these Certificates might be best summed up by the comment of one junior high school recipient when he received his Award in the school auditorium, and then said to his fellow club

members sitting in the audience, "See, I told you all you'd better study."

Outside the classroom, the young operators are serving the community by running the projectors for civic meetings and special affairs such as the Texas Creative Arts Festival. During this two day meeting, students kept a continuous motion picture program on the screen in the booth sponsored by the Houston Public Library. The films that were shown dealt with books and reading, and entertained one of the largest crowds at the Festival.

### MIMEOGRAPH NEWSLETTERS SENT MONTHLY

To keep the members and potential members up-to-date on the activities of the Film Council, mimeographed newsletters are distributed monthly to a mailing list about three times the size of the actual membership. And it is getting results. Each time another issue of the newsletter goes out, at least one new membership comes in.

If a member is unable to attend one of the meetings, the newsletter carries him over the gap. It keeps up his interest, and enables the Film Council to work toward the future with Houston's audio-visual-minded business men, industrial leaders, school officials, and church workers.

## SOUND RECORDING

at a reasonable cost

High fidelity 16 or 35. Quality guaranteed.  
Complete studio and laboratory services.  
Color printing and lacquer coating.

## ESCAR MOTION PICTURE SERVICE, INC.

7315 Carnegie Ave., Cleveland 3, Ohio  
Phone: Endicott 2707



# "Zenith Presents Phonevision" in New Film

★ *Zenith Radio Corporation's Phonevision* system has been a subject of controversy for several years in the inner circles of film and television magnates. Is it the entertainment medium of the future? Is it a wacky idea thought up a couple of years ago to counter by propaganda Zenith's comparatively late entry into the television set market? No firm answer has yet been established, but Zenith has made its proposition to the industry firm and clear in a new film introduced for the first time at the 65th Semi-Annual Convention of the Society of Motion Picture Engineers at the Hotel Statler in New York last month.

Phonevision, as proposed by Zenith, is a marriage of the Hollywood film production and the television broadcasting industries for their mutual benefit. Proposed to preside over the nuptials is the American Telephone & Telegraph Co. and associated companies over whose facilities the union would be consummated.

In essence, it would work like this: the TV broadcaster sends out a telecast of a new top-quality Hollywood feature, but the image is distorted electronically enough to be unpleasant to view; at the same time, the broadcaster transmits by wire to the telephone company, and its subscribers equipped with Phonevision installations, another signal which clears up the picture on the subscriber's set.

Zenith claims the installation is easily made, inexpensive, cannot be "bootlegged", and interferes in no way with regular telephone service. When the subscriber wants to clear his picture on a Phonevision telecast, he calls the telephone company and requests the correcting signal be sent him by wire. For this service he pays about one dollar, (added to his phone bill) which Zenith proposes should be split 25c to the phone company, 25c to the broadcaster, and 50c to the film producer. Zenith will license its system to all set manufacturers.

The film, *Zenith Presents Phonevision*, describes this procedure, and the reasons for

Phonevision very clearly. It says that television broadcasters need good films, and film producers need audiences to make up for their losses caused by TV set owners staying away from the theatres. It states that broadcasters are now spending \$2 to \$3 for every dollar obtained in advertising revenue; that set owners are going to the movies 25% less frequently than before and that set owners are increasing by leaps and bounds.

At the same time, the film documents its position that television viewers are not satisfied with present programs by the results of a survey which shows that over 80% of them would pay to see first run films in the home. It compares the cost of a good Hollywood film with the cost of a television program, pointing out that it will be impossible—even with a very large audience—for an advertiser to duplicate feature picture quality.

Zenith maintains that the television set owner, as a consumer, is actually paying at the "box office" for his sponsored entertainment on the air: that every time he buys a sponsor's product he is paying an *extra* charge for television advertising whether he realizes it or not. This contention is certainly highly debatable.

But whether Zenith's Phonevision is feasible or not, it is an interesting idea, and the film makes a good case for its adoption. Audio Productions produced the 25-minute picture. It was presented at the SMPE convention by John R. Howland of Zenith, who read a paper prepared by Commander E. F. MacDonald, Jr., Zenith's president. Film Counselors worked with Zenith on pre-production plans for the picture.

*Zenith Presents Phonevision* is a film with a highly specialized purpose. After the initial showing at SMPE it will probably be circulated to small audiences in the broadcasting and motion picture industries. Actually, if it could be shown to about a half dozen men in the key positions, and do a convincing job, its mission would be accomplished. •

## PRODUCER'S CLIENTS VIEW VIDEO PROGRAMS ON "DUPLICATOR"



◆ Clients of the Pathescope Co. of America, New York, can examine films on this specially constructed "Television Projection Duplicator." •

The device simulates a tele set but houses a continuous sound projector whose image is set size. The illusion is aided by projecting the image on a translucent frosted acetate surface.

• Trade Mark Reg.



## Business Screen Bookshelf

THE  
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EQUIPMENT

THE STANDARD REFERENCE CODE FOR  
AUDIO-VISUAL DEALERS AND MANUFACTURERS

## Standard Reference Source of Audio-Visual Projection Equipment

★ Every company or institution owning audio-visual projection equipment needs this authoritative original Blue Book of every standard make and model of sound and silent motion picture, slide and slidefilm, opaque and overhead projectors. Gives original list prices, model numbers, essential parts data and descriptions.

Invaluable for appraisers, insurance adjusters, plant or office inventory valuations, field check-up. Used by most audio-visual education dealers to establish trade-in valuations. **Kept up to date with regular bulletins. Plastic bound, printed on heavy stock . . . \$4.50**

## The Audio-Visual Projectionist's Handbook

★ This colorful, graphic manual shows how to put on good film presentations. Pages of helpful suggestions, useful charts on equipment maintenance, film care and two-color threading diagrams for all standard sound motion picture projectors.

Completely illustrated, plastic bound and fully authoritative.  
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(Discounts on quantity orders)

Order today from

**BUSINESS SCREEN**

812 N. Dearborn St. Chicago 10, Ill.

**Maxwell House TV Commercials Merit Top-Quality Budget, Cast**

★ Some of the most ambitious television commercials on the air these days are a series of five produced by Sound Masters for Maxwell House Coffee (General Foods, Benton & Bowles agency) on the *Lamb's Gambol* over NBC-TV.

Working on the premise that television will be developing for many years, during which a good, timeless commercial can always find a fresh audience, Maxwell House dug down pretty deep in the budget book to order full scale film production quality at



... he plays Teddy Roosevelt

Fox studios in New York where all six were shot against top quality sets including big banquet rooms and a hotel lobby, and with A-1 actors and motion picture technicians.

*Lamb's Gambol* is carried at about \$11,000-\$12,000, exclusive of the commercials, by Maxwell House, and probably the 100-second commercials could almost pay their way on a one-shot basis, considering that, for the sponsor, they're not the least important part of the show.

Sound Masters' five spots (some others were made by Audio and deRochemont) are all based on the old Maxwell House, a landmark fifty years ago, in Nashville, Tennessee. The present location of the famous old hostelry is a battered old building giving no indication of its former glamorous associations. But from accurate drawings and photographs, a model was made which shows on the screen as an exact duplication of the original.

All the famous theatrical stars and politicians who came to Nashville stayed at the Maxwell House. Never un-noticed was the fine coffee blended there originally by Joel Check, a coffee salesman. Two of the commercials are about the old hotel and Check, who was also one of the first to experiment with and blend various types of coffee.

A bride and groom come to the

# News of the Television Screen

Maxwell House in another film (for the hotel was also famous as the Niagara Falls of the South). They take away the well known special coffee in quantity for their own use.

Pat Rooney, played by Pat, Jr., does his famous clog, and endorses the fabulous brew, as does Lily Langtry, the "Jersey Lily" much beloved by our grandfathers.

As a sidelight, LeRoy Gibson, who directed the series, spent much time researching the theatrical and costume sections of the New York Public Library forming an exact picture of Lily, and duplicating her at casting agencies and costumers.

But the topper of them all is one commercial showing President "Teddy" Roosevelt driving down a Nashville road in an old turn-



... she plays Lily Langtry

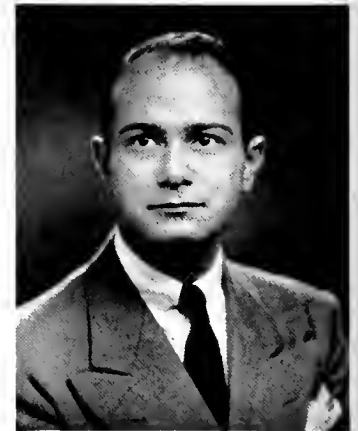
of-the-century car to visit Joel Check. He drinks the tasty beverage, pronounces "Bully!" and originates the well known slogan, "Good to the Last Drop." This is said to be 100% authentic. We don't know how General Foods wangled the old Rough Rider into their endorser's division, but it's an effective promotion. ●

**American Television Society Elects Board and Officers for New Year**

◆ The annual election of the American Television Society last month elevated David Hale Halpern, vice-president of Owen and Chappell, Inc., advertising agency, to the ATS presidency. He succeeds Charles J. Durban, U. S. Rubber Company.

Other officers chosen by the Society were: Donald E. Hyndman, Eastman Kodak Co., vice-president; Reynold R. Kraft, National Broadcasting Co., secretary; and Archibald U. Braunfeld, Braunfeld and Simons, treasurer.

The seven new men elected to the board of directors are: Charles J. Durban, U. S. Rubber Co.; George Shupert, Paramount Pictures, Inc.; Ralph Austrian, Ralph Austrian, Inc., TV Consultants; Maurice Strieby, AT&T; Edgar P.



DAVID HALE HALPERN  
... elected president of the ATS

James, Director of Television, Mutual Broadcasting System; Halsey V. Barrett, Dumont Television Network; and Jerry A. Danzig, Columbia Broadcasting System.

**DuMont Network Signs Notre Dame for Exclusive Football Telecasts**

◆ When the leaves begin to fall this year, TV viewers will see the Irish of Notre Dame on television exclusively over Dumont network.

It is expected that a minimum of sixteen stations will telecast the five games and about 12 to 15 other stations will have the games on film recordings the next day. The opponents of the Irish for the scheduled games are: Indiana, Tulane, North Carolina, Iowa, and Southern California.

Dumont is now working to fill in the open dates with other grid battles to make a total of ten contests for the season.

## Our Thanks

to the  
**National Committee on Films for Safety**

for Its Special Award\*  
for the Human Relations  
Series Which We Had the  
Pleasure of Producing for  
The National Safety Council



\*In recent years, "Safety Oscars" have gone to such other Sarra films as "15 Minutes To Go," "Mary Jones Goes to Court," "You and Yours," "Home Safe Home" and "Traffic Jam Ahead."

**SARRA INC.**  
NEW YORK · CHICAGO · HOLLYWOOD

**SLIDEFILMS · MOTION PICTURES  
TELEVISION COMMERCIALS**

# National Audio-Visual Convention Exhibitors

(CONTINUED FROM PAGE THIRTY-NINE OF THIS CURRENT ISSUE)

**Columbia Records, Inc.** Booth 69  
1473 Barnum Avenue, Bridgeport 8, Conn.  
Exhibiting: Columbia records, players and accessories  
In charge: Joe Lucas

**Compco Corporation** Booth 5  
2251 West St. Paul Ave., Chicago 47, Illinois  
Exhibiting: Reels and cans, fibre shipping cases, slide making accessories and materials.  
In charge of exhibit: Hal Fischer

**Coronet Instructional Films** Booth 62  
65 E. South Water St., Chicago 1, Illinois  
Exhibiting: Coronet Instructional Films  
In charge of exhibit: Ellsworth Dent

**Da-Lite Screen Company** Booths 21-22  
2711 N. Pulaski Rd., Chicago 39, Illinois  
Exhibiting: Da-Lite projection screens and accessories  
In charge of exhibit: O. N. Wilton and G. C. Heck

**De Vry Corporation** Booth 89  
1111 Armitage Ave., Chicago 14, Illinois  
Exhibiting: 16mm motion picture projection equipment  
In charge of exhibit: C. R. Crakes

**Educational Screen** Booth 26  
64 E. Lake St., Chicago 1, Illinois  
Exhibiting: Educational Screen magazine  
In charge of exhibit: P. A. Phillippi

**Eicor, Inc.** Booth 53  
1501 W. Congress St., Chicago, Illinois  
Exhibiting: Tape recorders  
In charge of exhibit: Mr. W. Beitel

**Encyclopaedia Britannica Films** Booth 16  
1150 Wilmette Ave., Wilmette, Illinois  
Exhibiting: Films and filmstrips  
In charge of exhibit: Mrs. Margot Hughes

**Family Films, Inc.** Booth 25  
6047 Hollywood Blvd., Hollywood 28, California

**Film Publishers, Inc.** Booth 35  
25 Broad St., New York 4, N. Y.  
Exhibiting: Filmstrips  
In charge of exhibit: Sherman Price

**Film World** Booth 2  
6047 Hollywood Blvd., Hollywood, Calif.  
Exhibiting: Film World publications  
In charge: C. J. Ver Halen, Jr.

**Forway Corporation** Booth 41  
245 West 55th St., New York 19, New York  
Exhibiting: Forway 16mm sound projector plus 3 continuous models  
In charge of exhibit: Michael Freedman

(THIS LIST OF EXHIBITORS CONTINUES ON PAGE FORTY-FIVE)

## 16 SPECIALIZED SERVICES 35

COLOR • B & W • BLOW-UPS • REDUCTIONS • SPECIAL EFFECTS  
CINEMATOGRAPHY • RECORDING • TV FILM PRODUCTION SERVICE

### BEAUTIFUL 3-COLOR 35mm THEATER PRINTS FROM YOUR 16mm COLOR ORIGINALS!

- PRECISION OPTICAL PRINTING - Dissolves, Wipes, Fades, Zooms, Montages, Action Speed changes, etc.
- 16mm Color Balanced Printing Masters
- With All Special Effects Included
- 35mm Work Prints from 16mm Originals, for Faster and More Accurate Editing
- Scene Duplicating and Quality Alteration
- Matte-painting Composites, Titles and Inserts
- Background Projection and Trick Photography
- Television Air-checks for Reference Purposes
- Research and Experimental Work

Experienced Major Studio Technicians — The Best in Precision Equipment — Modern Sound Stage

**FILMEFFECTS of Hollywood**

1153 N. Highland Ave.  
Hollywood 38, Calif.  
HOLLYWOOD 9-5888

# Promote YOUR PRODUCTS AND SERVICES AUTOMATICALLY

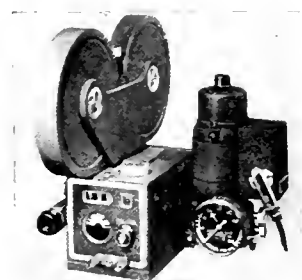
ADmatic will help increase your sales in a "buyers" market — the ideal promotional medium for:

- Dealer Display rooms
- Retail store departments
- Store windows
- Office lobbies
- Sales offices
- Trade Shows
- Personnel waiting rooms
- Employee training quarters
- Sales meetings

YOU can automatically and economically show your products and their special features in a sequence story with 30 2" x 2" color slides magnified upon the large ADmatic screen. ADmatic exhibits sharp, clear pictures or copy messages even under bright over-head lights. Long life — sensibly priced. Synchronized sound attachment at nominal added cost.

Write for complete details

**ADmatic Projector Company**  
SALES AND DISPLAY OFFICE  
111 West Jackson Blvd., Chicago 4, Illinois



## VARIABLE SPEED MOTOR with TACHOMETER

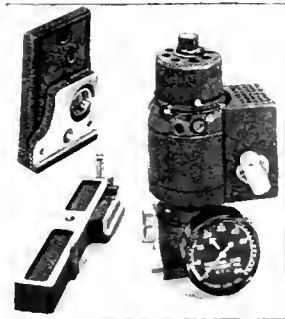
for

### CINE SPECIAL CAMERA AND MAURER CAMERA

- 115 V. UNIVERSAL MOTOR—AC-DC
- VARIABLE SPEED 8-50 FRAMES
- SEPARATE BASE FOR CINE SPECIAL
- ADAPTER FOR MAURER CAMERA

Interchangeable Motors:

- 12 Volt DC variable Speed 8-50 Frames.
- 115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.
- 220 Volt AC 60 Cycle, 3 Phase, Synchronous Motor.



Animation Motors • Cine Special, Maurer and Mitchell Cameras. Motors for Bolex and Filmo Cameras. Time Lapse Equipment.

**NATIONAL CINE EQUIPMENT, INC.**  
20 West 22nd Street  
New York 10, N. Y.

**Paul A. Wagner Elected President of Rollins College, Winter Park, Fla.**

◆ The visual industry has provided a president for one of the nation's colleges. The Board of Trustees of Rollins College, Winter Park, Fla., has announced the election of PAUL A. WAGNER to the office of president. Wagner, 31 year old executive of the Bell & Howell Company, succeeds retiring Dr. HAMILTON HOIT, 76, who for a quarter of a century headed Rollins College.

Mr. Wagner has kept in close contact with educators and is widely known in the field of audio-visual education. During his school career he was honored with scholarships to University of Chicago and later, after serving on the University faculty, he won the Carnegie Fellowship to Yale. He then did research work at Harvard.

During the war Wagner became Educational Advisor of the Naval War College and was instrumental in the production of training aids.

Accepting the presidency of Rollins College, Wagner said, "My business experience has taught me one important factor which I hope to bring to Rollins College. The day of the one-man industry, business or educational institution is a thing of the past. Intimate team work and coordination are the keys to a successful operation of any organization. I am looking forward to close cooperation with Rollins' splendid faculty."

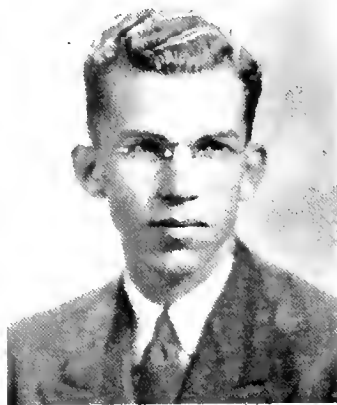
**Paarmann Named Sales Head of DeVry 35mm Equipment Division**

◆ THE DEVRY CORPORATION, Chicago, has appointed M. W. PAARMANN sales manager of the 35mm theatre equipment division. A veteran of over twenty years service with DeVry, Paarmann recently held the post of sales and service manager of the 16mm division.

**James A. Findley to Manage Sales for McHenry Films, Chicago Firm**

◆ MR. JAMES A. FINDLEY, formerly Chicago manager of HENNING and CHADLE, INC., has been appointed manager of sales for MCHENRY FILMS, INC. in the distribution of visual equipment and specially prepared promotional and training film programs.

## NEW VICTOR MANAGER



EUGENE E. BURKS  
... Acting General Manager

**Victor Animatograph Treasurer Is Named Acting General Manager**

◆ SAMUEL G. ROSE, president of VICTOR ANIMATOGRAPH CORPORATION, announces the promotion of treasurer EUGENE E. BURKS to the position of acting general manager. Mr. Rose, who has been with the Victor Animatograph Corporation for nearly forty years, has been contemplating relinquishing some of his active managerial duties for some time.

Mr. Burks, who has been with Victor for eleven years, has been a prime mover in the development and expansion of 16mm business. He has also been instrumental in formulating company policy and planning production and engineering operations.



BERTA KLAIF

**Official Films Names Berta Klaf as Education and Music Director**

◆ OFFICIAL FILMS, INC. has appointed BERTA KLAIF as director of the newly organized Education and Music division. In this position Miss Klaf will work on programming, film presentations, and the creation of study guides for schools, clubs, etc.

She will be a speaker at educators' conferences on audio-visual aids in education this summer and then in the fall she will appear as commentator on a new television series.

**Ideal Pictures Corporation Elects Officers—Announces New Policies**

◆ IDEAL PICTURES CORPORATION, newly acquired subsidiary of ESQUIRE, INC., recently announced the election of new officers. The president of Ideal is A. L. BLUNDER, who is also vice-president and circulation director of ESQUIRE; vice-president, ELLSWORTH C. DENT, director of distribution of CORONET FILMS; and another vice president is PAUL FOGEL, who was with Ideal previously; treasurer, LESTER PETCHOFF; and secretary DON MOLLER. Mr. Fogel will continue in direct charge of Ideal's operations as its general manager.

Besides election of officers, Ideal decided on new policies. They plan to expand the services to all types of film users, including those interested in entertainment, education and religious films. The eighteen branch libraries will offer a complete rental service to home, church, industrial and organizational film markets.

**Ideal Franchise to John Gunstream**

◆ IDEAL PICTURES CORPORATION announces that they have awarded the franchise to operate Ideal's Dallas branch film library to JOHN GUNSTREAM of Audio-Video. Mr. Gunstream has for several years been associated with Esquire, Inc., as the Texas distributor for Coronet films.

*From the Highlands of Virginia...*

**Story of a Stocking**

... a color motion picture featuring superb artistry and splendid craftsmanship in the manufacture of fine nylons ... produced for

**Mary Grey Hosiery Mills, Bristol, Virginia**

**Charles D. Beeland**  
C O M P A N Y  
WALTON BLDG. — ATLANTA 3, GEORGIA

MOTION PICTURES — 35 MM - 16 MM  
FILMS FOR TELEVISION

# National Audio-Visual Convention Exhibitors

(CONTINUED FROM PAGE FORTY-THREE OF THIS CURRENT ISSUE)

- Golde Manufacturing Company** Booth 29  
1214 West Madison Street, Chicago 7, Illinois  
Exhibiting: Filmstrip and slide projectors, spotlights, music stands, slide binders  
In charge of exhibit: Mr. H. B. Engel
- Hawley-Lord, Inc. and Sterling Films, Inc.** Booth 27  
60 W. 56th St., New York, N. Y.  
Exhibiting: Recent color and b&w sound motion pictures  
In charge of exhibit: Andre Lord
- Henning and Cheadle, Inc.** Booths 45-46  
539 Book Tower, Detroit 26, Michigan  
Exhibiting: Visual Cast, Opacast, Automatic sound slide projector, Visual Cast programs  
In charge of exhibit: George R. Cheadle
- Informative Classroom Picture Publishers** Booth 65  
40 Ionia Avenue, N.W., Grand Rapids 2, Michigan  
Exhibiting: Informative Classroom Picture Publishers filmstrips and pictures  
In charge of exhibit: Raymond E. Fideler
- International Film Bureau, Inc.** Booths 22-23-24  
6 N. Michigan Ave., Chicago 2, Illinois  
Exhibiting: Films and literature  
In charge of exhibit: Margery Weiss
- International Film Foundation, Inc.** Booth 1  
1600 Broadway, New York 19, New York  
Exhibiting: Literature on current subjects  
In charge of exhibit: R. E. Blackwell
- Kolograph Corporation** Booth 48  
59 East Madison St., Chicago 2, Illinois  
Exhibiting: Kolograph 16mm sound projector  
In charge of exhibit: Dr. Newton K. Wesley
- La Belle Industries** Booth 44  
Oconomowoc, Wisconsin  
Exhibiting: La Belle automatic slide projector, Model 301  
In charge of exhibit: Charles De Mint
- Magnetic Corporation of America** Booth 70  
756 Milwaukee Ave., Chicago 22, Illinois  
Exhibiting: Dictascriber Wire Recording Equipment  
In charge of exhibit: R. K. Buchanan
- Carl F. Mahnke Productions** Booth 4  
215 East Third St., Des Moines 9, Iowa  
Exhibiting: 16mm sound films—flat pictures for opaque projectors—filmstrips  
In charge of exhibit: Carl F. Mahnke
- The Morton Company** Booth 47  
86 South Sixth Ave., Minneapolis 2, Minn.  
Exhibiting: Morton Sound Camera  
In charge of exhibit: Richard E. Nelson
- Movie-Mite Corporation** Booth 3  
1105 Truman Rd., Kansas City 6, Missouri  
Exhibiting: Movie Mite Projector "Emcee", Audio-Slide, Dual Turntable  
In charge of exhibit: W. B. Bennett
- Natco, Inc.** Booths 30-31  
4401 W. North Ave., Chicago 39, Ill.  
Exhibiting: Natco auditorium and road show projectors  
In charge of exhibit: R. H. Yankie
- Neumade Products Corporation** Booth 38  
427 West 42nd St., New York 18, N. Y.  
Exhibiting: Rewind and splicer equipment, hand and electric; projection and work tables; film filing and storage cabinets and racks  
In charge of exhibit: Lee E. Jones
- Operadio Manufacturing Company** Booth 59  
St. Charles, Illinois  
Exhibiting: Explainette sound slidefilm projector  
In charge of exhibit: Robert L. Shoemaker
- Perfection Sample Case Company** Booth 10  
322 West Van Buren St., Chicago 7, Illinois  
Exhibiting: 16mm film shipping cases—the "Filmco" line  
In charge of exhibit: E. D. Opatowsky
- (THIS LIST OF EXHIBITORS CONTINUES ON PAGE FIFTY-TWO)



**CONSOLIDATED Film Industries complete service includes:**

- Kodachrome Reproductions**
- Negative Developing**
- Reduction Printing**
- Contact Printing**
- Dailies**
- Release Prints in color or black and white . . . 16 mm and 35 mm**
- Titles and Optical Work**
- Blow-ups**
- Projection Service**
- Shipping and Receiving Service**

try Hollywood's only complete  
**LABORATORY SERVICE**  
... 16 mm. 35 mm.

There are many good reasons why most leading producers\* send their work to Consolidated.

Among these are Consolidated's modern processing equipment, cutting rooms, projection rooms, vault storage and big machine shop where expert machinists are constantly developing and maintaining precision cine equipment. Consolidated laboratory technicians are the finest professionals in the business. Why not try Consolidated?

\*Names on request

## CONSOLIDATED FILM INDUSTRIES

A Division of Republic Pictures Corporation  
959 Seward Street, Hollywood, California  
Telephone - HOLLYWOOD 9-1441

NEW YORK: 1790 Broadway, New York 19, N.Y.

## For Better Attention,

seat them comfortably in

### AMERICAN ALL-PURPOSE FOLDING CHAIRS

American Folding Chairs provide the ideal seating for employee meetings, film exhibitions, cafeterias and dining rooms. These attractive, economical chairs are shaped for comfort.

Built strong and sturdy to give you years of service, they are also safe—can't tip over in use. No snagging or pinching hazards. Fold quickly, quietly. Light and compact, easy to carry and store.

To make sure you get top value in folding chairs and all types of public seating, insist on products of the American Seating Company. Write us today about your needs. Dept. A.



**American Folding Chair No. 44**  
Five-ply urea-resin-bonded hardwood seat, durably lacquered. Triangular, reinforced tubular steel frame; solid-steel cross-braces. Dipped baked-enamel finish. Replaceable rubber feet.

**American Folding Chair No. 43**  
Has same fine construction features, but with formed steel seat. No. 47, also available, has seat and back upholstered with high-grade brown imitation leather.

*American Seating Company*  
Grand Rapids 2, Mich. • Branch Offices and Distributors in Princeton, N. J. •  
**WORLD'S LEADER IN PUBLIC SEATING**  
Manufacturers of Theatres, Auditoriums, School, Church, Transportation, Stadium Seating, and Folding Chairs



ROBERT WILMOT

**Pathescope Names Robert Wilmot to Staff as a Film Director**

◆ **PATHESCOPE COMPANY OF AMERICA** has announced the appointment of **ROBERT WILMOT** to their staff as a director. Mr. Wilmot, who has been in the film industry for almost 25 years, wrote and directed Pete Smith shorts for MGM. He did the adaptation of the original film story, *Address Unknown*.



LAWRENCE MADISON . . . center

**MPO Completes Films for Nash**

◆ Following the successful completion of *Fishing in Alaska*, sports subject for Nash, **MPO PRODUCTIONS** are rumored to be in work on another subject for this client.

**Organizes Industrial Film Service to Assist Users in Oklahoma Area**

◆ **BESSIE S. BENNETT** has recently organized the **INDUSTRIAL FILM SERVICE**, 512 National Bank of Commerce Bldg., Tulsa, Oklahoma, to assist her clients with their motion picture problems. Services include planning, writing, filming, and editing of motion pictures for industry.

**Sarra Provides for Client Research**

◆ The addition of **DR. J. L. ROSENSTEIN**, noted sales and industrial psychologist, to its staff has been announced by **SARRA, INC.** A new and scientific method of gauging the use and effectiveness of films for sales and training is thus available to Sarra film clients. The new service, called "Follow-Through," will be available at no additional cost.

Under guidance of Dr. Rosenstein, author of "Scientific Selection of Salesmen" and leading business psychologist, pre-film testing and research and post-film utilization will be planned and carried out.

The new service is aimed at



DR. J. L. ROSENSTEIN

. . . he'll test and research films

making certain that a sales or training message built into a slidefilm or motion picture is used by a client's sales force or other staff daily on their jobs. Slogan is: "Get your film message used!"

The service was announced by **JOSEPH G. BEJZER**, director of film planning; **HARRY W. LANGE**, production manager, and **TED CROFUT**, film sales manager.

Stressing that a film is a "convincing, easily-grasped method of putting across a sales or training message," they declared that "a film is valuable only if your people take out of it what has been put into it—if they make assured, daily use of that message in their jobs.

"We believe a film producer has a responsibility that extends beyond words, pictures, sounds and celluloid."

The service offered under Dr. Rosenstein's direction will consist of applying all modern scientific testing methods to film problems: Controlled groups vs. non-controlled groups, tests, checks and analysis.

Dr. Rosenstein is a faculty member of the School of Commerce of Loyola University, Chicago, and president of the Career Planning Council of America. A nationally-known speaker, he talks to approximately 10,000 executives and key personnel in 50 speaking dates from coast to coast each year.



An authority on human relations, he also authored the book, "Psychology of Human Relations for Executives" and guided the content of the current best-selling film series, "Human Factors in Safety" produced by Sarra Inc. for the National Safety Council.

\* \* \*

**Nichols Resigns From RKO Pathe**

◆ **PHILLIPS BROOKS NICHOLS**, manager of **RKO PATHE'S** commercial film and television department, has announced his resignation from the company, effective June 10. The department was organized under his direction in January 1946.

For seventeen years before the war Mr. Nichols maintained offices under his name in the practice of architecture. After serving two years with the War Production Board, and prior to his connection with RKO Pathe, he was sales manager for the Norman Bel Geddes industrial design organization.

*Quality demands Quality*

**PATHESCOPE PRODUCTIONS**  
 580 FIFTH AVENUE, NEW YORK 19, N. Y.  
 PLAZA 7-5200



The Model MC Delineascope

**American Optical Company Shows Spencer Model MC Delineascope**

◆ THE AMERICAN OPTICAL COMPANY has announced a new SPENCER MC DELINEASCOPE projector designed to handle 2" x 2" slides, film strips, or a combination of both. The Model MC permits the operator to switch instantly from one medium to another.

The projector is intended primarily for the educational and training field. A wide range of projection conditions are attained through the use of three objectives in the following focal lengths and "F" values: 5" F 3.75, 3 1/2" F 3.5 and 7" F 3.65. All objectives are achromatically and astigmatically balanced, of the latest and most advanced design, and are "Americotized" to improve screen brilliance and color contrast.

The light source is a 300-watt bulb cooled by a quiet, induction fan motor which directs streams of air around the bulb, condenser elements, heat absorbing glass, and both sides of the slide or slidefilm. The MC Delineascope is one of the first single and double-frame slidefilm projectors in which the film is guided by slideways. The removable slidefilm holder is loaded by inserting the film into the slot provided and by turning a dual advance knob. American Optical states that the film surface will not be marred.

Other features include a convenient framing lever which centers the picture on the screen; a 360 degree rotatable front which enables slidefilm images to be rotated to any desired position; and a hinged mask which moves aside with a flick of the finger to change from single to double frame. In addition, the silent Autofocus slide carrier automatically centers all slides—glass, cardboard or metal—in the focal plane. No refocusing is necessary after the initial adjustment.

**Carlson Company Lowers Prices on DePue Printing Equipment**

◆ THE OSCAR F. CARLSON COMPANY, Chicago, manufacturers of the Carlson Graft "DePue" Film Printing equipment has recently announced a substantial price reduction on their Optical Picture and Sound Track Reduction Printer, Continuous and Microfilm Printers. The officials of the company stated that this price reduction was made possible because of improved engineering design.

**Improved Roger Camera Timer Announced by Rolab Laboratories**

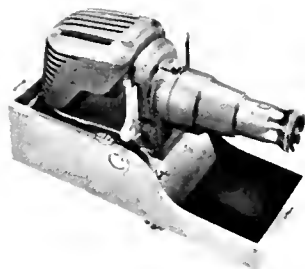
◆ HENRY ROGER announces that a new and improved model Roger Camera Timer has been marketed by the Rolab Laboratories. The camera timer is exceptionally useful for time-lapse cinematography and animation. The Rolab Laboratories are located in Sandy Hook, Conn.

**300-Watt Blower-Cooled Slide Projector Is Announced by GoldE**

◆ A new 2 1/4" x 2 1/4" slide projector has been announced by GoldE Mfg. Co., of Chicago. This 300-watt blower cooled projector is built right into the aluminum cast case. The optical engineering of the projector, called the REFLEX, is built around the triple condensers, which fit into machine guides with a heat absorbing glass that effectively prevents any heat from reaching the slide. Individual spring fingers hold the condensers and heat filter which are easily removable for cleaning and service.

The Reflex, complete with lamp and case sells for \$74.75. Further information and literature may be obtained from GoldE Manufacturing Co., 1220 West Madison St., Chicago 7, Ill.

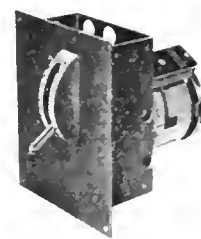
**GOLD'E'S NEW REFLEX slide projector in its self-contained case.**



**New Superior Electric Powerstat Dimmer Provides Light Control**

◆ For your preview theatre or conference room where controlled light effects are installed, see the new Powerstat dimmer, manufactured by the Superior Electric Company of Bristol, Connecticut. It has a rated capacity of 0 to 850 watts and operates from a 115 volt, 50 or 60 cycle, single phase source.

Built as a continuously-adjustable autotransformer to give stepless dimming, brightening or blending of lights, the compact unit—7" x 8 1/2"—can be mounted in existing switchboards or lighting control panels easily and quickly.



Superior Powerstat dimmer

**Camera Mart Exclusive Distributor of Hallen Recorder and Colortran**

◆ THE CAMERA MART, INC. of New York announces exclusive distribution rights to the HALLEN RECORDER and the COLORTRAN lighting equipment. The Hallen records on oxide-coated 17 1/2 mm magnetic film in perfect synchronization with standard 16 mm or 35 mm cameras.

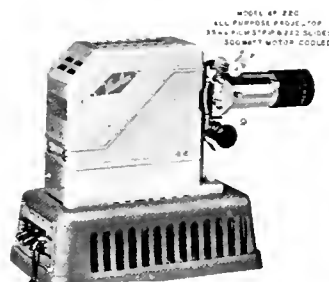
Colortran equipment is the answer to producers' needs for lightweight, portable lights providing approximately 16,000 watts on a 10 amp fuse. Camera Mart also manufactures the portable CAMMART MIKE BOOM which fits in the back of a car when folded. It features a 13 foot boom arm, handle for rotating mike, and is completely reinforced. The Mike Boom should be ideal for studio or location.

**SaveKote Division Improves Film Protection Processing Services**

◆ From the SaveKote Division of AMERICAN FILM REGISTRY comes the announcement that due to technical advancements films may be doubly protected by applying SaveKote to both sides of 8, 16, and 35mm films. This will give the film two slippery smooth surfaces, permitting the film to slide through the aperture without difficulty. By coating the base side it will help the films keep flexible to assure easy projection.

Another of the developments announced by ROBERT REDFERN, director, is the "tell tale" indicator. This is a color stripe running the full length of the film, giving a visible warning when it is necessary to renew the film protection process.

OVER 10,000 INDUSTRIAL COMPANIES NOW USE BUSINESS SCREEN SERVICE.



Viewlex projector with blower

**Viewlex Adds New Cooling Unit**

◆ VIEWLEX, INC. has introduced a new cooling unit for use with Viewlex AP-2, AP-2C, AP-3, AP-5 and AP-6 projectors which allows "cool-to-touch" operation after many hours of use under all conditions. The KOOLITE equipped projector will never exceed 28 degrees above room temperature.

The cooling unit consists of a base containing a motor operated fan with oilite (no oiling necessary) bearings, which fits underneath the projector. The projector lamp plugs into the cooling system base so that the lamp can only be lighted when the cooler fan is in operation.

The new Viewlexes with Koolite are fitted with 300 watt lamps and aspheric condensers, said to be the equivalent of 600 watts through an ordinary condenser.

Viewlex Koolite units may be easily installed with four locking screws on current projectors. New Viewlex models AP-22C, AP-33, AP-55 and AP-66 are equipped with the cooling units. The list price of the Koolite at all visual equipment dealers is \$19.75.

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Since 1926 S.O.S. has supplied leading film producers with Studio, Cutting Room and Lab equipment. **IN STOCK** — Cameras, Lenses, Booms, Blimps, Dollies, Moviolas, Recorders, Printers, T. V. Background Projectors, Processors, etc.—**UNDER ONE ROOF.**

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Free for the asking!

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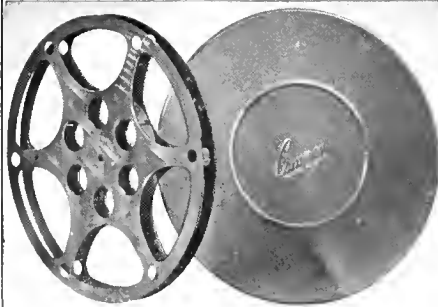
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## BETTER LETTER CAMPAIGN

(CONTINUED FROM PAGE TWENTY-SIX)

letters to customers. In cartoon style, it highlights common faults in letter writing.

The next six sound slidefilms are the series, *Frailey's Letter Clinic*, which is distributed by the Dartnell Corporation. In these films, Cy Frailey, author, lecturer and letter writing consultant, presents the principles of writing warm, friendly, concise business letters.

The first slidefilm in the Frailey series is *Relax—Be Natural—Just Talk*. In it, Frailey discusses the mental barriers that make letter writing difficult. Prudential instructors apply the lessons in the film to the insurance business by showing actual letters written by company executives, which illustrate the points made in the film. This method is used with all the Dartnell slidefilms.

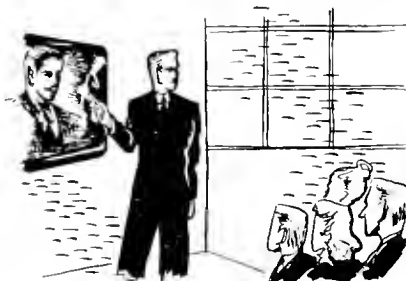
### FILMS SERVE VARIED OBJECTIVES

*Shave Off the Whiskers* wages war on formal, stilted, hackneyed words and phrases. The third film, *Don't Be a Goozler*, deflates the executive who considers it impressive to be flowery and pompous in his writing. In *Think Before You Write*, Frailey presents a five-step plan for writing effective letters. *The Star, the Chain and the Hook* is actually a formula designed to get the reader's attention and stimulate him to take the action the writer desires. In the last film of the series, *Things the Masters Know*, Frailey sums up briefly all the principles of writing effective business letters that are presented in the other films.

### LETTER COURSE IS GIVEN TO 5,300

The Prudential letter writing course has already been given to the 5,300 persons who make up the company's home and field correspondence corps. Last autumn training centers were established in 37 cities in 25 states and three provinces of Canada. Field office personnel—3,000 strong—from 44 states, the District of Columbia and six provinces of Canada then took the course from six instructors, who traveled around the circuit of training centers. The results of this program were so gratifying that all new Prudential employees are now given the course before being placed on letter writing assignments.

Mr. Hedden strongly believes that Prudential's slidefilm campaign for more effective letter writing will pay substantial dividends to the company in the form of improved public and internal relations, as well as in better, more profitable service for policy holders.



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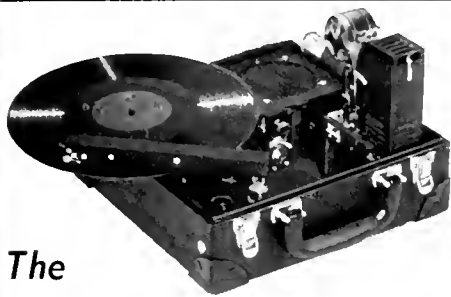
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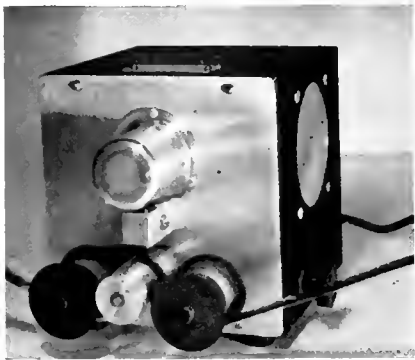
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## EDL COMPANY

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## G. E.'S "BY THEIR WORKS"

(CONTINUED FROM PAGE TWENTY-FIVE)

company truly operates at the pleasure of the people.

Raphael G. Wolff Studios produced *By Their Works* for the GE General Office advertising division. GE commercial operations are divided into a general office and nine semi-autonomous departments, plus associated companies. Each department contains an advertising division, many of which have a motion picture section. Departmental film activities are concerned solely with the public education and advertising of specific GE products—such as in the Lamp Department's fine new film, *The Light in Your Life*.

GE's General Office, with headquarters in Schenectady, is concerned with overall operations of the company. The motion picture section of the advertising division supervises production of all non-product promotion films. It also controls the 3,000 print General Electric Motion Picture Library, into which films of all departments are placed.

Through an unusual arrangement, mechanical handling of GE films is conducted by the twelve branch offices of the Apparatus Department, which receives financial credits for each booking.

General Electric's main film problem is in supplying the demand for its pictures. Most subjects, despite the large number of prints maintained, are now booked solid well into 1950. In addition, many prints are on long-term loan to state school system film libraries.

*By Their Works* is designed for both public and intra-company showings. It is in Kodachrome, 45 minutes in running time. Ray Wolff's crews traveled to practically all GE plants over a period of nine months to record their activities. 12,000 feet of out takes were exposed. In addition to music recorded on location by GE singing groups, a special score was written for the film.

The only fault of *By Their Works* is that perhaps the job it is meant to do is too much for one film. Documenting the General Electric Company thoroughly would take millions of feet of film more than is possible here. This picture can only brush the surface gently, leaving a confounding impression of having traveled too fast, left too many good things too soon. Withal, anyone seeing it should be overawed by the magnitude of the company's operations and impressed by the sincerity of GE management.

*The General Electric employee chorus*



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Association Films, Inc., (formerly Y.M.C.A. Motion Picture Bureau) 35 West 45th Street, New York 17.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 14th St., New York City 11.

Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

Otto Marbach, 630 9th Ave., New York.

Mogul Bros., Inc., 112-111 W. 18th St., New York 19.

Nu-Art Films, Inc., 145 W. 45th St., New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

United Specialists, Inc., Pawling.

The Jam Handy Organization, Inc., 1775 Broadway, New York

Duncan, James E., Inc. Motion Picture Service, 186 Franklin Street, Rochester 1.

Shaw Visual Education Service, 150 Linden St., Syracuse 3.

Visual Sciences, 599BS Suffern.

Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.

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Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.

Southern Photo and News, 608 E. LaFayette St., Tampa.

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Stirling Movie & Photo Co., 1052 Florida St., Baton Rouge 85, La.

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Tennessee Visual Education Service, P. O. Box 361, Journal Bldg., Knoxville.

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Tennessee Visual Education Service, Maxwell House Office Bldg., Nashville.

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Ideal Pictures, 219 E. Main St., Richmond 19.

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(CONTINUED FROM PAGE FORTY-FIVE OF THIS CURRENT ISSUE)

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353 Fourth Avenue, New York 10, New York  
Exhibiting: Teach-O-Filmstrips, Teach-O-Discs, Projectors  
In charge of exhibit: J. M. Goodsell

**Post Pictures Corporation** Booth 66  
115 West 45th St., New York 19, New York  
Exhibiting: 16mm motion pictures  
In charge of exhibit: Hal Baumstone

**Radiant Manufacturing Company** Booths 42-43  
2627 W. Roosevelt Rd., Chicago 8, Illinois  
Exhibiting: Projection screens and photographic equipment  
In charge of exhibit: A. Wertheimer

**Radio Corporation of America, RCA Victor Division** Booth 9  
Front and Cooper Sts., Camden, N. J.  
Exhibiting: 16mm equipment  
In charge of exhibit: J. J. Dostal

**Rauland-Borg Corporation** Booth 75  
3523 W. Addison St., Chicago 18, Illinois  
Exhibiting: Centralized sound distribution and intercommunication systems for schools

In charge of exhibit: R. M. Gray  
**Reeves Soundcraft Corporation** Booth 11  
10 East 52nd Street, New York 22, N. Y.  
Exhibiting: Reeves projected television equipment  
In charge of exhibit: Mr. A. S. Lissance

**Revere Camera Company** Booths 73-74  
320 East 21st Street, Chicago 16  
Exhibiting: Revere products  
In charge of exhibit: E. J. McGookin

**Simpson Optical Manufacturing Company** Booth 61  
3200 W. Carroll Ave., Chicago 24, Illinois  
Exhibiting: Projection lenses, camera lenses, sound optical systems  
In charge of exhibit: J. E. Curtin

**Society for Visual Education, Inc.** Booth 28  
100 E. Ohio St., Chicago 11, Illinois  
Exhibiting: SVE Tri-Purpose Instructor "300" and SVE Entertainer "300", slide binders, educational and religious filmstrips, and 2x2 color slides

In charge of exhibit: Walter E. Johnson  
**Spindler and Sauppe** Booths 54-55  
2201 Beverly Blvd., Los Angeles 4, Calif.  
Exhibiting: "Selectroslide" automatic slide projectors and daylight projection screens

In charge of exhibit: G. Spindler  
**Technical Service, Inc.** Booth 86  
30865 Five Mile Rd., Plymouth, Michigan  
Exhibiting: TSI Suitcase Projector  
In charge of exhibit: Robert P. Nevin

**Universal Seoscope Corporation** Booth 19  
1709 Northwest 16th, Oklahoma City, Okla.  
Exhibiting: Seoscope microprojector  
In charge of exhibit: C. C. Ring

**Victor Animatograph Corporation** Booths 56-57  
Davenport, Iowa  
Exhibiting: 16mm motion picture equipment, record players and accessories  
In charge of exhibit: Eldon Imhoff

**Viewlex, Inc.** Booths 32-33  
3501 Queens Blvd., Long Island City 1, N. Y.  
Exhibiting: Combination slide and slide stripfilm sound slidefilm, projectors.  
In charge of exhibit: Ben Peirez

**Webster Electric Company** Booth 87  
1900 Clark St., Racine, Wisconsin  
Exhibiting: Ekoptape magnetic tape recorder  
In charge of exhibit: Jim Burns

**Wisconsin Sound Equipment Co., Inc.** Booth 15  
628 West North Ave., Milwaukee, Wis.  
Exhibiting: Filmstrip cases, tape recorders, record transcription players, Collescope

In charge of exhibit: R. C. Van Brunt and S. V. Colley  
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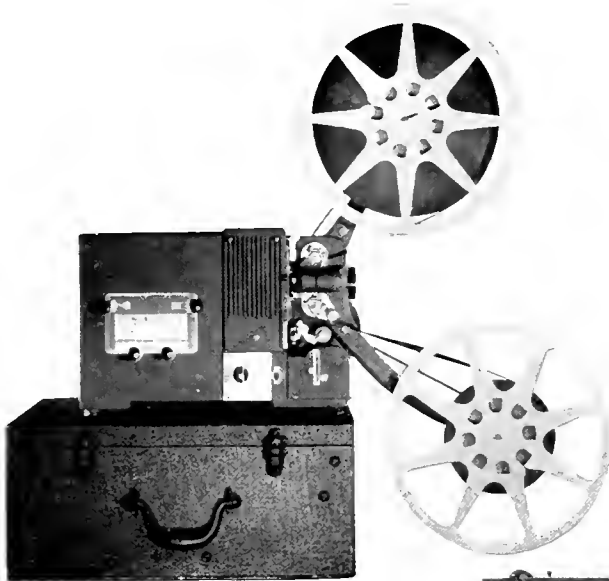
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Quality—quality of construction . . . of screen image . . . of tonal output—has been and still is the keynote of these two outstanding 16mm. sound projectors: The famous "FS-10-N," for ideal screenings, ideal sound, in home or auditorium . . . the super-powerful "FB-40," in "blimp" case, for maximum undistorted volume in large auditoriums. Both available with your choice of precision, *Lumenized* projection lenses and powerful lamps to flood the size screen you like, at the distance you desire to use it, with crisp and detailed images that are *s-h-a-r-p* from corner to corner. Both incorporate the unique Fidelity Control that assures the finest sound results from *all* types of 16mm. film—originals, contact prints, or reductions from 35mm. And both now available at new low prices that make headline news of the value these prices represent.

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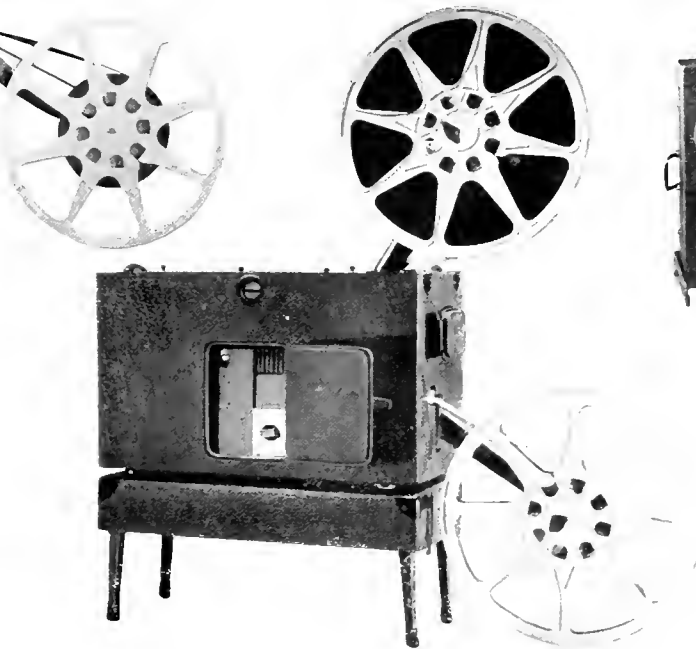
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**\$345**

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# BUSINESS SCREEN

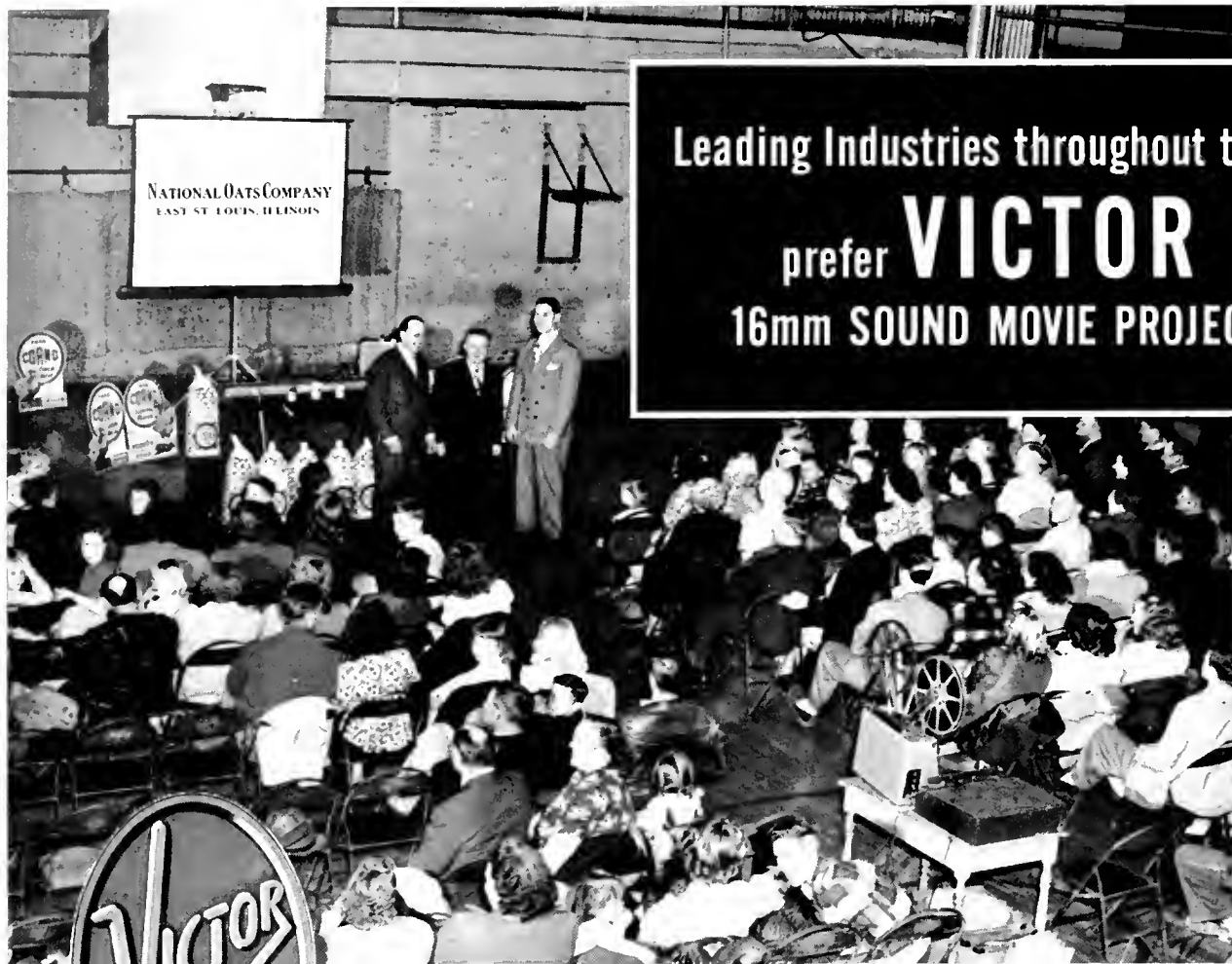
M A G A Z I N E



No. 5: 1949

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*Business Screen August*

# CUTS PRODUCTION COSTS

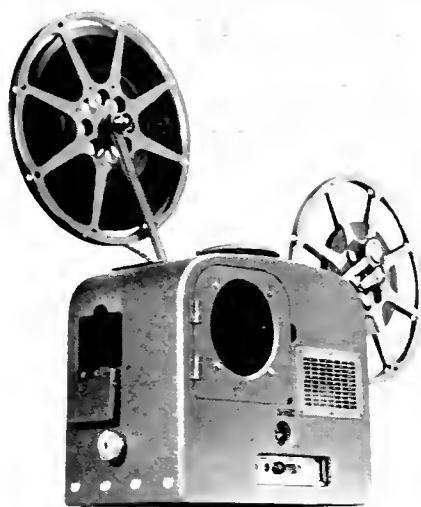


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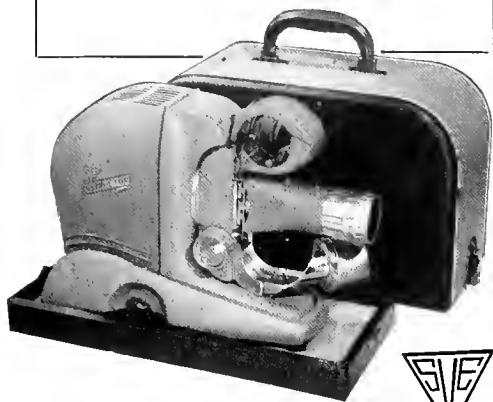
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# BUSINESS SCREEN

## PREVIEW OF CONTENTS

Cover: Visualizing the useful role of films for  
employee communications (see Pages 21-27A)

Right Off the Reel . . . . .	6
Camera Eye: a Column of Comment . . . . .	8
Trends: the Growing Church Field . . . . .	16

### SPECIAL FEATURE

Employee Programs That Get Results . . . . .	21
Workers Like Movies at Mars . . . . .	23
National Supply Company's Safety Films . . . . .	24
Illinois Bell Surveys the Audience . . . . .	24
Kewaunee Shows Films to Workers . . . . .	25A
Films in Industrial Safety Training . . . . .	27A

\* \* \*

Report: National Audio-Visual Convention . . . . .	28A
Report: IAVA Members Meet at Dearborn . . . . .	25
Promoting the Business Film . . . . .	26
Case Histories of New Film Programs . . . . .	28
Mary Grey; Sinclair; General Electric; Portland Cement; Proprietary Assn.; Bethlehem; Pacific Coast; and Bates.	
Laundry Field Visualizes Its Services . . . . .	29

### DEPARTMENTS

In the Picture Parade: Film Notes . . . . .	34
Men Who Make Pictures . . . . .	36
New Audio-Visual Equipment . . . . .	39
Television in the News . . . . .	40
Business Screen Executive . . . . .	42

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# right off the reel

## TECHNICAL STRIDES IN THE MAGNETIC RECORDING FIELD ARE REPORTED IN THIS RECENT BUSINESS SCREEN SURVEY

**D**URING THE PAST few years, new techniques and equipment for magnetic sound recording on wire, tape and film have been developed to the extent that many motion picture engineers see the time coming when magnetic may completely replace photosound recording and reproduction. That this will be a slow process is evident on consideration of the millions of dollars now invested in photographic recording equipment and theatre sound systems based on the optical track. Nevertheless, the magnetic technique in practically every form of pre-release production has made tremendous strides in just the past few months, although it seems sure that magnetic tracks on release prints are a long way off.

### MAGNETIC SOUND RECORDING IS NOTHING NEW

Revolutionary as the modern magnetic systems may seem, magnetic sound recording is not new. Valdemar Poulsen, a Danish scientist, in 1898 developed an instrument he called the Telegraphone which laid down the principles for modern wire recording equipment. Later, in the thirties, the Germans produced a machine called the Magnetophone, which, although not good enough for quality sound reproduction, was quite successful as an office dictating device.

In 1939, the Brush Development Company began experimenting with the possibility of a magnetic recorder as a commercial venture. Armour Research Foundation and Bell Telephone Laboratories were also very active in this work. During the war, both Allied and German scientists made great progress in magnetic development, and equipment of this type was used for radio intelligence and countermeasure activities.

### PRECISE INSTRUMENTS ARE BASIC NEED

Since the war, tape and wire recorders have reached the market in some quantity. Some have been used for motion picture work, but most have been employed in radio stations, in homes, and in schools. The problem, for cinematic use, has been to produce an instrument capable of operating in perfect synchronism with a motion picture camera. Until recently, equipment has not been available to satisfy most exacting film producers, either in regard to quality of sound reproduction or in maintaining synchronization. Some few producers, through considerable ingenuity, have produced sound tracks on non-synchronous but high quality recorders, such as the Magnecord, Presto, Ampex or Magnaglam,

that are comparable to the best achieved on synchronous instruments. For the most part, however, the use of non-synchronous recorders has not been too successful except for the production of "guide tracks" for use in copying words, inflections and noises from the "guide track" for original photosound recording.

During the past year, however, several new synchronous magnetic recorders have been introduced. Results from these instruments have been so gratifying that many motion picture sound recordists have completely switched to magnetic for all direct recording, either in studio or on location.

### MAGNETIC RECORDING HAS ITS GOOD POINTS

The advantages of magnetic are these: (1) The tape or film may be played back immediately without laboratory processing, thus permitting an accurate check of quality on the spot. This eliminates ruinously expensive retakes, especially on location sound. (2) The sound quality of a good magnetic recorder can be equal to or even better than photosound. It can also be operated by less skilled personnel. Prevention of overload, which is always a serious problem on photosound, is negligible or non-existent with magnetic. (3) The magnetic tape or film may be re-used over and over again. Although in 35mm coated-film form its original cost is comparable to photographic film stock plus processing, re-use results in considerable economy, while quarter inch magnetic tape costs are approximately one tenth those of film stock. (4) Most magnetic recorders are more portable than photographic recorders of comparable quality. Being not only more portable, but much less expensive than photosound recorders, producers are able to take along sound equipment on many jobs, record more wild track and more extensive or spontaneous speech recording with less consideration of film cost or equipment damage than has heretofore been possible. (5) Magnetic film is easily edited, either by re-recording to optical track work prints, or by editing and mixing directly on magnetic and re-recording to the final master print, although this latter method would present some difficulties with equipment now available in most sound studios. Standard splicing methods can be used with magnetic film, although newer methods of butt-welding are said to produce better results. (6) Magnetic materials require no laboratory processing, do not depreciate with age or require

protection from extraneous light as photographic film stock does.

### AND POSSIBLE DISADVANTAGES, TOO

Possible disadvantages are: (1) The tension of the film on some magnetic sound heads as it travels through the recorder causes excessive wear and rather frequent replacement of sound heads. (2) Instances have been reported of accidental erasure or partial distortion of magnetic track by its passing through a strong magnetic field in transit or during operation. These disadvantages, however, are of doubtful significance, having been corrected in the newer equipments and advanced techniques.

Modern magnetic materials consist of wire, paper tape and film. Wire used has been of various types of drawn steel and of drawn brass plated with a magnetic alloy. The latter is now most widely used for wire recording purposes. Tape and regular acetate film, made principally by the Minnesota Mining and Manufacturing Company and the DuPont Company, are coated with a thin layer of ferric oxides which are ground to a fine powder and mixed into an emulsion for application.

Recording by magnetic means is running the material through or under a magnet of variable potential which is controlled by signals from the source of sound. The magnet changes the magnetism in the microscopic particles of the wire or tape. The particles then remain permanently magnetized in this state, causing modulation of sound via a reproducer head for playback, until demagnetized by another magnetic head for erasure.

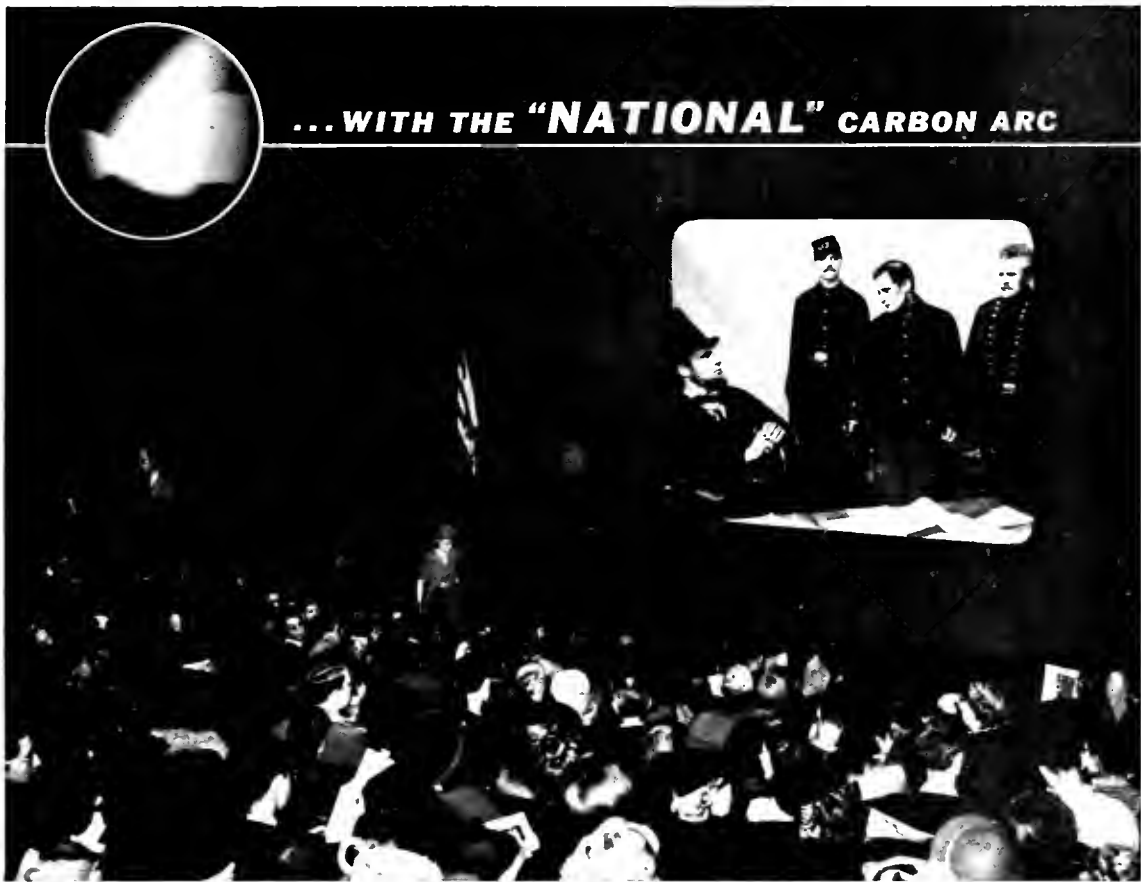
### BETTER QUALITY WITH LESS DISTORTION

The resulting sound, under good conditions, shows exceptional fidelity. Distortion, intermodulation and noise, bugaboos of photosound, can be greatly reduced, and the dynamic and frequency ranges are frequently superior to photosound results. Top quality magnetic track actually shows ground noise so far below signal strength (60 to 80 decibels) as to be completely negligible. Although quality can be excellent with less trouble than on photosound, the need for auxiliary equipment (such as microphones) of high quality is not obviated, and maintenance must be of as high degree as on photosound recorders.

### PAY YOUR MONEY, TAKE YOUR CHOICE

The film producer can now take his pick from several excellent synchronous magnetic recording systems introduced in the past year. Outstanding among these were the Hallen

(CONTINUED ON PAGE FORTY-FOUR)



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# CAMERA EYE

## Product Development Program at DeVry Corporation Shows Results

◆ That a realistic program of product development pays off when industry sales trends are down, is being conclusively proved by DeVry Corporation, Chicago manufacturer of motion picture equipment. According to a company statement received this month, DeVry 16mm and 35mm sound projector sales currently are the highest in the company's 36-year history, whereas in many phases of the photographic industry sales are reported 10 to 15% below those of 1948.

### PROGRAM BEGAN IN 1943

Credit for DeVry's reversal of the industry sales trend is given by W. C. DeVry, company president, to a product development program started in 1943. This program's goal was a 35mm theatre projector that would meet the requirements of an increasing export market and at the same time give the rapidly expanding domestic drive-in theatre business the type of equipment best suited for its projection conditions.

In the 16mm field, DeVry also sought to give classroom, field sales representative and the fast-growing television industry a light, low-priced, single-case unit readily adaptable to both sound and silent film projection, easy to set up and operate as well as affording maximum protection to valuable films.

### "SUPER 16" FILLS A NEED

For business, industry, travelling road shows, remote export areas, and government agencies, DeVry's development division found need for a deluxe 16mm projector capable of theatre-quality projection and sound. This it furnished in a dual case "super-16" that combines portability with picture brilliance and fidelity of sound.

In step with its product development program, DeVry materially expanded its plant and production facilities in the past three years and effected a completely new sales and distribution set-up.

The result of this combined product, market and personal development program, DeVry's president points out, is a current backlog of approximately \$2,500,000 worth of 35mm and 16mm motion picture sound equipment business, for schools, churches, large industrial firms, television and its related activities, theatres, export and government agencies.



SECRETARY OF AGRICULTURE Charles F. Brannan (left) bestows honor award on Chester A. Lindstrom, Dept. film chief.

### Agriculture Dept. Film Chief Receives Superior Service Award

◆ Chief of the U. S. Department of Agriculture's Motion Picture Service, CHESTER A. LINDSTROM, was presented with the Superior Service Award by Secretary of Agriculture CHARLES F. BRANNAN at the annual Department of Agriculture Honor Awards Ceremony.

Mr. Lindstrom received the honor "for making a significant contribution to American agriculture through his part in the development of the agricultural motion picture as an informational and educational medium."

For 35 years he has been with the Department of Agriculture and has been Chief of Motion Picture Service for five years.

### R. G. Wolff Opens Chicago Office

◆ Due to increased film traffic in the middle west, the RAPHAEL G. WOLFF studios of Hollywood have added a Chicago sales office to their setup. Heading this division will be JOHN W. CARNRICK, well known in the industrial film field.

Examples of Wolff productions and tele-spots will be available at the Chicago office, 230 N. Michigan Boulevard.

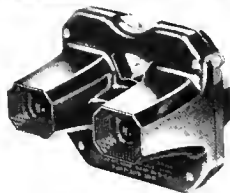
### East Ohio Gas Co.'s "Our Silent Partner" Will Soon Show Abroad

◆ High level recognition for the East Ohio Gas Co.'s film *Our Silent Partner* came recently when the US Department of State requested that fifteen prints be furnished for use abroad.

Earlier appreciation, in the form of an Oscar, came during the 1949 Cleveland Film Festival when it was judged top film in the public relations category.

Film was produced by Robert Yarnell Ritchie Productions of New York City. Ketchum, MacLeod and Grove, East Ohio's agency, helped in planning.

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**VIEW-MASTER**  
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*"Come to life"*  
in three dimensions



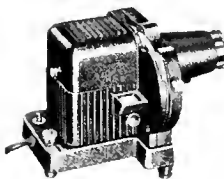
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*Raphael B. Wolff*

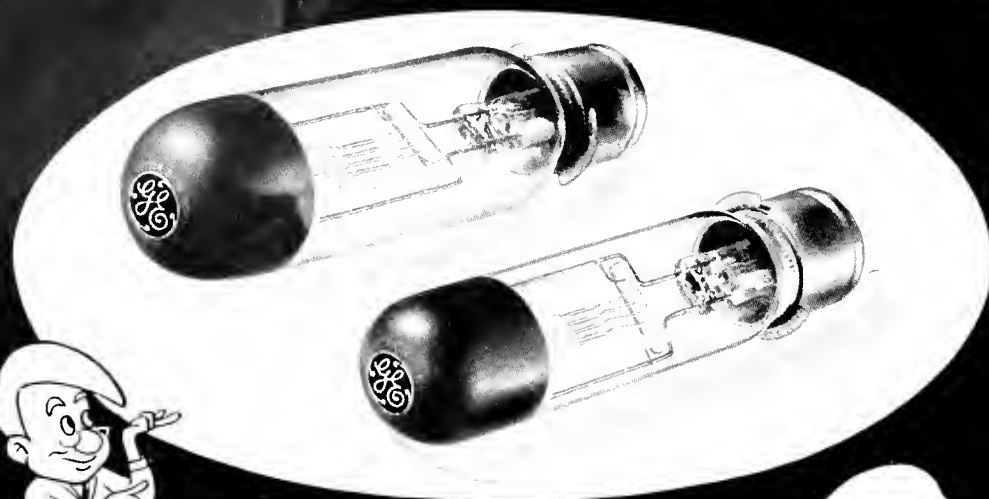
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◆ Newest slide films produced by FRANCISCO FILMS for industrial sponsors have a wide range of subject matter. Latest issued is a 66-frame all-color classroom teaching aid on the subject of hair grooming. Sponsored by the Toni Co., the silent strip is titled *Headlines*.

Filmstrip has already proved so popular that sponsor is distributing it in England, France and Belgium, and is preparing a Spanish version for Pan-American countries.

Recent sound slidefilms off the Francisco production lines are *A Career With Quaker*, indoctrination film for salesmen and their families; *It's A Deal*, an explanation of the Ful-O-Pep Division of Quaker Oats' dealer franchise agreement; two produced for Bendix Home Appliances and one for the Admiral Corporation. Titles of the last named three are *The Harder They Fall*, *Clean Up Automatically* and *A Range of Appeal*.

### Reid Ray Rings Bell

◆ REID RAY FILM INDUSTRIES of St. Paul, Minnesota, has produced a color sound slidefilm for Cutler-Hammer, Inc. Strip, titled *Ring the Bell With Multi-Breakers*, presents advantages of that unit in the electrical field and for the home owner.

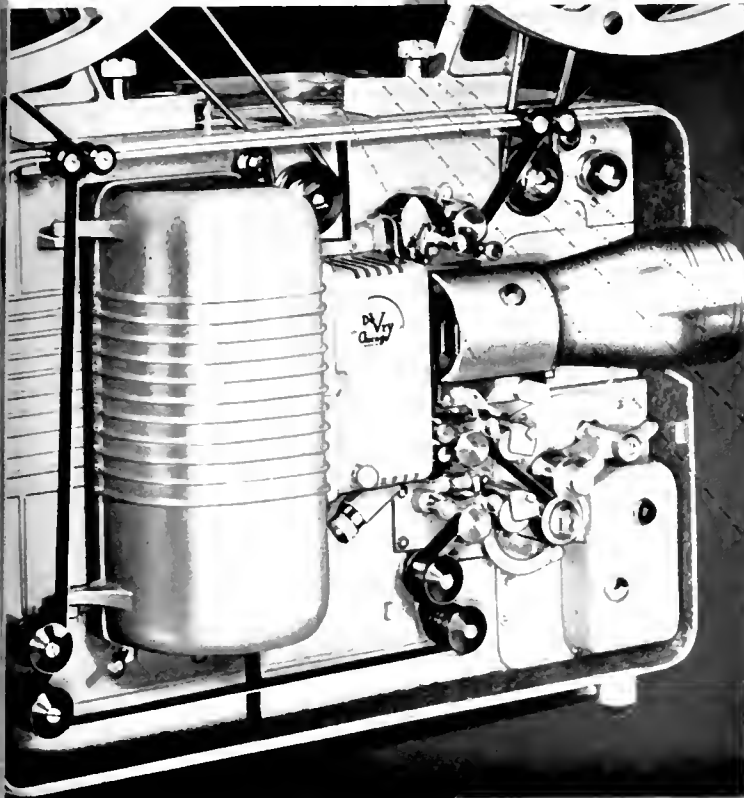
### University of Iowa Finds Film Chautauqua a Success

◆ THE UNIVERSITY OF IOWA attempted an experiment in popular education July 25-29, and the experiment was a success. A pleasant revival of a grand old recreational and educational movement, the Chautauqua combined the old hoop-la with modern audio-visual instructional methods.

Film Chautauqua programs ran under canvas—first ten minutes of recorded music, then a popular lecture, then selected illustrative films pointing up the lecture, followed by open discussion. Subjects covered at Gull Point State Park Lodge were Conservation and Science; Business and Industry; Family Life, Health and Safety; Our American Heritage and World Understanding.

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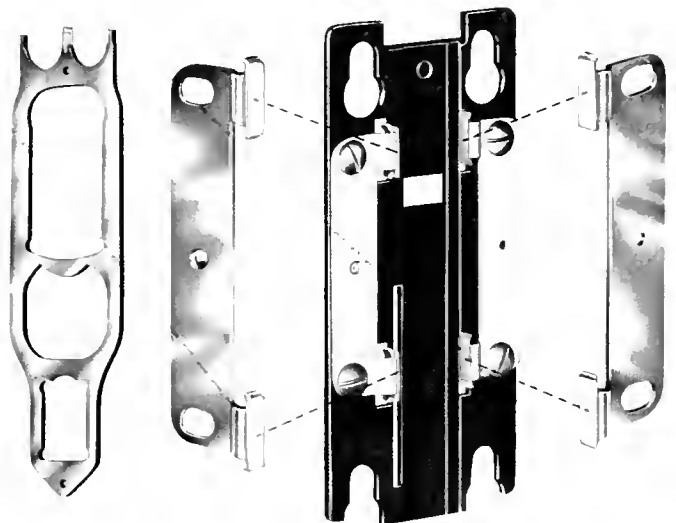
DEVRY engineering leadership has now perfected a 16mm sound motion picture projector that outperforms and out-lasts anything in the field. To the incomparable qualities of "Super 16" illumination brilliance and highest-fidelity sound, DEVRY research has now added—for the first time anywhere in projection—a sapphire-jeweled movement.\*

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the Entirely New DeVry "Super 16"

Truly incomparable, this new DEVRY "Super 16" sound projector sets the highest standards of quality in screen illumination, sound reproduction, and all-around projection efficiency.

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**LIGHT OUTPUT:** by metered test the "Super 16" outperformed all competitive projectors for most brilliant illumination by 40% to 250%. **SOUND QUALITY:** by metered test outperformed the field on truest-to-life sound. Every tone of voice, music or sound effects reproduced flutter-free as originally recorded. **SPECIAL FEATURES:** only DEVRY gives you non-stop film performance with the exclusive "Auto-Magic" film positioner. First projector with magnesium alloy mounting plate, and other parts combining strength and lightness — projector weighs only 37 pounds! Speaker in matching duraluminum case weighs only 15 pounds. See it! Hear it! Compare it — point by point!



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At the vital points of film contact and maximum wear, the indestructible sapphire jewels shown above now provide the "Super-16" with utmost film protection and a lifetime of replacement-free performance at these points. Sapphire jewels combine a hardness and toughness exceeding that of any man-made material, affording a wear-

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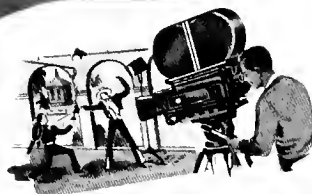
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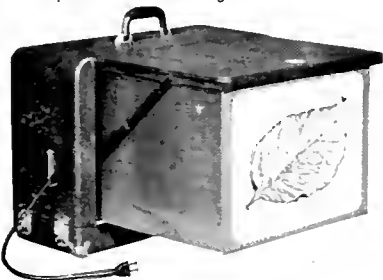


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# TRENDS

## THE GROWING CHURCH FIELD

ONE director of visual aids for a large church group recently said that although he had urged local congregations to buy projectors and use them for showing not only denominational films but other religious subjects, he was not completely happy about the results. Churches of his faith had responded beyond all expectations, most of them now own projectors and the number is growing by leaps and bounds.

"The trouble is," he said, "that they use the infernal machines all the time—show pictures on everything from soap to steel and get a big kick out of it—but when we put one of our own films out now it isn't anything special to have a movie in the church and I don't think we get quite as enthusiastic a response as we used to. Church members used to go all out for a new film, but now I feel that our movie is just 'another picture' sometimes. I really wish we could arrange to restrict the projector use for our own pictures," he said, with a sad expression.

The director was really speaking with his tongue in his cheek, for his own excellent films are really a sure guarantee of enthusiastic response from almost any audience. His remarks are indicative, however, of two important conclusions — (1) that church groups are rapidly becoming equipped with 16mm sound projectors and that free industrial films are finding great favor with church audiences; and (2), that church films, faced with active competition for audience atten-

tion—even under church auspices—must now provide pictures of high quality. Good intent in religious pictures is—unfortunately, in a way—not enough.

Many of the church groups are meeting this challenge now, and indications are that more will do so in the near future. The Catholics and the Episcopalians have expressed great regard for audio-visual methods, and the Lutherans have been exceptionally keen on providing their audiences with fine Lutheran films.

Rarely a month goes by now without a noteworthy new church film, and this month is no exception. The boards of the Congregational Christian, Evangelical and Reformed churches (three or more amalgamations and the Congregationalists will sound like a multi-partnered advertising agency) have just released the *Kyoto Story*, a Kodachrome film on mission work in Japan.

*Kyoto Story* tells of a soldier in Japan meeting a missionary and inquiring about mission work. A review of the typical missionary activity does not overly inspire the soldier. It is only when he sees the missionary serving unselfishly even the least ones, trying to show all men God's real concern and love, that he becomes convinced of the great importance of the missionary enterprise.

*Kyoto Story* was planned, photographed and directed by Charles Schwep and William James, on location in Japan, during the past fall and winter. Script, editing and finishing were handled by Alan Shilin. House Jameson speaks for the missionary, while Jimmy Dohson supplies the soldier's voice. *Kyoto Story* ought to prove useful to any group in the church seek-

(CONTINUED ON PAGE EIGHTEEN)

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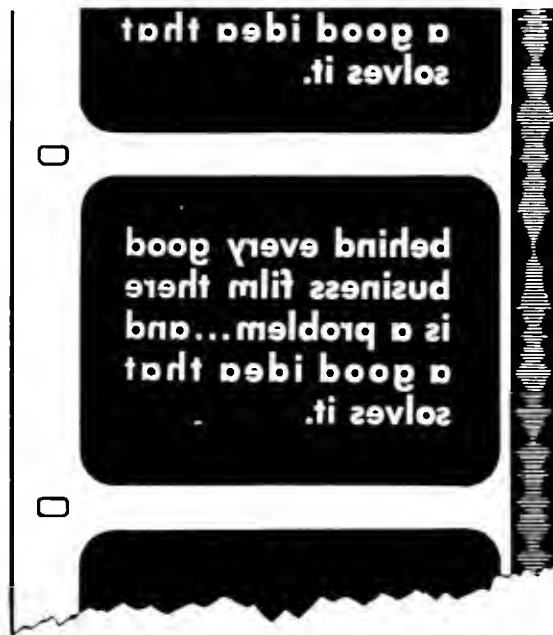
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come when businessmen will buy films that merely entertain or self-glorify — until it does, we'll continue to make films that solve business problems.

For more than a decade, Films for Industry has been solving important problems for its clients. Perhaps that is why it has grown to be one of America's most important producers of business films . . . with one of the largest, self-sufficient studios in the industry . . . and many of the country's largest business institutions among its clients.

*If you have a problem in your business, why not tell us about it? We'll show you some of our films (which will give you an idea of our scope, of our technical perfection which is recognized throughout the industry) but they, after all, are solutions to the other fellow's problem. Then . . . we'll come up with a complete plan for solving YOUR problem . . . story line, sketches, shooting script, budget, etc. There will be absolutely no obligation of any kind.*

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Write BUSINESS SCREEN for a complete list of the growing Film Guide Library source listings of films now available at low cost.

## TRENDS

(CONTINUED FROM PAGE SIXTEEN)

ing actual reports of mission work progress.

*Kyoto Story* is the fourth in a series of new Congregational films. Previous pictures have been *He Would Be Building*, *Letter From China*, and *Color of a Man*. All these subjects are distributed by the Department of Visual Aids, 287 Fourth Avenue, New York, at nominal rentals, and with special reduced rates for Congregational Christian Churches. Three other Congregational film depositories also handle these films.

The Congregational Visual Aids Department, in its present state, was organized four years ago in New York from the nucleus of a former department in Boston which had distributed religious slides. The Rev. Alexander B. Ferguson heads up the department and operates the audio-visual program on an only partly self-supporting basis. Funds from the sale and rental of prints are added to a budget allotted by the church board to carry on the work.

Mr. Ferguson, and the Congregational Christian Visual Aids De-

partment are also very active in the Protestant Film Commission which has produced such excellent films as *My Name Is Han*.

Congregational films, as is the case in most other Protestant church pictures, are almost non-denominational. This is done purposely to avoid limiting the usefulness of a good film. Practically all Protestant motion pictures can be used without prejudice in any Protestant church—or indeed, before any public group without fear of being accused of proselytizing for one denomination. The Congregational Visual Aids Department distributes the Lutherans' *Answer for Anne*, for instance, and many other church groups use Congregational films.

Mr. Ferguson, who is not, incidentally, the church film director quoted earlier in this piece, has recently taken a survey of all Congregational churches to determine the current status of projector ownership, use of films, audience likes and dislikes, etc., and this material is now being compiled. A rough check of the thousands of responses, however, shows a great many more church owned projectors than had been estimated by interested parties.

#### SMPE Will Meet in Hollywood

◆ Hold October 10-14 on your calendar for the 66th semi-annual convention of the Society of Motion Picture Engineers—this time to be held in Hollywood.

You might also remember that West Coast travel is heavy in that month—and train reservations few and far between. So if you're planning on attending, make your reservations early.

#### Four National Organizations Join Film Council of America Groups

◆ The Film Council of America has recently announced the associate memberships of four national organizations. These are the Cooperative League of America, Girl Scouts of America, Lions International, and the National Conference of Christians and Jews.

These organizations represent an aggregate membership of three and one-half million people. All use audio-visual materials in their programs. Besides these, the Community Chests and Councils of America, acting as a coordinating body for about 1,000 local councils, has also accepted an associate membership.

The local film councils now directly affiliated with the parent body exceed 125 in the U. S.

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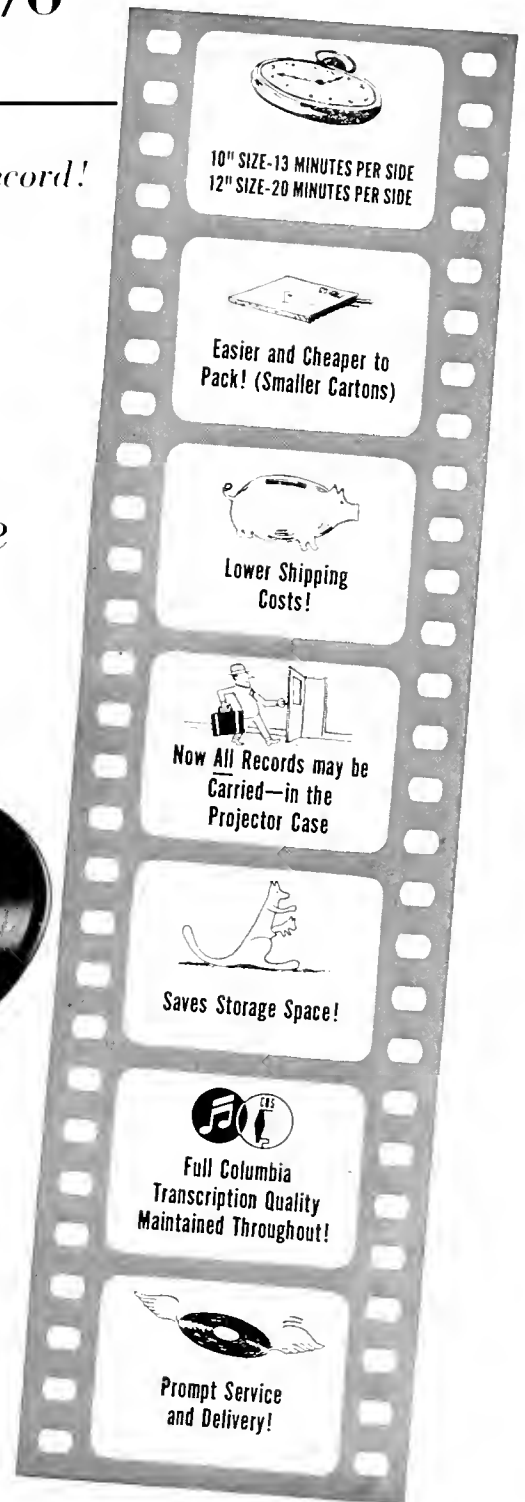
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# An Employee Film Program That Gets Results

ILLINOIS CENTRAL FILM SHOWINGS IMPROVE SAFETY RECORD, INCREASE WELFARE CONTRIBUTIONS

**Y**OU'VE ALL HEARD the old adage, "The proof of the pudding is in the eating" . . . and it's true. For substantiation you have only to look to the film program and planning work of the Illinois Central Railroad.

Theirs is a tight and specific scheduling of films, worked out with foresight and with definite ends in mind. Only safety and employee training films are regularly shown; executive of the railroad's audio-visual department work hand in hand with crew foremen, prove to them that films will help their men do a better job, and so enlist full cooperation all down the line.

## RAILROAD HAS AN ENVIABLE SAFETY RECORD

Result—the Illinois Central was the safest railroad in the country during the six month period ending June 1st, and has been accident-free for as long as forty days at a time. When you take into account the mechanical intricacies of modern railroading, and the amount of equipment in use, that's some record.

Films used by the IC in its shop and crew training programs include explanations on how to avoid muscle strain, safety in the shop, specific training films such as a series on rules for grinding and special purpose films on company policy. All films used in the programs are shown on company time.

## THESE FILMS HOLD REAL EMPLOYEE INTEREST

Films like these really capture worker interest—they show how and why a job should be done. And the lesson is not wasted. IC's safety record proves that.

Its Audio-Visual department is not content to rest on the laurels of the safety record it has helped to make. There have been other problems too.

Latest audio-visual development in this railroad's bag of training tricks is a successful

technique for the rear projection of motion pictures under daylight conditions. A portable standard projector and a translucent screen set-up provide office and operating employees with on-the-job showings of sound films.

## FRONT-SURFACE MIRROR REVERSES PICTURE

Illinois Central's Library of Audio-Visual Aids, under J. T. Hawkinson, achieved this by taking a Bell and Howell 16mm projector and equipping it with a front-surface mirror attachment which directed and reversed the motion picture image thrown on a translucent screen so that the image was correct when viewed from the non-projector side.

A translucent screen with a dull front surface reflecting little incidental light was used. The best type of screen material turned out to be one made from a type of draftsman's tracing paper.

In projecting its films, the railroad found that it was necessary to turn out lights in back of the screen, but the brilliance of the

*WORKERS LIKE FILMS: this audience at the National Supply Company plant demonstrate sound films appeal and interest. (Story on Page 24 following.)*



screen image was undisturbed by light falling on it from the audience side.

## IC'S COMPANY LOSS OF EMPLOYEE TIME

Best point about this technique is that it allows small, informal showings to be set up without extensive preliminary arrangements. Special projection rooms are not required, and employees need not be called away from their work until the projection equipment is ready for the showing. This permits projection with a minimum loss of employee time and without employees having to leave their offices for other quarters.

Illinois Central has long been sold on the use of the motion picture as a training aid, and the reason for the confidence was illustrated graphically this year. The American Red Cross, at 82 departmental meetings, presented its film *Will You Be There?* to IC employees.

## CONTRIBUTIONS CONVINCE ILLINOIS CENTRAL

In spite of a decrease in the potential number of contributors over previous years when no film was used, the total amount contributed was considerably greater. In addition a larger number of employees contributed, and the average amount given by each employee was larger.

Showings of Community Fund motion pictures at similar employee meetings had exactly the same results, proving that the promotional power of a fund-drive picture was no lucky happenstance.

Since the ultimate justification for any operation in industry revolves around the economic qualifications, the appeal of the motion picture has certainly proved itself for Illinois Central.

Other projection techniques are used where conditions do not call for IC's rear-projection screen. A standard glass-beaded screen encased in a shadow box is used in certain shop

(CONTINUED ON THE FOLLOWING PAGE)



ILLINOIS CENTRAL RAILROAD EMPLOYEES in shops, warehouses, and other maintenance facilities along its extensive right-of-way register intense interest in the regular film programs presented by the company's audio-visual department, one of the most progressive in the country.



OFFICE WORKERS CAN SEE SOUND MOTION PICTURES presented adjacent to their regular working areas on ingenious rear-screen equipment such as that pictured above and developed by the company's film department. BELOW IC films are brought to workers for maximum efficiency, as in this Chicago shop scene. Workers appreciate, closely follow such training films.



## IC Films Get Results:

(CONTINUED FROM THE PRECEDING PAGE) locations, and standard projection techniques are employed when motion pictures are screened in a passenger coach or dining car.

However, the simplicity of operation, the brilliance of quality, and the economic aspects of this rear projection method indicate that the Illinois Central will be using it more and more in the future. Other industries might find it the right track, too.

But whatever the equipment in use, the film itself is the reason for success or failure. And Illinois Central has proved, to itself, to its employees, and to charitable organizations, that an efficient film program is an effective means to an end.

### Mobile Film Showings to Reach Seaboard Airline Railroad Workers

★ Quick to see and appreciate the results of an employee film training program, another organization has enlarged its visual-aid program to include use of mobile movie circuits.

Already noted for the effectiveness with which they use training techniques, the Seaboard Airlines Railroad is now bringing the picture to the worker instead of the worker to the picture. Result is satisfactory to both management and workers alike. Employees appreciate the picture quality this new system permits, and management sees the advantage in the time saved because of lack of necessity for workers to travel and assemble at a central projection site.

Key to the project are eight mobile truck-theatres, which cover every foot of track in the railroad's lines. Ampio Premier-20 16mm sound projectors provide the picture, which is as easily visible in the railroad (see picture) as in an auditorium.

This method of bringing safety, education and job training films to workers as they work spots is gradually growing in acceptance among those industries which have highly decentralized operations. The problem is to serve the greatest number of job sites at the least expense, and Seaboard has found one solution.

SEABOARD'S MOBILE FILM UNIT brings films to workers along the Eastern railroad's right of way. Pictures are easily visible with standard Ampisound 16mm equipment which is used.



**E**ACH TUESDAY THROUGHOUT the year is "Movie Day" at the big Mars candy plant on Chicago's west side. Originated by their Employee Relations department, this policy of furnishing entertainment through film showings has an interesting history.

About three years ago, the management of Mars, Incorporated decided to use a small 16mm projector to show movies at safety meetings, foremen's discussion conferences, and sales meetings. Shortly after that, a representative of the United States Treasury Department called regarding a film, *America, the Beautiful*, and suggested it be shown to small groups of employees. After considering the possible locations for the showings, it was decided to place a screen in a corner of the large cafeteria and present the picture to all employees who congregated there for lunch and rest periods. This film, describing the free enterprise system and highlighting the natural beauties of America, was so enthusiastically received by the employees that a policy of presenting movies once weekly for all three shifts was decided upon.

**EVERY TUESDAY IS "MOVIE DAY" AT MARS**

All employees are entitled to a fifteen minute rest period before and after lunch, and a thirty-minute lunch period, so it was thought best to show a one-reel sports film during the first rest period, and a twenty to twenty-five minute travelogue, or sponsored film, during the lunch period. The second rest period is pepped up with a one-reel comedy, cartoon, or musical film. Rest periods and lunch periods are staggered throughout the day so each of these pictures is shown over and over until all employees have had an opportunity to see the productions.

Because the majority of films used are available in the Chicago area, it was decided to have one of the Mars trucks pick up the film on Monday and return them on Wednesday of each week—thus establishing Tuesday as "Movie Day".

The management at Mars, in striving to present a well balanced movie program, make use of a large library of film source catalogues, and endeavor to sustain the interest of the



*The facade of the Mars candy factory in Chicago resembles that of a country club.*

# Workers Like Movies at Mars

**PLANT CAFETERIA BECOMES A FILM THEATRE EVERY TUESDAY**

employees by showing entertainment and educational films, and occasionally screening safety, health or inspirational pictures.

**EMPLOYEE RELATIONS PROGRAM PLUS!**

In February of this year, a 16mm arc carbon projector and a 9x12-foot wall screen were purchased to improve the quality of the projection, and to permit a larger number of people to see the screen from any point in the cafeteria. A professional job is being done in presenting these movies, and it looks like this program will be in effect for many years to come.

In addition to rest periods and motion pictures, Mars Employee Relations program includes an annual picnic for the families and friends of employees. The events are designed to include something for all members of the family, regardless of age. Here, too, the medium of movies is used. Eight or ten cartoons

are presented for the kiddies' entertainment in the afternoon. There is also a yearly golf tournament, an annual Easter Egg hunt for the children of Mars employees, and a Spring dance, which is held at one of the large downtown hotels. Recently, a gun club, with skeet and trap shooting ranges, was purchased for the Sportsmen's Club, with a clubhouse on the grounds. Interesting sports films are shown at the monthly meetings.

**CANDY FACTORY LOOKS LIKE COUNTRY CLUB**

These things have had a great deal to do with Mars' success in the candy bar business. The plant and grounds are also a strong link in the chain. The building is a California type of architecture which could easily be mistaken for a large country club, night club, or anything *but* a candy factory. Beautiful creeping bent lawns lead up to the well landscaped  
(CONTINUED ON THE FOLLOWING PAGE)

*EFFICIENT ARC PROJECTION equipment, and a screen hung high enough to be visible to all make the Mars cafeteria an excellent film theatre.*

*MARS WORKERS make attentive audiences, eagerly look forward to each Tuesday, which company's management has designated as "Movie Day."*



(CONTINUED FROM THE PRECEDING PAGE)  
 building itself. The general office resembles the lobby of a large theatre, or the lobby of an attractive California-type hotel. Sound is muted, the floors are thickly carpeted, and there is plenty of illumination from the indirect lighting.

The man who built such an unusual place is the same one who started the business in 1920 in Minneapolis. Frank C. Mars really started from scratch by vending from house to house, and from store to store, the candy which his wife, Ethel, made in her kitchen.

By 1928, the business had grown to such huge proportions that it was moved into its new and unusual building on Chicago's west side. Along with the move went most of Frank Mars' employees, many of whom are now in top management jobs with the company.

#### DIVERSIFIED PROGRAM MAINTAINS INTEREST

One of the things this management has learned is that it is best to have a well diversified program, in order to maintain interest in employee film showings. Free films sponsored by other industries, showing how their products are made, have probably received the best response. Modern Talking Picture Service, with their hundred-odd sponsored films has been an excellent source. In order to eliminate the possibility of duplication, an index is kept of all films shown. In this index is noted the name, type, source and running time of each picture, and whether it is black and white, or in color.

The immense employee interest has been demonstrated by the many anxious inquiries when, for various reasons, it has been necessary to change "Movie Day" to a day other than Tuesday. Mars, Incorporated, with three years of experience have definitely proven that an industrial movie program is part of a sound Employee Relations policy.

With due regard for its employee's personal likes and dislikes, Mars has demonstrated the interest power of plant movies.



ABOVE: This efficient 16mm arc projector is a basic factor in Mars plant showings.



Sound films deliver a safety message to these interested National Supply workers.

#### National Supply Company Brings Safety Films To Its Workers At Their Jobs

★ An effective method of promoting safety by use of motion pictures is being practised at the Ambridge, Pennsylvania, plant of The National Supply Co.

Projection equipment is set up, and pictures shown to worker groups in the particular area of the plant where they work—and on company time. In the year and a half this program has been in operation accidents have dropped, and a good part of the reduction can be attributed directly to the film program.

Most of the films, from National Safety Council and similar sources, run about fifteen minutes. A regular 16mm sound projector is used, but mill noises require the addition of an outdoor type of directional speaker. To keep constant audio and picture brilliance in some locations a voltage regulator is necessary. No difficulties have arisen with screen design, however, and a six-foot surface without a hood or shadow box has been found adequate.

Reason behind the showing of films in work areas, rather than at a central location, was the belief that projection where employees work makes them feel more at home and more receptive to suggestions embodied in the safety films shown.

#### Illinois Bell Company Surveys Employee Reaction, Preferences In Film Program

★ Here is intelligent film program planning—conclusions drawn from recent surveys conducted among employees will govern the framework of future Illinois Bell Company film showings. In this way the company hopes to produce the most satisfactory presentations.

First step in this planning was an analysis made during the noon hour movie program series conducted this spring for Bell Company employees in its Chicago central area offices. Showings were held between 11:30 AM and

1:30 PM—which meant that employees had to give up a part of their lunch period to attend a show. Not only that, but showings were held in a building a block distant from most offices. Yet average audiences ran to 517, with one group clocked at 757.

#### LARGE MAJORITY FAVORS FILM SHOWINGS

During the fourteen-week period comprising the series, employees were interviewed and asked how they felt about the programs. This was the primary interview. Of those checked, 67% of the men and 44% of the women had attended showings. 86% of the men (with 8% holding no opinion) and 89% of the women (with 9% holding no opinion) commented favorably on the project.

Some of the comments were illuminating. An occasional complaint was registered on the subject of 16mm quality. Many liked the variety of subject matter shown from program to program. Only conclusion which could be drawn from this survey of opinion was that the average Bell employee enjoyed the film programs and would attend them even if it was inconvenient to do so.

Since an apparent justification for the film series, in terms of employee attitude, existed, next step was to analyze the content of the films in terms of preference rating.

#### "FREE ENTERPRISE" FILM FIRST CHOICE

At one of the last of the film showings in the series, employees were polled as to their rating of films they had seen. For purposes of analysis the audiences were broken into three categories—men, women and mixed groups. Then the votes were totaled.

Goodyear Tire and Rubber Co.'s *A Letter From America* took the top place in each worker group. When you consider that this was not a color production, and that it had been shown early in the series (which knocks



out the possibility of immediate retentivity), its selection as top choice might seem surprising.

The significance of this choice lies in the film itself. Produced by Wilding (and reviewed in Number 8, Volume 9 of BUSINESS SCREEN) *Letter* is the life story of an American worker, born under tyranny of an Old World government and blessed by the benefits of the land of his choice.

Goodyear figures only incidentally in the story—the prime purpose for its production being Goodyear's belief that industry can and should fight to preserve this country's principles of freedom.

Favorites following *Letter* were Santa Fe's *Grand Canyon*, Treasury Department's *Behind the Nation* and Yosemite Park's *Ski Thrills* and Harding's *Going Places*.

Four A&T films were included in the schedule: *Stepping Along With Television*, *Coaxial Cable*, *A Million Times A Day* and *Before Your Telephone Rings*.

Travel fans were pleased with Santa Fe's *Summertime in Yosemite*, the Holland Bulb Growers' *Holland Blooms Again* and the Northwestern Railroad's *Song of The Pioneer*. These last two were obtained from Modern Talking Picture Service, national distributors; others came directly from sponsor concerned.

Illinois Bell Company had a twofold purpose in originating the film series—to create that pause that refreshes, and to have an opportunity to present company productions. With surveys such as these, they now have practical insight into the problems involved, and at least a good guess what to do next.

### Programs of Free Films Available

★ One of the most useful services now available to American business and industry is now being provided through the 26 regional film libraries of Modern Talking Picture Service, Inc. These distributors of free sponsored sound films are offering selections of more than 100 films through two plans: one is called "The Film of the Month" and the other provides "A Program Service for Weekly Employee Showings."

Write Modern's headquarters at 9 Rockefeller Plaza, New York City, for complete details of these free film services.



# Here's How It Works at Kewaunee

COMPANY PRESIDENT CITES SUCCESS OF TWO-YEAR PROGRAM OF PLANT SHOWINGS AND GIVES DETAILS ON HOW TO DO IT

by C. G. Campbell, President, Kewaunee Manufacturing Company

**M**OTION PICTURES PROVIDE a popular and enlightening medium of contact through audience appeal and emotional impact most easily understood and assimilated by audiences to whom they are directed. When rounded out by other facilities at the disposal of management today, such as factory newspapers, personnel contacts, etc., movies leave little to be desired in the way of getting management's message to the individual employed by private enterprise.

The Kewaunee Manufacturing Company has used motion pictures for this purpose for the last two years with what we believe to be a good deal of success. Reasonable first costs for necessary motion picture equipment, low annual maintenance costs and reasonable film rental all considered together make this project very desirable from a cost standpoint.

### FILMS TO SATISFY EVERY INTEREST

"Our scheduled movies, as a rule, cover the following subjects: health and safety; broad employee education in other industries whose materials we use in the manufacturing of our product. Specialized films covering specific skills, trades or operations encountered in our plant; business films acquainting employees with management function and problems and stressing the benefits received by all of us under the American system of private, free enterprise. Films issued by the various branches of the Federal Government dealing with all aspects of civics and the operation of the American Government add to our program. To add variety, and in order to keep up interest, the above types of films are supplemented with comics, travelogues, news-reels and sport films. We also feature films issued by various State Governments, showing their vacation lands and these have been welcomed by our employees in helping them plan their vacations.

"Just sufficient light is provided while the

movies are being shown to enable our employees to eat while watching the movies with out interfering radically with the projections of the film. This is essential in our case as our movies are shown in our cafeteria area, the pictures being projected over the heads of the people on a screen hung in a shadow box. Our experience indicates that colored movies hold the interest of our employees more than do black and white film, and that a program which centers on the more informative films occasionally mixed with a subject of a lighter nature such as comics, sports or travelogues, is adequate to guarantee any such program from not becoming monotonous.

### NICKEL-NURSING CAN ENDANGER PROGRAM

"In selecting sound equipment for a program such as we have been discussing, it is well to keep in mind that a sixteen millimeter projector is advantageous as compared to a thirty-five millimeter projector because many of the best types of educational films are not available in thirty-five millimeter width. Also, our experience indicates that the difference in cost between the best equipment available and the cheaper models on the market today is slight, but the difference in performance as regards sound and projection clarity is so great that you cannot afford to jeopardize the success of your program by using inferior equipment.

"A survey of film costs over a two year period indicates the following: Film rentals averaged \$65.00 per month plus return postage, and parcel post insurance per month amounting to \$13.00, making a total expenditure of \$78.00 a month for providing films. Our film service requires a film for each working day in the week or five films a week. This averages 22 films per month, and with employee attendance as mentioned above, this brings the cost per employee who actually sees the movie to 11.5¢ per showing. (This figure (CONTINUED ON THE FOLLOWING PAGE))

### Canadian Workers See Programs Provided by National Film Board

♦ Film audiences like the one at (the right) are typical of Canadian plants and business firms utilizing the facilities and films provided throughout the Dominion by Canada's National Film Board. This program, which gained its real momentum in national service during the war, has also served thousands of communities in Canada.

\* The mss. for this article was originally presented by Mr. Campbell at the recent national meeting of the Scientific Instrument Manufacturers' Association.



# Plant Films at Kewaunee

(CONTINUED FROM THE PRECEDING PAGE)

does not include 1 hour time a day for operator running projector; neither does it include depreciation of equipment).

The total equipment required for a complete installation such as we use consists of the following: Bell & Howell 16mm projector; projector stand; Bell & Howell film splicer; Radiant Mfg. Co. roll up type beaded screen; shadow box constructed of plywood painted black to eliminate light reflection; spare parts for projector consisting of 2 extra projection lamps, one extra reel and extra belt drives for machine.

## PHYSICAL SET-UP FOR SHOWING DESCRIBED

All of the above equipment totals \$977.00; standard practice recommended seems to be to depreciate this equipment over a five year period. Maintenance is so small as to be practically non-existent providing that instructions received with equipment are followed carefully.

Our set-up is as follows: Employees watch pictures while seated at cafeteria tables during lunch hour. Shadow box is located directly on wall at a height 52" above floor. Projector is located on projecting stand mentioned above at a distance of 35 feet from screen. At this distance, picture projected on screen is 75" long x 56" high. Cafeteria tables are located in area between projector and screen and in this way picture being shown is projected above heads of employees. Windows in cafeteria area are painted to minimize outside light entrance which would otherwise affect clear projection of picture.

## WHERE CAN INDUSTRY FIND FILMS?

Many sources for film procurement are open to you for group showing of film. By subscribing to BUSINESS SCREEN magazine you can at all times keep abreast of the latest films being released by industry. Most of these films are available for a \$1.00 or \$2.00 handling charge. For a National Directory of Visual Education Dealers we suggest you secure a

PLANT THEATRE AT CATERPILLAR TRACTOR in Peoria provides a permanent facility for all types of employee and management program requirements at this concern.



copy of BUSINESS SCREEN magazine, of any current issue. Single copy price 50¢. This will put you in touch with the nearest dealer in your area who can then provide you requirements as to both quantity and selection of films. Your only responsibility then lies in seeing that these are returned at the time agreed upon; in good condition by parcel post, insured for the value of the film. This is the method we use and it has been very satisfactory.

Many other sources are open to you for film procurement if you wish to use them. National Fire Underwriters offer Fire Prevention films. National Safety Council, Inc., 20 N. Wacker Drive, Chicago 6, Ill. offers a guide of safety films prepared by the Editors of BUSINESS SCREEN. Industrial Training films are available from the National Metal Trades Association, 122 S. Michigan Ave., Chicago 3, Ill. Catalogs may be secured from the U. S. Department of Agriculture, State Departments of Conservation. Practically all of the states maintain film libraries at the State Universities, films being available on a low rental basis. There are many more that inquiries would disclose.

## FILMS MAKE FRIENDS, INCREASE OUTPUT

The favorable reaction of our employees to the above phase of our employee relation program, evidences itself in many ways, the most important are as follows:

- (1) Worker interest in all phases of business has been aroused particularly as regards labor saving devices and methods, some of these ideas being taken directly from movies shown in our plant.
- (2) Considerably more tolerance toward management problems by employees indicate that films such as *In Balance* have been successful in presenting management's message to our employees.
- (3) Other manufacturers in the city of Adrian have advised us that their employees have been told by their workers of our practice of showing motion pictures daily and have commented on this favorably, their information coming from our workers. This has helped in establishing the belief that 'Kewaunee is a good place to work'.

## ANY COMPANY CAN DERIVE BENEFITS

In conclusion, we believe that any Manufacturer who sells the American System of Free Enterprise, through any medium available, directly to his employees in the best way he knows how, and who sincerely believes in fair, impartial treatment for the associates working with him; for a long enough period of time so that his sincerity of purpose has been established, will enjoy good labor relations even though in the years course he is guilty of some human error, his general fairness will be understood and his labor relations will be excellent.

EDITOR'S NOTE: We are indebted to Mr. Campbell, head of this Adrian, Michigan, concern, for his thorough presentation of this subject. It will benefit many plant executives seeking this kind of detailed data in this important field.

		970 501 PLAY DATES 12/9-10/28
TITLE Name of the Pioneer		PLEASE FILL IN NUMBER OF TIMES FILM WAS SHOWN 4
Electro-Active Division General Motors Corp. Lansing, Illinois		NUMBER OF MEN 14 NUMBER OF WOMEN 14 NUMBER OF BOYS NUMBER OF GIRLS TOTAL NUMBER 5000
ATTEN: R. A. Mabe, Employee Rel.		
COMMENTS All comments from Audiences were very good Very good photography		
RECOMMENDATIONS Make Employee Relation 5000		
		85106 PLAY DATES 1/1-1/2
TITLE Screen and Home		PLEASE FILL IN NUMBER OF TIMES FILM WAS SHOWN 91
Screen and Home 2115 S. Oak Park Ave Chicago 35, Illinois		NUMBER OF MEN 200 NUMBER OF WOMEN 250 NUMBER OF BOYS NUMBER OF GIRLS TOTAL NUMBER 1550
ATTEN: Mr. El J. Nelson		
COMMENTS EXCELLANT FILM, Believable Employee Rel.		
RECOMMENDATIONS Believable Employee Rel.		
		11-10-28 PLAY DATES 11-30-28
TITLE Our America		PLEASE FILL IN NUMBER OF TIMES FILM WAS SHOWN 71
Our Corporation 2115 South Oak Avenue Chicago, Illinois		NUMBER OF MEN 520 NUMBER OF WOMEN 220 NUMBER OF BOYS NUMBER OF GIRLS TOTAL NUMBER 700
ATTEN: Mr. J. J. Schenker, Safety M.		
COMMENTS Very fine film Let's have more like it.		
RECOMMENDATIONS J. J. Schenker, Safety M.		

## How Large Are Plant Audiences?

★ EMPLOYEE FILM SHOWINGS reached a high point of national popularity during the wartime showing of incentive and government information films. Its swift decline in the first postwar years has now been gradually recovered as both labor and management officials realize the many benefits of films.

One definite indication of the value and size of the potential audience will be derived from the above report forms supplied at our request by the midwestern regional office of Modern Talking Picture Service, Inc. in Chicago. These Modern reports, covering only one film apiece, sent to just three Chicago area concerns as part of their extensive free film programming, total 7,250 workers.

The pictures, *Song of the Pioneer*, *Trees and Homes*, and *Our America*, are typical of industry-sponsored films which are finding wide popularity among workers. Other popular titles include *Shortest Way Home*, *Green-Harvest*, *Behind Your Radio Dial*, *Trees to Tribunes*, and *Holland Blooms Again*.

From gardening to home decoration, thrift, travel, opportunity, and similar subject areas, plant program arrangers find plenty of material to keep a weekly show going in the cafeteria, on plant floors during noon-hours and in regular auditorium facilities where they may exist in plants.

These films, combined with rented sports, entertainment and cartoon material, make plant showings popular and easily arranged.

# Film in Industrial Safety Training

• AN ABSTRACT OF THE RECENT HARVARD BUSINESS RESEARCH STUDY •

by Paul R. Ignatius, Harvard Business School, Division of Research

MANAGEMENT has a social responsibility to prevent injuries to its employees. While workmen's compensation laws in the 48 states provide injured employees or their dependents with some relief, these laws in themselves do not reduce accidents in industry. Business management is expected to provide not only a fair return for a day's labor, but also a safe working environment for the laborer.

Because of humanitarian considerations, the high costs of accidents, and the importance of a low accident rate in employee and community relations, top management cannot disregard industrial safety. And since industrial safety is impossible of achievement without their active participation, leading executives must directly concern themselves with the problem.

## EMPLOYEES MUST BE "SAFETY CONSCIOUS"

Four basic courses of action by which industrial accidents can be reduced have been indicated: proper selection and placement of the person for the job, improvement in the design of machines and equipment, improvement in operating procedures and practices, and improvement in training methods. This study is primarily concerned with the fourth course of action. Little can be accomplished unless employees are trained in specific safe practices and educated to recognize unsafe conditions of work. Rules of safety must not only be known by employees; they must also be applied. Thus safety training includes both instruction and motivation.

The objective of safety training is to develop a group of employees who can work free of accidents. The heaviest responsibility for training rests with the supervisor who from day to day must instruct workers in safe performance and make sure that his instructions are carried out. Informal safety training by supervisors is buttressed in many companies by more formal training meetings in which safe practices are given further emphasis. In these meetings, also, an attempt is often made to encourage employees to develop "an attitude of safety."

## FILMS DEVELOP MOTIVATION OF WORKERS

Conflicting cultural and emotional influences present obstacles which limit the immediate efficacy of training. These conflicting influences should be taken into account in developing training material.

How can films be used to contribute to the attainment of a favorable safety record? From an instruction standpoint, the visualization of procedures, which films provide, equals and in many cases exceeds what one may learn from actually observing the operation in question. From the standpoint of motivation, a

number of the safety directors who were interviewed stated that the power of films to motivate individuals is perhaps their most important attribute. In the first place, a well-produced film, through its wide range of subject matter, plot construction, suspense elements, and character development can arouse interest in a subject. Secondly, a film can bring about a process of self-identification with the characters portrayed. Finally, in contrast to most other training media, the film can appeal to the emotions of the group.

## SAFETY DIRECTORS CITE ADVANTAGES

Numerous claims as to the advantages of films for safety training were made by the safety directors who were interviewed. These advantages were stated as follows: "Facilitate communication of safe practices"; "motivate employees to desired action"; "stimulate discussion of safety"; "add interest to safety meetings"; and "permit easier, faster, and more thorough training." These same safety directors also found certain faults in some of the currently available films. These were "don't apply"; "divorce safety from production"; "contain errors"; "not in workers'

## The Objectives of This Study

★ *Industrial safety training is recognized as an integral part of job learning. How to make this part of the training process most effective, however, has yet to be determined. Human problems of motivation and behavior, questions of administrative responsibility, organizational relationships, and educational methods all are involved in industrial safety training. This inquiry into the use of films for such training purposes helps to highlight some of these basic problems while at the same time it records and interprets concrete experiences of various companies in the use of this method of training.*

*This study by Paul R. Ignatius, Instructor in Business Administration, not only deals with certain major technical problems connected with the use of films in industrial safety training but also relates them to the broad field of audiovisual training aids. This project is a part of the visual aids research program at the Harvard Business School. To determine the extent to which films and other training aids are employed by industry and the opportunities for their more effective and widespread use is the purpose of this program.*

idiom"; "contain too much information"; "dated"; and "imperfectly visualized."

The advantages of films in industrial safety training must be tempered by an important modifying consideration — problems inherent in the utilization of films. Among these are the difficulty of locating available films and their sources, the need for adequate equipment and space for film showings, and the development of effective utilization techniques. Although films are listed in a number of catalogues which are obtainable, the descriptions of films are often not complete enough to disclose whether a given film may be potentially useful for a particular training problem. Extensive previewing of films, a laborious task, is therefore necessary. After obtaining a film, the safety director must plan its use so that it will be a meaningful experience for employees in terms of the hazards and problems they face on their jobs from day to day. Various techniques, such as introductory statements, motivating questions, discussions, quizzes, supplementary pamphlets, and the like help to achieve this objective and also can increase the amount of material learned and retained by the men.

## TAKE MAKE-SHIFT CONDITIONS IN STRIDE

The value of films is also determined to some extent by the physical conditions under which films are shown. Ideal conditions are seldom available, and in most companies arrangements for showing films are at best makeshift. This is particularly true with regard to shop meetings held by foremen.

In most of the plants visited in connection with this study, safety training is carried on during the regular working day and on company time. This necessitates interruptions in the schedule of work, but the usual alternative is to hold meetings on overtime which is objectionable to some workers and often inordinately expensive for the company.

## FILMS HAVE FOUR PRIMARY APPEALS

In the films which have been studied, four main appeals or approaches to the subject matter stand out: the logical approach, the appeal to proficiency, the appeal to humor, and the fear approach. The effectiveness of these four appeals is difficult to evaluate. Also, regardless of the appeal which is emphasized, there will still be an underlying current of fear in all safety training. There are, however, important distinctions in each appeal. In general, it seems that the fear appeal should be avoided; an appeal to the employee's desire to be proficient or a logical treatment of the subject matter is a sounder approach to follow in safety films. Humor, too, has an important place in safety films, although it cannot be justified if it obscures the essential seriousness and dignity of the subject matter.

In most companies which use films in their safety training programs, the films used are those which are commercially available. A small number of companies, however, have undertaken the production of films primarily for their own use. Often these films have been

(CONTINUED ON PAGE FORTY-EIGHT)

HIGHLIGHTS OF CLEVELAND'S RECENT SECOND ANNUAL FILM FESTIVAL



CLEVELAND FILM CRITIC Ward Marsh (Cleveland Plain Dealer) presents Festival "oscar" to Dale Cannon, Chairman of Employee Films.



CLEVELAND'S FILM ENTHUSIASTS FROM INDUSTRY, EDUCATION AND COMMUNITY GROUPS gather at the second annual Film Festival Dinner where "Oscar" awards were presented for such films as "Our Silent Partner" (East Ohio Gas Company); "Diagnosis-Danger" (St. Paul Mercury Indemnity Company); "You Can Tell by the Teller" (Ohio Bell Telephone Company); "A Letter from America" (Goodyear Tire & Rubber Company); "Strange Interview" (General Motors Corporation) "Picture in Your Mind" (International Film Foundation); "Princess and the Dragon" (Sterling Films, Inc.) "Your Children and You" (British Information Services) "The Loon's Necklace" (Crowley Films, Ltd.) "Glacier Park" (Paul Hoefler); and "Answer for Anne" (American Lutheran Church).



FESTIVAL LUMINARIES (left to right) Harold R. Nissley, President, Cleveland Film Council; Allan H. Mogensen, guest speaker.

# 1,800 at National A-V Convention

INTEREST IS KEEN AS DEALERS AND EDUCATORS HOLD ANNUAL MEETINGS AND ATTEND LARGE TRADE SHOW

**E**VEN THE WEATHER welcomed the 1800 dealers and delegates attending 1949 Audio Visual Convention in Chicago. Until almost the week-end preceding the convention streets were steaming under the summer sun, but as registration opened for the Film Council of America, National Association of Visual Education Dealers and Educational Film Library Association, the weather broke and cool breezes fanned Chicago brows.

Pivot of the convention was the NAVED conclave, held in the Sherman Hotel. Attendance was up to previous standards, but a different atmosphere was apparent. Gone was the happy-go-lucky seller's market mood. Exhibitors and dealers were serious, fully aware of the necessity to explore market areas for all they held.

Dealer meetings reflected this determination. Bell and Howell and Ampio held well

planned sessions at which dealers and salesmen were briefed by highest company personnel. Ampio's meeting underlined the potentiality of the school market, stressed the new building activity going on in that field, the factor of birthrate as affecting future school attendance. Bell and Howell officials used a novel approach, setting up several dealer clinics covering marketing phases and fields and tying the package together with a railroad theme.

Cathedral Films, EB Films and Coronet Instructional Films were a few of the others who held well attended dealer meetings.

Registration for convention activities proper began July 29, and sessions ran through August 3.

A convention highlight was the national conference called by US Commissioner of Education Joseph McGrath and attended by visual leaders or their appointed delegates

from 36 states. USOE representatives in charge were Floyde E. Brooker, Chief of Visual Education of the Office of Education and Franklin Dunham, Chief of the USOE Radio Section.

Panel gatherings drew many of the registrants. Well attended were talks on Film Distribution Problems (by Laurence Saltzman, NYC), "Our Educational Market" (by Godfrey M. Elliott, vp of Young America Films), Fair Trade (conducted by Herman Waller, NAVED attorney) and Selling and Serving Business and Industry (led by Robert L. Shoemaker of the Operadio Mfg. Co.) O. H. Coellen, Jr., Publisher of BUSINESS SCREEN closed the convention with a summarization on markets, market needs and potentialities.

Don White, NAVED executive secretary, announced the new officer election results during the convention. Chosen as the president was Jack Carter of Raleigh, N. C. Re-elected as 1st vice president was Hazel Calhoun, Atlanta, Georgia, while Martin Stoepelwerth of Indianapolis is new 2nd vice president. Keith South of Minneapolis is secretary and Ken Lilley of Harrisburg, Pennsylvania, treasurer. Regional directors are A. H. Rice, Manchester, N. H.; Frank Rouser, Knoxville,

Tenn.; Jack Lewis, Wichita, Kansas, and William Dennis, Los Angeles. Directors at large are Sophie Hohne, Princeton, N. J., and Ray Swank of St. Louis.

NAVED secretary White had this to say about the convention, "For the budding audio-visual industry, this convention marked a milestone: it was the first combined industry show, the Allied Non-Theatrical Film Association having merged with NAVED early in 1949.

"For the second successive year NAVED served as host to the annual meetings of three other organizations. The Film Council of America, the Educational Film Library Association and the Midwest Forum on Audio-Visual Teaching Aids.

Continuing, White declared that "The Association is to have three or possibly four regional meetings early next year, instead of the six held previously."

Members of the Film Council of America, holding their second annual gathering during this same period, elected new officers too. Dr. Robert de Kieller of Stephens College is the new president, with John Cory, exec. secy. of the American Library Association becoming chairman of the FCA Senate. Ed Stevens of the Stevens Picture Corp. is the new FCA Senate secretary-treasurer.

FCA's annual report, read by Glen Burch, executive director, indicated considerable progress in the attainment of FCA aims during the year. Council banqueters heard additional plaudits as Bell and Howell's president Percy lauded members' work and accomplishments.

Several hundred educators met at EFLA-sponsored panels and seminars, covering subjects ranging from Problems of Distribution, Maintenance and Storage of Audio-Visual Materials to What Is the Role of the Commercial Producer.

Dealers, educators and Film Council members could walk the rows of exhibits and run a gamut of audio-visual equipment. Projectors were humming from the time the doors first opened until electricians dimmed the lights.

\* \* \*

U. S. OFFICE OF EDUCATION *wartime visual aids staff pictured during the Chicago convention: (l to r) Stan McIntosh; Bill Griffiths; Seerley Reid; Harry Sherrill; Mrs. Inez Griswold; Floyde E. Brooker (chief, visual aids); Paul Reed; Al Rosenberg; and O. H. Coelln, Jr., who assisted on the manual program.*



# IAVA Meets at the Dearborn Inn

• SPONSOR GROUP REVIEWS CURRENT PROBLEMS AT TWO-DAY SESSION •

DEARBORN, Michigan was the meeting place for this year's spring conclave of the Industrial Audio-Visual Association, and although attendance was low-ceilinged by business and industry activities at that time of year, considerable ground was covered. The two-day sessions were held at the Dearborn Inn.

Recent industrial films and their case histories were reviewed by attending members. Shown were Allis-Chalmers' *Operation Snowbound*, a study of the operations of the Army and industry in licking the snow disaster in the west last year; Kraft Food's *The Cheese Family Album*, a pictorial history of cheese making from the beginning of time; Dow Chemical's *Air, Water and Waste*, a technical motion picture depicting the problem of waste disposal in the chemical industry; Swift and Co.'s *Serve You Right*, an institutional film designed to portray Swift, its products and its people; Squibb's *The House of Squibb*, an institutional film designed for foreign showings and Johnson and Johnson's *Sell As Customers Like It*, an effective depiction of the important points of selling.

## ANA FILM COMMITTEE REPORT NOTED

Minutes of the Film Steering Committee of the Association of National Advertisers were read to IAVA members by William Bastable of Swift and Co. Covered were discussions of the Film Committee on the subject of coordinating activities of their group with work of other ANA committees—Radio and Television, Educational Activities, and Public Relations. Current projects—a catalog of ANA members' films, a film distribution study and an American Library Association project were also described.

An IAVA session chairmanned by W. Gross of J. Walter Thompson, covered the business film-commercial theatre problem. Statistics given disclosed that of 17,500 theatres operating today, 10,976 are available for the screening of advertising films. Average weekly attendance at these almost 11,000 theatres is estimated at 45,649,180. The total population in the 6,585 localities where these theatres are spotted is 72,513,600.

## REACH LARGE PERCENTAGE OF CONSUMERS

One national advertiser who made an exhaustive test in the medium reported that, "The consumer survey showed that we reached 69% of all families in the movie towns (in a six weeks test). Of those interviewed, 75% identified the sponsor and 60% remembered the advertising message. Comments by consumers were almost 100% favorable."

In some areas advertisers may find all types of theatres available to them—from downtown first run houses to small neighborhood shows. This is not true in all cases, however.

In the larger metropolitan centers there is less chance of using downtown first run houses, but in smaller cities nearly all classifications of theatres are available. Some important theatre circuits, primarily Paramount-partners, are available, although some Hollywood producer-affiliated chains are not.

IAVA members were shown movies handled by J. Walter Thompson Agency for Ford dealers. Such films are used in small towns in place of newspaper advertisements, and cost \$7.75 per week. Running for 47 seconds, including commercial, the films are supposedly equivalent to a 15-inch, one run newspaper ad, and are considered more effective by local dealers. Budgets run from \$2,000 to \$4,000, and television footage of 27 seconds is taken from the footage shot for the shorties.

## IAVA PRESIDENT REPORTS ON SURVEY

IAVA members heard O. H. Peterson of Standard Oil of Indiana report on his personal survey of company movies shown throughout five states during an eighteen month period. His conclusion was that projections and showings could be improved, and he asked that something be done to establish procedures, techniques and controls for sponsored audio-visual material.

Television came in for its time on the agenda in a discussion led by W. M. Bastable, Swift and Company film executive. Comments covered selection of music for the medium, advertising agency service, television "experts" and time available on stations.

At another session, Stan Puddiford of the Bell Telephone Co. described what his organization had learned in their showings at rural fairs and similar group gatherings. This company has found that the news reel type, 3-minute production, is most effective for rural audiences. Most opportune locations for showings are lobbies, areas near rest rooms, and similar spots where traffic can pause. Puddiford reported that good animation is more effective than live action.

## HANDY EXECUTIVES SERVE AS PANEL

A panel on film distribution, led by James Craig of General Motors Corporation, covered problems of central distribution, shipping costs, print purchases and office personnel requirements. General Motors starts with 25 prints of a subject, and purchases up to 200 if necessary. Clerical help required to handle their 5500 prints maintained at Detroit totals 17.

George Finch, of Jam Handy Organization Detroit headquarters, covered integrated programs for IAVA members. General conclusions drawn from this session were that no accurate estimation of the efficiency of such procedures exists at present, but may be learned by study and constant improvement in years to come. A panel of executives assisted. •

**Thorough Exploitation Was the Key to This Manufacturer's Film Success**

**TOWMOTOR CORPORATION**  
 Cordially invites you to a showing of  
**"THE ONE MAN GANG"**  
 A 30-Minute Movie  
 on Material Handling

*Right in Your Office  
 at Your Convenience*

lick the sales bottleneck and really sell. With Caravel Films behind the cameras, they turned out a thirty-minute motion picture that visualized their line of products, discussed the economics of material handling and carried the customer into factories across the nation to show him how other manufacturers were using fork lift trucks.

Titled *One Man Gang*, the film was only part of the story — pushing it was the rest. And promoted it was—right to the hilt.

**FILM PREMIERED AT EXPOSITION**

Premiere of the film was tied-in with the Materials Handling Exposition in Philadelphia, a natural for exploitation. Prospects, customers and representatives were invited to a party, wine and dined, then invited to see the film. First showing drew 500 people; a second was seen by 200.

These showings resulted in print orders from many of the Towmotor representatives attending — and the company absorbed a major part of the print costs. These field men also acquired a sizeable number of lightweight sound projectors.

Five days after the premiere, special announcements done with an effective cartoon-type lead-in, went out to manufacturer's representatives. These pushed the film, promoted mass material handling and helped sell fork lift trucks.

Next step was to send out a broadside to 40,000 customers and representatives. Smart, punchy, layouts capitalized on the benefits and use of lift trucks, a page layout stressed the features of the film, and cards were tipped in to permit readers to request a showing of the film at their convenience.

**EVERY SHOWING PROMOTES A SHOWING**

Every possible promotional cross-ruff was used to keep the film moving. When *One Man Gang* was shown, brochures were passed to each member of the audience. These recapitulated points of the film, drove the Towmotor name into the memory of those reading it, and carried a tear-out card requesting further showings of the film. In this way Towmotor used every showing to promote the possibility of other showings. And incoming mail began to boom.

When requests were received Towmotor acknowledged them with a form card advising the customer that a Towmotor rep would call on him and arrange the showing. This did two jobs—created good will towards Towmotor for its efficient procedures, and effected a pre-introduction for the local representative. At the same time local reps were informed by Towmotor of this action, and given a report form for completion of the contact.

The report form permitted Towmotor headquarters to keep a close check on the effectiveness of the picture—as well as the ability of the representative in the field who was making it work for him.

# Promoting the Business Film

**TOWMOTOR'S ADVERTISING MANAGER A. H. ROTH HAS SET A GOOD EXAMPLE**

**H**AVE YOU EVER seen a fork lift truck? They're those handy Andy's that have turned mass material handling into child's play. But fork lift trucks are not an over the counter item.

After all, you can't drive one into a customer's office.

The product posed a problem, all right, but Towmotor Corporation, manufacturers of industrial haulage equipment, found a way to

**Promotion Aids Used by Towmotor Corporation for "One Man Gang"**

**Confirmation Card**

CARD AT RIGHT was used by Towmotor Corp. to reply to manufacturers who had written in to request a showing of "One Man Gang." As soon as these were completed and forwarded, company representatives received report forms which advised them of customer requests for showings.

Date \_\_\_\_\_

Gentlemen:

This will acknowledge your request for a showing of the Towmotor Movie **"THE ONE MAN GANG"**

Our Representative in your territory is \_\_\_\_\_

at \_\_\_\_\_

and he has been advised to get in touch with you to arrange the presentation. Thank you for your interest in Towmotor Products

TOWMOTOR CORPORATION  
 1226 East 152nd Street,  
 Cleveland 10 Ohio

Yours very truly,  
*A. H. Roth*  
 Advertising & Sales  
 Promotion Manager

**Audience Brochure**

THIS ATTRACTIVE pamphlet was given to all members of "One Man Gang" audiences. Effective layouts, intelligent use of color and comparison, and pictures of Towmotor machinery in action served to point up the picture. A mailing card to request additional showings was included.



Reports provided the size of the audience witnessing each showing in the field as well as their personal version of the audience reaction to the film.

**TOWMOTOR GAVE REPS EVERY SALES AID**

Reps had every possible sales aid at their fingertips. If they wanted to get local publicity on a scheduled showing, they could find a complete press release in a company prepared brochure. There wasn't a loose end to be found.

They were even given a few suggested comments with which to precede showings. Cautioned that it is not wise policy to preface a

showing with too much detailed information, representatives were told to merely tell the audience what they could expect to see and how they would benefit from seeing it.

And it paid off, for representatives constantly report sales of trucks are consummated almost as soon as projection room lights go up.

At the present time every Towmotor representative has at least one print, and in addition to domestic coverage, reels are as far afield as Copenhagen, Brussels, Bombay, Bogota, Caracas, Sao Paulo and Zurich. And wherever they are, the reels are still rolling in sales of Towmotor equipment.

THIS PAGE LAYOUT from one of the broadsides mailed to representatives and prospective customers for Towmotor products effectively whets desire to schedule an early showing.

**IT WOULD TAKE YOU BETTER THAN A MONTH TO VISIT THE PLANTS SHOWN IN TOWMOTOR'S MOVIE "THE ONE MAN GANG" . . . YOU CAN DO IT IN 30 MINUTES IN YOUR OFFICE**

**HANDLING MATERIALS ILLUSTRATED**  
PUBLISHED BY THE ADVERTISING DEPARTMENT OF TOWMOTOR CORPORATION

**GO BEHIND THE SCENES WITH THE TOWMOTOR CAMERA MEN AND SEE HOW COMPANIES LIKE YOURS ARE MAKING "MASS HANDLING" PAY DIVIDENDS**

**Check the enclosed card Today!**

**TOWMOTOR CORPORATION**  
Cleveland 10, Ohio  
Cincinnati

I am interested in seeing the following:

Job Study No. 65 FARM FACTORS  
Job Study No. 66 TRUCK OPERATORS  
Job Study No. 67 BUILDING MATERIAL  
Job Study No. 68 PLASTER WALLBOARD  
Job Study No. 69 ROLLING MATERIAL

Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_



A scene from "It's Good Business"

**BATES FILMS HELP SELLING**

**Adds Second Picture to Popular Program**

★ ABOUT TEN YEARS AGO, the Bates Manufacturing Company (which makes numbering machines, staplers, stamp pads, list finders, etc.) was searching for some method of helping commercial stationers' salesmen do a more effective job, and in addition present the merits of Bates products. Out of this search grew a motion picture, *It's the Little Things That Count*, that was certainly the best sales training picture that had ever been made for the stationery field, and proved to be remarkably effective for other industries as well.

**FIRST FILM STILL IN WIDE DEMAND**

Bates originally planned on what can now be estimated as only a very modest success for *It's the Little Things*. . . . But reception, right from the very release date, was enthusiastic beyond all expectations. It had been planned to write off the cost of the film promotion in about two years, figuring this to be the optimum period of effective usage. But year after year it has remained in steady demand, and today is still doing a fine job, not only for Bates, but as a basic sales training tool for many other companies in other industries, such as Shell Oil, Atlantic Refining and Mrs. Wagner's Pies.

*It's the Little Things*. . . grew to be so much in demand that the Bates Company was faced with the problem of either refusing to satisfy requests or of arranging some method of controlling distribution economically. Finally, a small film library was established and a section of the home office with separate personnel was set aside just to handle the film. Within the stationery field, distribution has been maintained on a free loan basis, but because of the tremendous volume of outside requests from other industries, schools and colleges, a small charge is now made to non-industry borrowers.

**NEW THEME FOR SECOND PICTURE**

*It's The Little Things That Count* shows the purchasing agent's problems through the eyes of a salesman. The theme is developed that, often, it's the "little things" that go over big with the buyer—bridge the gap between "no" and his name on the dotted line.

Last year, after a long and very successful

(CONTINUED ON PAGE FORTY-EIGHT)



PRODUCERS OF "STORY OF A STOCKING" opened the picture in a Bristol, Virginia, shop. Some shots involved over three hundred people, but no professional models were used.

## New Pictures Reflect Business Trends

### A BEHIND THE SCENES STORY

**Sponsor:** Mary Grey Hosiery Mills. **Film:** *Story of a Stocking*. **Producer:** Charles D. Beeland. **Technical Supervisor:** D. G. Martin, Sales Manager of Mary Grey Hosiery Mills.

★ The distribution policy of the sponsor, "nothing but the best," might well be applied to this color film presentation. Audience comment has been entirely unexpected, and what was originally developed as a sales tool for a high-quality line of hosiery has developed into a production in demand by consumer groups and their like. Expert photography, conception and treatment make this film as thorough as a consumer research project carried on by home economists, yet viewer attention never lags for a moment.

This production had its inception in the conviction that sales people and ultimate consumers would benefit from knowledge of the behind-the-scenes intricacies of hosiery manufacture. And the film cuts to the heart of the manufacturing processes. Covering the story of a stocking from yarn to packaged product, it uses with telling effect such methods of analysis and interpretation as slow motion work, close-ups, and photomicrographs.

Words like denier, gauge and twist, ordinarily meaningless to the average consumer, take on definition as the film rolls through. The processes of knitting, seaming, looping, dyeing, boarding, inspecting and packaging are seen in their proper place, and their importance is underlined.

Initial premiere was in New York, at Bon-

wit Teller, and ended with whole-hearted audience acclaim. At this time every Mary Grey salesman has a print of the film, and a projector, and will be exhibiting it to stores stocking the line.

Mary Grey Mills believes the film will find wide acceptance among consumer groups, and is hoping to put the production on TV via some cooperative arrangement with retailers in key areas.

Issued when the search is for tools to augment sales, the film should prove to be just what the doctor ordered.

Script was by Elmo Ellis and Brad Crandall, color makeup by Elizabeth Beeland and direction and photography by Charles Beeland. Quality of the Kodachrome is excellent, and Eastman Kodak has requested a print for their library, commenting on the perfect matching quality from scene to scene.

**Technical Notes:** *Story Of A Stocking* is Kodachrome, 17 minutes running time. **Distribution:** By Mary Grey Hosiery Mills, Bristol, Virginia.

### SPOTLIGHT ON WYOMING

**Sponsor:** Sinclair Refining Co. for the U. S. Dept. of Mines. **Film:** *Wyoming and Its Natural Resources*. **Producer:** Rocket Pictures.

★ This series of surveys of the American states, being underwritten by American industry for distribution via the U. S. Bureau of Mines, is interesting and has real educational value. Each state is treated fully in a single film devoted to it alone, and shows the major industries, resources and points of interest in the

state—a treatment that should be invaluable to the study of American geography and physical resources.

Wyoming, like so many of the western states, is so sparsely populated that comparatively little is known about its way of living by the general public. But anyone who sees this film will have a much better idea of the state than ever before. Shown are its major agricultural products, its abundance of minerals—over 160 different commercially useful minerals exist and are mined in the state—and its unparalleled scenic and recreational areas. Some regions of Wyoming are among the best hunting and fishing grounds in the country. And of course there are two of America's leading parks in the state, Yellowstone and the Grand Tetons.

The picture is 30 minutes in length. Production, editing and color are excellent. Available for free loan from the U. S. Bureau of Mines.

### TEXTILE INDUSTRY TRENDS

**Sponsor:** General Electric Co. **Film:** *Textiles Unlimited*. **Producer:** Raphael G. Wolff Studios.

★ *Textiles Unlimited*, the most recent picture in General Electric's powerful *More Power to America* audio-visual promotion program, is just what the film introduction says it is, "a report to the textile industry on how textile mills are modernizing."

The film is technical, using trade terminology that is scarcely understandable outside the textile industry, but it should be a box-office "wow" to textile plant officials, managers and engineers. It sets out to prove, and did prove to this observer, what G. E. equipment can do for this industry, and is doing in some of the most advanced plants throughout the country. In hard selling fashion the picture lists and shows the modernizing trends in the industry, and what specific G. E. equipment can do in: 1. Mill conditioning; 2. Providing power at the point of use; 3. Giving higher controlled speeds; 4. Finer quality control; 5. Making new processing methods possible; 6. And aiding continuous processing.

Not, of course, a picture for general public showing, but nevertheless the horses were not spared in effective production, and the color is particularly good.

The film is 20 minutes in length, and will be shown by General Electric representatives.

*A mill scene in "Textiles Unlimited"*







Scene from "The Truth About Angela Jones"

## EMPHASIZING JOB IMPORT

Sponsor: Bell System Companies. Film: *The Truth About Angela Jones*. Producer: Patheoscope Company.

★ Few office jobs offer so little in the way of personal satisfaction from good performance as sorting and billing operations. Like a cog in a wheel, a girl doing this sort of work must constantly go through the same routine motions, almost involuntarily, thousands of times each day. It is a problem in many organizations to keep the girls' interest high enough to maintain any sort of accuracy. In addition, the work is so fatiguing that many become spiritless, and the job turnover is usually inordinately high.

The telephone companies, with a large number of girls employed in this kind of work in the accounting departments, have been using a series of attitude motivation films produced by the Patheoscope Company to try to explain the importance of sorting and billing in the overall work of telephone service.

Third in the series, *The Truth About Angela Jones*, has just been released by A. T. & T. for the Bell System Companies. Angela Jones is a personification of all the girls whose efficient work guarantees that telephone company customers receive prompt and accurate bills; that linemen, operators, service representatives and installers receive what they reasonably have a right to expect—correct pay checks; and that the company itself, through its property and cost departments, is provided with accurate data from which to plan for anticipated growth.

The film is intended primarily for presentation to Bell System accounting department audiences, including employees in the payroll, property and cost, and revenue sections, as well as those in staff and headquarters groups. Showings are recommended, too, for all new employees some time within their first three months of service, if possible.

However, *The Truth About Angela Jones* is in addition expected to prove of interest to employees of other departments in portraying the work of the sections of the accounting department. It is also anticipated that the film will be used for non-telephone audiences in connection with company or department open-houses, office family nights and new employee recruiting in public schools.

# The Laundry Field Visualizes Its Services

THE AMERICAN INSTITUTE OF LAUNDERING PRESENTS "TIME FOR LIVING"

IT'S BEEN SAID that America is the cleanest country in the world, and the laundry business's 1948 volume of 855 million dollars is good evidence that it's true.

Even more interesting is the fact that this figure represents only 37% of the potential market available to laundry owners throughout the country.

The picture is not all rosy, however, for nowadays laundries have to fight for every sheet, pillowcase, shirt and unmentionable. During the war laundries enjoyed a boom in business, but with the labor shortage, service was poor and public opinion at a low point.

And when the war was over, customers remembered and resented that phase of operations, and pickings became scarce. Admittedly 855 million dollars is not chicken feed, but 37% is a small part of the total potential.

### GOOD PUBLIC RELATIONS RATED FIRST

Before laundry owners could pick up that big 63%, the industry realized it would have to put its public relations house in order.

The American Institute of Laundering, the industry's national trade association, decided that a motion picture, properly prepared and presented, might bring back into the fold many old customers, and lure in some new ones.

*Time for Living*, produced by Wilding Picture Productions, Inc., gives every laundry owner a tool to open the way to new business. Since the national organization maintains no "war chest" for such a purpose, all work had to be financed by members and interested suppliers. Film costs were underwritten by purchases of individual prints by some hundred laundries and state and local laundry

associations representing some 1800 others. H. Kohnstamm and Co., a manufacturer of laundry supplies, put up the balance.

For these same financial reasons the services of a large film distributing agency could not be engaged. Use and distribution of the film is the individual purchaser's concern. However, the national association has given every print buyer all help possible. A special report outlining three methods of exploitation has been prepared with the assistance of the Wilding organization, and it permits fullest use of the film in any given area.

### FILM HAS PLENTY OF HUMAN APPEAL

*Time For Living* is a clever job which plays on human nature to make its point. Emphasized, in terms of family relationships, is the additional free time that use of a laundry permits, the consequent freshness and beauty that are a woman's, the increase in available time and attention for husband and children. With its attention to real life instead of the usual "trip through a laundry plant" approach, women find it easy to take. It is 16mm, color, and runs 30 minutes.

With prints just being delivered, reaction is hard to measure, but so far the laundry industry seems well pleased with the job. Prints have been sold to laundries in all 48 states, and some abroad. Price per print is \$350, but this figure includes charges for production, publicity, and public relations advertising.

### A BASIC TOOL IN THE NATIONAL PROGRAM

The film is not just an advertising device, or a selling tool. It is rather a basic public relations piece which is designed to provide an entering wedge into households where or

(CONTINUED ON THE FOLLOWING PAGE)

MORE "TIME FOR LIVING" IS THE THEME of the new American Institute of Laundering motion picture now available for local consumer showings through member laundries.



## CASE HISTORIES

(CONTINUED FROM THE PRECEDING PAGE)  
inary laundry advertising and the usual sales approach has proved fruitless.

To use this wedge properly, laundry owners have been instructed to rent or purchase a projector and so make the film available to customer groups in his area. If the laundry wishes to have the film distributed by an organization such as Modern Talking Picture Service, he is told costs and contacts.

The local laundry owner who has a print is given a listing of audience possibilities, ranging from women's clubs through church groups to service clubs such as Rotary and Kiwanis. He is instructed in the technique of arranging a showing, told how to advertise any showings. The suggestion is made that his roustemen do word of mouth advertising for him on the film, and that counter signs be used in his laundry. And if he finds himself tongue-tied, the association gives him a neat and gracious prepared talk to precede his showings.

Every aid has been developed with the thought in mind that individual laundries have the problem of putting the film to best use, and the best help given to them will pay off for the industry as a whole.

### CEMENT AND CONSTRUCTION

**Sponsor:** Portland Cement Association. **Title:** *The Drama of Portland Cement*. **Producer:** Wilding Picture Productions, Inc. **Distributed by:** Modern Talking Picture Service, Inc.

★ *The Drama of Portland Cement*, a 30-minute sound color motion picture, has been sponsored by the Portland Cement Association. As the title indicates, it is an effective story of cement manufacture and use. Wilding Picture Productions, Inc., produced the color presentation.

In the opening sequence a mountain is blasted for the raw materials of cement. After the attention-arresting blast, the narrative shifts to 18th century England and shows how Portland cement was discovered. Beginning with the mining for the raw materials, following through to research laboratories where specimens of cement are tested for strength and durability, and into the mills where the raw materials are stored until time for mixing into cement, the film tells the story of this basic material.

There are interesting shots in the mill showing the machinery used in the process with technical animation cuts showing in detail what is going on in the machines. Throughout the mill sequences safety features are shown and figures on the minimum of accidents in the industry are given. Safety flags and plaques at mills having no accidents are pictured.

After a clear exposition of cement manufacture, *Drama of Portland Cement* shows multiple uses for the building material—on the farm, in industry, in roads, in skyscrapers, and in the home. There is an animation se-



*The quack medicine man of 50 years ago . . .*

quence showing how cement is used in railroad beds making them more substantial and giving a smoother ride.

The film will be shown to the 26 branches of Portland Cement and others having to do with the manufacture and sales of the product before it is released to the public. Distribution is strictly limited to this internal phase for several months to come.

### WHY YOUR DRUGS ARE PURE

**Sponsor:** The Proprietary Association of America. **Film:** *For Us The Living*. **Producer:** William J. Ganz Company.

★ Filthy to a hundred years ago the quack medicine man was in his heyday. Traveling about the roads and thumping up his trade with songs and dances, the old peddler offered "The Greatest Remedy of All Time," or some such nostrum, guaranteed to cure everything from baldness to all the major diseases. Even reputable publications were filled with advertisements for ointments and liquids labeled as sure cures for practically all the afflictions of mankind.

Small wonder it is then, that even to this day some distrust is associated with packaged medicines in the public mind. Over the years, the industry has fought hard to dissociate itself from the charlatans who still operate sub-rosa in the packaged medicine field, and the best of the manufacturers have joined in the Proprietary Association of America to carry on a campaign designed to assure the public of the purity and efficacy of products.

Part of this campaign is a new 20 minute Kodachrome film, *For Us The Living* which tells how the drug industry and the Federal government cooperate to insure purity in packaged medicines and honesty in advertised claims of their benefits.

The setting of the opening of the film is in Washington. With the cooperation of a half dozen or more Federal agencies, the picture visits most of the important government buildings and familiar landmarks, including interior sequences of Federal Trade Commission hearings and a staff meeting of the Federal Security Administration.

Focussing on a group of students visiting the Lincoln Memorial, *For Us The Living* flashes back to Lincoln's time, and shows an old medicine man stirring up a pot of "cure-all" in his barn. Then by contrast, the condi-



*vs. modern packaged medicine (see Col. 2)*

tions of modern drug manufacture are shown.

Much of the film is a paean of praise for the Food and Drug Administration, with which, of course, the Proprietary people must constantly cooperate. Laboratories, research specialists, field investigators and import inspectors are shown at their work, checking to insure against errors in production, calculation or formulae. And the industry, too, is depicted as following a simultaneous series of checks and double checks on quality.

**Distribution:** *For Us The Living* is intended primarily for school and college showings. As an educational film on the activities of several Federal agencies, it should have wide appeal. The "commercial", if it could be called such, for packaged medicines, is carefully underplayed for the larger message of the maintenance of high standards through industrial and government cooperation. The Institute of Visual Training is distributing the picture.

### STEEL IS THE FRAMEWORK

**Sponsor:** Bethlehem Pacific Coast Steel Corp. **Film:** *Steel Builds the West*. **Producer:** New World Productions.

★ *Steel Builds the West* is remarkably free from commercials urging you to buy Bethlehem Pacific Steel. Of course, not many of the film's general audience is in the market for steel. Nevertheless, the film achieves its purpose, for it points out the essential part this useful metal plays in building a higher standard of living in the west. And there is little chance that the audience will not be well aware of the fact that it was Bethlehem Pacific that reminded them of the importance of steel.

The film is interesting in that it does remind us of the essential role that steel plays in most of the achievements of civilization. The title of the picture could have been "Steel Builds the Modern World" except that it was meant for the Western market and uses Western illustrations of the stellar role of steel. There is probably no industry, or for that matter no activity of man, that is not dependent on steel for its efficiency, if not for its very existence, from buildings and bridges and automobiles down to stainless steel knives and microscopic watch parts.

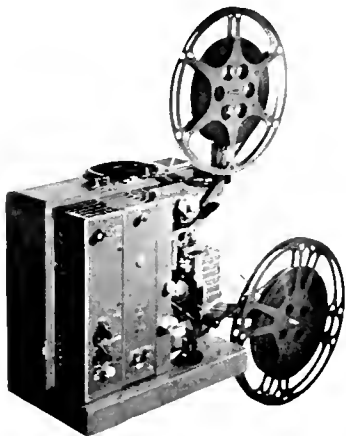
*Steel Builds the West* is a good picture for general audiences of all kinds. Twenty-six minutes in length, it is well paced and edited and colorful throughout.

**DEPTH That's Clearer, Sharper!**



**For FINEST PICTURE QUALITY have your 16mm  
films projected with the**

*RCA "400"*



Audiences "look into" scenes projected with the RCA "400" and see screen images in a realistic "atmosphere." They observe them in perspective that suggests the third dimension. Both near and far objects appear in sharp and clear focus with regard to size, shape and position to one another.

RCA "400" projection makes your 16mm film showings more expressive. It gives them added force and vividness. Accompanied by sound reproduction that's true-to-life, your projected pictures capture the undivided attention of audiences. Because the story of the film is

projected at its finest in showmanship, the screen message gets quick acceptance, is longer remembered.

There's nothing to match the RCA "400" for simplicity of operation and maintenance. It is the quickest and easiest of all 16mm projectors to thread.

RCA "400" JUNIOR. The only single-case standard 16mm sound projector of fully professional quality.

RCA "400" SENIOR. Provides theatre-quality reproduction of 16mm sound and pictures for larger audiences, auditoriums or larger rooms.

*First in Sound...  
Finest in Projection*



**VISUAL PRODUCTS  
RADIO CORPORATION of AMERICA  
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.**

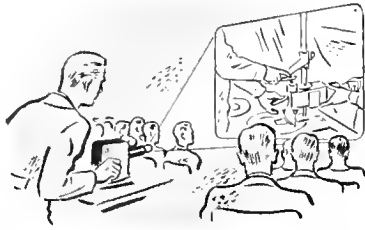
In Canada: RCA VICTOR Company Limited, Montreal

MAIL COUPON FOR MORE DETAILED INFORMATION

VISUAL PRODUCTS DEPT. 17H  
Radio Corporation of America  
Camden, N. J.

Please send me complete information on the RCA "400" Sound Projector.

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Business \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_



**Fifteen Million See ATA Traffic Safety Film in Twelvemonth Period**

◆ In both audience and impact, the AMERICAN TRANSIT ASSOCIATION'S film *Driven to Kill* has been almost sensational.

Judged by the National Committee on Films for Safety to be the best safety film for theatre showing produced during 1948, it has been seen by an estimated audience of more than 15,000,000 persons in the U.S., Canada, Puerto Rico and Hawaii since its premiere. At this time a Portuguese version is being shown in Brazil, and plans for other foreign-language translations are being developed.

Under the original distribution plans for *Driven to Kill* (produced by Sound Masters, Inc., NYC) transit companies were given exclusive rights to showings in their communities until the end of 1948.

Early this year a substantial number of non-transit companies took advantage of the end of this period, and began to book the film themselves. Among these was the Bureau of Aeronautics of the U. S. Navy Department which purchased 41 prints for use in its accident prevention program among its personnel.

Other organizations such as State highway patrol units, telephone and oil companies, the Red Cross, local traffic advisory groups and the Canadian Film Board have also found use for prints.

\* \* \*

**Modern Talking Picture Service Now Booking New Dole Film**

◆ DOLE PINEAPPLE CO.'S new motion picture, *The Golden Touch* will be shown beginning this fall through Modern Talking Picture Service, New York. Bookings are now being made.

Designed for home economics classroom, women's club and cooking school use, the picture blends colorful Hawaiian background with modern pineapple cookery. Film is in color, runs 23 minutes. Jerry Fairbanks, Inc., Hollywood, did the production.

# Cameras Help Chemists Fight Foam

• DEARBORN RESEARCHERS USE ULTRA-SPEED FASTAX •

★ An interesting application of the use of 16mm high speed motion pictures in industrial chemical research has been made by Dearborn Chemical Company, Chicago, in perfecting chemical control of foaming in locomotive and industrial boilers for steam generation.

Using a Western Electric Fastax high speed camera, Dearborn's research chemists were able to observe and study the formation of bubbles in an experimental glass cell boiler. The projection of the high speed films revealed for the first time the interesting mechanisms relating to the origin of bubbles, their rate of growth and coalescence or resistance to coales-

cence, the influence of the nature of the heating surface and the action of organic foam inhibitors.

The studies resulted in the improvement of Dearborn-developed polyamide antifoams first introduced in 1941, proving their effective and instantaneous action under foaming conditions, and permitted accurate comparisons of their longer effective life as well as compatibility with other chemical corrective water treatments.

This achievement has resulted in many advantages to industry—the production of cleaner, purer steam for process industries, the reduction of power failures and equipment maintenance through elimination of foaming and carry-

over of contamination to operating parts, protection of lubrication, the prevention of overheating of boiler metal and savings in fuel, water and treatment.

With very little concrete material on hand as a guide for its operation, Dearborn's research men had excellent success with the Fastax camera from the start. The 16 mm camera, with capacity of 100 foot reels, was used with a two inch f. 2 lens, using Super XX film, and was operated up to maximum speed of 5,000 frames per second, with an exposure of 1/25,000 of a second. During this high speed operation each 100 foot reel was exposed in the space of one second.

**PHOTOSPOTS REPLACE ARC LAMPS**

During early attempts an exposure meter was used as a guide in estimating the light power produced by a battery of large carbon arc lamps and assorted photofloods amid a maze of power cables. Through a careful analysis of results the exposure meter was eliminated and the arc lamps were replaced with three General Electric Photospot lamps No. RSP 2, two for front lighting and one for diffused back lighting through ground glass.

The two lights were mounted at the base of the camera, adjustable for focusing. With the introduction of these lamps, however, the heat they generated increased the boiling of the water in the experimental cell to such an extent that adjustments in water volume became necessary. Films were taken within a range of f.4 to f.8 with completely satisfactory results.

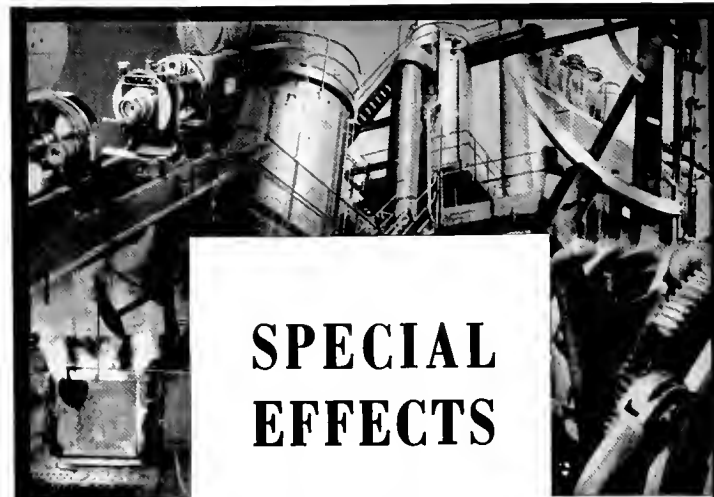
**SOCIETIES SEE TESTS EXCERPTS**

Excerpts from the various tests conducted under varying conditions have been prepared in a completed movie entitled, *Phenomena of Steam Generation*, a 400 foot movie in black and white with a running time of approximately 16 minutes which has been presented to societies of power engineers and technical groups as an educational and promotional feature on Dearborn's line of polyamide antifoam compounds.

**State Department Asks for Film**

◆ The U.S. Department of State has requested that East Ohio Gas Company furnish 15 prints of the film *Our Silent Partner* for use abroad in various U.S. Embassies.

The film, released for distribution May 1, 1949, has since won an "Oscar" during the recent Annual Film Festival of the Cleveland Film Council.



## SPECIAL EFFECTS

LOUCKS & NORLING have the personnel and equipment (all designed and built in our machine shop) to make optical effects and animation that give an added touch to straight photography in black and white or color.

That is why every Loucks & Norling film gets this audience reaction: "That was one of the most interesting motion pictures I ever saw." The sponsor, and they are the best names in American industry, gets the credit.

Our clients are mostly companies for whom we have been making films for many years. They know their way around in this highly specialized business.

**LOUCKS & NORLING**  
*Studios*

245 WEST 55TH ST. • NEW YORK CITY  
MOTION PICTURES • SLIDE FILMS • SINCE 1923

## Spool Cotton Company Rates Big Hand for Ballyhoo-less Ballet

★ Last spring, the educational directors of the Spool Cotton Company witnessed a ballet fashion show produced by the students of Washington Irving High School in New York. They were so impressed with the production that an idea was formed to present a ballet style educational film based on, but not advertising, some of the company's products in use. Getting away from the stereotyped sewing

film, Spool Cotton planned a picture that would be not only instructional, but motivational, and, not only entertaining. The new film, *Zip Zip Hooray* was previewed last month in New York, and will be ready for school audiences in the fall.

With the Washington Irving show as a guiding pattern, producer Transhm's director, Marvin Rothenberg found three young professional dancers who resembled teen-age girls. These three, as cheer leaders of the local high school, and baffled by the problem of getting uniforms on a minimum budget, finally decide to make their own. The camera follows them through their initial problems, the selection of pattern and the purchase of material, all of which is performed to music and dance.

### SLIDEFILMS SERVE TO SUPPLEMENT PICTURE

Following the musical introduction, the actual business of preparing the garments for zippers (Crown) and sewing them in (Clark's Thread) is performed in the sewing classroom of the school with the aid of the instructor.

Miss M. Annis West, technical advisor for the Spool Cotton Company, points out that, "We felt that the problem was not one of simply demonstrating technique and showing girls how to sew a zipper into a garment already prepared. We wanted first to show why knowing how to sew zippers is important, and secondly to prepare the garment for the zipper, and then finally, the actual sewing-in of the zipper."

In order to make the film as effective as possible, the 18 minute Kodachrome motion picture has a companion slidefilm series that can be shown subsequently. Through this technique, the teacher is enabled to first interest her class in the problem and give them a general idea of how it can be solved. Followed by the slidefilms, which allow the class to study each frame for as long as required, the film enables students to master the exact details of technique.

### HOME ECONOMISTS, SCHOOLS GIVE IT APPROVAL

The film, scheduled for school distribution beginning in the fall of 1949, was first previewed three times at the American Home Economics Convention in San Francisco in June. Following those showings, it is now being presented at the summer sessions of teachers colleges all over the country. In the fall, concurrent with initial school distribution, it will be shown before fall meetings of state supervisors of home economics. Prints of the motion picture and slidefilms will then be available for loan through Association Films or by purchase from the company.

An important feature of the production is that it has been school-tested from the very outset. Upon completion of the rough prints, a special showing was arranged at Washington Irving before the entire student body. On the basis of the excellent school audience reaction and consultation with educational supervisors and teachers, final release plans were made.

Miss Frances Blondin, educational director of the Spool Cotton Company, estimates that the film will have a life of about ten years.

## FILM CONTACT MAN WANTED

Former theatrical producer now entering the Non-Theatrical field desires experienced, personable man to contact commercial accounts, mostly in the Eastern States.

Full knowledge of production and experience with highest type of clients most desirable. State salary or other means of compensation preferred.

Box 801

BUSINESS SCREEN MAGAZINE  
812 N. Dearborn, Chicago 10, Ill.

# Somco

## PROJECTION LENSES

Recognized, and specified as standard equipment by leading manufacturers of 8mm and 16mm cine projectors, and 35mm slide projectors.



8mm



16mm



35mm

SOMCO short focal length (wide angle) projection lenses will produce full-screen images at short range. SOMCO long focal length projection lenses are recommended for "long throw" projection in banquet halls, etc. Specify make and model number of projector when ordering.

SIMPSON OPTICAL MFG. CO.

3200 W. CARROLL AVE., CHICAGO 24, ILL.

FOR PERFECT PROJECTION...

SPECIFY SOMCO PROJECTION LENSES

## ARE YOUR SALES DOWN? IS YOUR STOCK PILING UP?



A recent survey shows that people remember 87% of what they see and only 13% of what they hear.

Use

## PICTUR-VISION CABINET PROJECTORS

at the Point-of-Sale

If your present advertising is not getting the results you need and inventories are piling up, now is the time to take measures to increase sales.

Pictur-Vision Cabinets are designed to increase your sales. They create impulse buying, convince the shopper on the spot and close the sale. Your story is presented in a sequence of 16 beautiful Kodachrome slides that change at six second intervals and operates continuously. Pictur-Vision gives action—drama—color to your story... and best of all, it's right on the spot where your product is sold.



U. S. PATENT  
No. 2369483  
CANADA PATENT  
No. 421418

Ideal for sales meetings, conventions, dealer training schools, safety meetings, educating store personnel and a real demonstrators selling aid.

Remote control push button arrangement makes it easy to train dealers, salesmen, personnel. Just press the button to change slides. Entire sequence (16 pictures) can be changed in a few seconds. Easily adapted for speeches on wire-recording tape or conventional records.

Pictur-Vision Cabinet Projectors are sturdily built with light weight steel construction, the entire unit weighing less than 100 lbs. A large 14 1/2 x 21 inch rear projection screen gives maximum brilliance. Equipped with Solarbrite Projector, uses 750 Watt 200 hour lamp. 3 inch coated lens. Height 36" with 16" square base. Requires only 4 sq. ft. of floor space.

COMPLETE PACKAGE UNIT  
Ready to use with no attachments to buy. Just slip in your slides and plug in the cord...

**\$395**  
F. O. B.  
Oconomowoc, Wis.

Picture Recording Company  
OCONOMOWOC, WISCONSIN

# In the PICTURE PARADE

## Vacuum Cleaner Commercial Spots Produced By Audio Productions

◆ LEWYI CORPORATION, manufacturers of vacuum cleaners, announced its entry into commercial film promotion at a national sales conference for its dealers, held recently in New York City.

JACK BARRY OF MOTION PICTURE ASSOCIATES prepared the films with Audio Productions, and the spots will be made available to dealers for local showings. Dealers will get 1/3 of the film footage for a personalized sales message, will pay 50% of the local theatre's booking cost—with Lewyt putting up the rest.

## The Mighty Maine Sardine

◆ Once again (the third successive year) a sponsored film was chosen to represent U.S. work at the annual exhibition of Cinematographic Art at Venice.

This year's selection, fishily enough, is *It's the Maine Sardine*, produced by Sun Dial Films for the Maine Sardine Packers Association.

## Now Pacific Coast Producers Can Preview Work in Comfort

★ Keeping pace with the rapid development of films and television along the Pacific seaboard, W. E. HOCKEY & ASSOCIATES, film producers and distributors in San Francisco, have recently constructed a new theater seating 38 people, which will be used for the previewing of slide and television films and motion pictures.


The theater is now available to advertising agencies and film producers, as well as their respective clients.

Equipped with AMPRO 16mm projectors, the sound-proofed room also has a timing desk with direct phone service to the projection booth, a projectionist available at all times and ample space for rewinding, cleaning, splicing and the general care of all films.


AMPRO PROJECTORS and direct phone line are among the theatre's special features.



THIS PREVIEW THEATRE (see story in column one, at left) is available to agencies, producers and clients for the screening of slide, motion picture and television films.



AMERICAN VISCOSE CORPORATION



EST. 1914

*Quality demands Quality*

**PATHESCOPE PRODUCTIONS**  
580 FIFTH AVENUE, NEW YORK 19, N. Y.  
PLAZA 7-5200

## F. C. Russell Co. Films Sales Tool for Custom Storm Sash Line

◆ Following in the footsteps of those in industry who have found the motion picture a powerful sales tool, the F. C. Russell Co., working with Jam Handy, has produced *One Step Ahead*, a full color dramatization of the advantages of custom-tailored storm and screen sash.

Russell has been in the home insulation field since 1924, and their products are manufactured in seven plants in the United States—with installations totalling over four million since 1937.

Best talking point of the picture is the self storage feature of the sash—since when not in use the storm panel slides up into storage position behind the upper part of the screen.

## Encyclopaedia Britannica Shooting Five Films on Literary Greats

◆ DR. MELVIN BRODSHAUG, vice president in charge of product development of Encyclopaedia Britannica Films, has been in Hollywood working with five films on American literature.

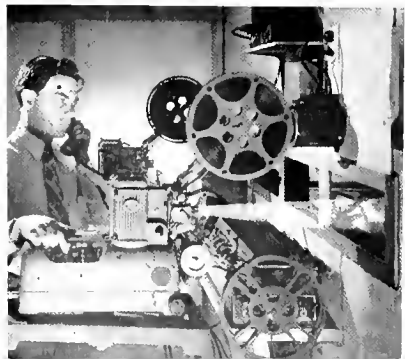
Films are being shot by the Emerson Film Corporation. Walter Colmes is producer, and leading educators are collaborators to assure the authenticity of the historical motion pictures.

In the series are *Henry Wadsworth Longfellow*, *Washington Irving*, *Benjamin Franklin*, *James Fenimore Cooper* and *Thomas Jefferson*. Distribution will be by Encyclopaedia Britannica Films to schools and colleges throughout the world for use in English and Literature courses.

Collaborators for the series include: Carl Van Doren for the Franklin film; Julian P. Boyd, editor of Jefferson's letters and writings; Howard M. Jones of Harvard University for Longfellow; Robert E. Spiller of the University of Pennsylvania for the Cooper film, and Leon Howard of Northwestern University for the Jefferson motion picture.

## Fairbanks Producing 19 For Dodge

◆ Film for 19 spot commercials designed for theatrical showings by DODGE is rolling at JERRY FAIRBANKS PRODUCTIONS. Fairbanks' "Speaking of Animals" Duoplane process will be used for the first time in commercial pictures in the production of the 60 and 20 second films. Pact for the series was arranged through Ruthrauff and Ryan Advertising agency.





M. CLAY ADAMS

**RKO-Pathe Appoints Adams as Commercial and Television Chief**

◆ New manager of the Commercial and Television department of RKO-PATHE is M. CLAY ADAMS. Announcement was made by Jay Bonafield, vice president and General Manager.

Adams will assume his duties immediately, replacing Phillips Brooks Nichols.

Since 1941, Adams has been manager of the west coast office of RKO-Pathe News. He also produced and directed the *Picture People* series.

Previous to that position he spent six years at 20th Century Fox as assistant to Executive Producer Sol M. Wurtzel.

During the War Adams served in the Navy as a producer-director of training and incentive films.

**State Department Given New "Way of Life" Film by Avco Mfg. Co.**

◆ THE STATE DEPARTMENT has added a color motion picture, *The Key to Convenient Kitchens*, to its program designed to give peoples overseas clear, factual insight into how America lives.

Ten prints of the 15-minute film, produced by Sana, Inc. for American Central Kitchens at Connersville, Indiana division of Avco Manufacturing Co., have been donated by that company to the State Department's International Motion Picture Division for foreign use.

Directed by Jack Henderson, the film shows how American homemakers can plan and equip a modern, efficient kitchen, locating "work centers" scientifically to make meal preparation a simple and pleasant task.

Through 200 National Film Libraries maintained under State Department auspices, non-theatrical audiences in 90 countries and their dependencies on four continents will see the picture as part of America's program intended to give a true picture of this nation's institutions, principles, policies.

The State Department has found that films like this—privately produced by and for industrial companies—are effective in telling America's story abroad.

U. S. officials estimate that almost 100,000,000 persons in foreign lands are reached annually through this medium of motion pictures.

**"Living Silver" Tells the Story of Silversmiths and Their Work**

◆ The combined forces of Science Pictures, Metropolitan Museum of Art, and Margaret Craver, consulting silversmith of Handy & Harman, have produced a film, telling the story of handwrought silver, entitled *Living Silver*.

The 15-minute color motion picture begins with a mural of an ancient metal work shop painted on the wall of an Egyptian tomb and moves through the ages to the present day. The work of such present day silversmiths as William Bennett and Baron Erik Fleming is shown while it is brought out that the individual expression of each piece is as distinctive as the style of a famous painter or the theme of a famous composer. *Living Silver* is being distributed by A. F. Films, Inc., N.Y.

Fifteen minutes is all too short a time to cover the fascinating subject matter of this production.

**Promote YOUR PRODUCTS AND SERVICES AUTOMATICALLY**

ADmatic will help increase your sales in a "buyers" market — the ideal promotional medium for:

- Dealer Display rooms
- Retail store departments
- Store windows
- Office lobbies
- Sales offices
- Trade Shows
- Persanell waiting rooms
- Employee training quarters
- Sales meetings



YOU can automatically and economically show your products and their special features in a sequence story with 30 2" x 2" color slides magnified upon the large ADmatic screen. ADmatic exhibits sharp, clear pictures or copy messages even under bright over-head lights. Long life — sensibly priced. Synchronized sound attachment at nominal added cost.

Write for complete details.

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SALES AND DISPLAY OFFICE  
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**NEW 16MM MOVIOLA**

**Model LP**

Picture area 2"x2 3/4" also available with sound equipment.



Write for literature and prices on our complete line of 16mm and 35mm editing equipment, which includes: film viewing machines, sound readers, synchronizers, differential gear rewinders, rewinders.

**MOVIOLA Manufacturing Co.**  
 1451 Gordon St., Hollywood 28, Calif.

**HOUSTON Color Laboratories**

**THE WORLD'S LARGEST**

35mm Ansco Color Motion Picture Laboratory with a daily capacity of 100,000 feet provides these services in 35mm Ansco color.

- 35MM COPIES FROM 35MM CR 16MM MOTION PICTURE FILMS, SOUND OR SILENT
- 35MM COLOR MASTERS FROM COLOR ORIGINALS (ANY SIZE) OR FILM STRIPS
- 35MM COLOR COPIES OF FILM STRIPS
- 2 x 2 COLOR COPIES FROM 2 x 2 ORIGINALS

- WRITE!
- WIRE!
- PHONE! OR CALL!
- \* HIGHEST COLOR RENDITION
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- \* CONSISTENT QUALITY
- \* LOWEST PRICES

**THE HOUSTON COLOR LABORATORIES**  
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 LOS ANGELES 25, CALIFORNIA

Bradshaw 24331

Cable: HOUSCORP



JOHN J. WINGERTER

**Transfilm, Inc., Selects Wingerter**

◆ JOHN J. WINGERTER has been appointed assistant to W. MIESZKOWSKI, president of Transfilm, Inc., New York City. Previously Wingerter was general manager of Louis de Rochmont Associates. As assistant to Mieszkowski, he will work with all Transfilm departments.



BERNARD F. DUDLEY

**MPO Appoints B. F. Dudley**

◆ BERNARD F. DUDLEY has been appointed Director of Sales for MPO Productions, Inc. of 312 Madison Avenue. Film is currently producing color motion pictures for Nash Motors, Texaco, Pan American World Airways, and the Ford Motor Company.

**Quadrant Adds Mezey to Staff**

◆ LAWRENCE MEZEY, formerly chief sound engineer for the RCA subsidiary serving the Balkans out of Budapest, Hungary, has been appointed head of the sound recording studio of QUADRANT FILMS, Inc., 18 W. 55th St., New York City.

**J. Benoit-Levy Leaves U.N. to Return to Motion Picture Work**

◆ The Director of the Films and Visual Information Division of the United Nations Public Information Department, JEAN BENOIT-LEVY, has left the UN to resume his artistic career.

The French director, who wrote *The Art of Motion Picture* and directed many famous French movies, has been named Adviser and Honorary Director of the UN Department of Public Information.

**Broadway Composer Scoring Three for Princeton Film Center**

◆ ALIX NORTH, composer of music for Broadway hits, (*Death of a Salesman*, *Queen of Sheba*, *The*

*Innocents*) is doing the musical scores for three films in a documentary series being shot on location in Venezuela by the Princeton Film Center.

Productions will be released this fall when series, titled *Transportation—Symbol of Progress*, is completed.

**March of Time Moves Up Shea**

◆ FRANK SHEA, familiar to all as the MOT New York office manager, has been jumped to the command post of national director of commercial and television sales. He reports to Arthur Tourtellot, associate producer.

In the Midwest for a few days, Mr. Shea attended the recent NAVED convention in Chicago.



PHILLIPS BROOKS NICHOLS

**Audio Productions, Inc. Names Phillips B. Nichols Sales Manager**

◆ PHILLIPS BROOKS NICHOLS, formerly of RKO-Pathé, Inc., has been appointed Sales Manager of Audio Productions, Inc., producers of business and educational films as well as motion pictures for television.

Mr. Nichols recently resigned as Manager of the Commercial Film and Television Department of RKO-Pathé, Inc., which he organized for that company in 1945. Some of the outstanding films produced under his supervision have been *Mr. Bell*, the Alexander Graham Bell centennial film for the American Telephone and Telegraph Company, *Behind Your Radio Dial* for the National Broadcasting Company, *This Gracious Heritage* for the Gorham Manufacturing Company, *General Mills Today*, the 1948 annual report of that company, and *Horizons Unlimited* for the Automobile Manufacturers Association.

Mr. Nichols' appointment to head-up all sales activities for Audio Productions, Inc., is part of the company's new expansion program, recently announced by FRANK K. SPEIDELL, President, which includes additions to the writing staff and added space for production.

Pictures for the Association of New Jersey Railroads, Chilean Nitrate Sales Company, McGraw Hill Book Co., National Board of Fire Underwriters, National Cancer Society, The Texas Company and the U. S. Navy are now in production at Audio, in addition to several series of television films.

**Wolff To Paris For ECA**

◆ With the completion of his duties as associate producer of *Lost Boundaries*, LOTHAR WOLFF has been granted a leave of ab-

**SALESMANSHIP HAS BEEN DEAD FOR 10 YEARS!**

MANAGEMENT:—What help do YOU give to YOUR FRUSTRATED SALESMEN when they bog down because of the SALES RESISTANCE they're getting now? They haven't had to SELL for 10 years you know. Their sales effectiveness and your Sales Volume depends directly upon the selling dynamite you give to them.

Action-producing . . . sales getting dynamite is ready for your immediate use. Yes—the 1949 Aggressive Selling Film Series is packed with practical selling "Know How" which your men can use in their very next interviews. Firms already using this series tell us they are getting business their salesmen might otherwise be losing.

Are your men PRICE CONSCIOUS? Do they have trouble CLOSING? Do they sell the BENEFITS AND ADVANTAGES of your product or service? These are only a few of the phases of selling covered in the Series.

Wire or write for full details TODAY—NOW is when you expect your men to produce MORE SALES!

**ROCKETT PICTURES, INC.**  
**6063 SUNSET BOULEVARD**

Hollywood 28, California. Telephone: GRanite 7131



sence by LOUIS DE ROCHAMONT to plan and direct motion picture production activities for the Economic Cooperation Administration. He has left for Paris where he will be attached to the Office of the Special Representative.

#### Jam Handy Adds Paul Bencks

♦ PAUL BENCKS, new face in the JAM HANDY ORGANIZATION, is slated to head up the Equipment Evaluation Section of the Training Devices Department. Bencks moved to Jam Handy from



PAUL BENCKS

a post with the American Optical Co., and previously was attached to the Special Devices Division of the Navy.

#### Frank Seaver Rejoins Jam Handy

Another change of personnel at the JAM HANDY ORGANIZATION involves the return of FRANK SEAVER, with JH between 1939 and 1945. He has rejoined the sales and contact staff of the New York



FRANK SEAVER

office and will be responsible for television production work.

#### John L. McGuire Joins Sarra, Inc.

♦ SARRA, INC. has added JOHN L. MCGUIRE to the Chicago sales staff. He will assist TED CROFT in Midwest area film sales. After the war, in which he was a Marine pilot, he was associated with the NATIONAL PROVISIONER magazine.



RICHARD G. DORN

*Ross Roy's photo, film head*

#### R. G. Dorn Joins Detroit Group

♦ RICHARD G. DORN has been placed in charge of all photographic and film production of ROSS ROY, INC., Detroit ad agency.

Following his graduation from Cornell University in 1930 with a degree in mechanical engineering, Dorn was employed by the Sun Oil Company and later went with the Jam Handy Organization where he supervised slidefilms and motion pictures.

#### Baumstone Joins Family Films

♦ New General Sales Manager of FAMILY FILMS, INC., is HAROLD BAUMSTONE, who leaves Post Pictures Corp. FF is a new organization devoted to the production and distribution of modern religious and sociological 16mm films. As GM, Baumstone will operate out of NYC.

## Quality and Economy...

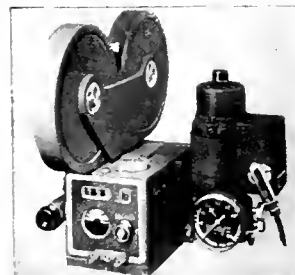
Our scripts will cost no more, and probably will cost less, than you're actually paying now. We can prove it. Ask us.

## Scripts by Oveste Granducci

The Complete Film Writing Service

GUARANTEED ACCEPTABILITY

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## VARIABLE SPEED MOTOR with TACHOMETER

for

### CINE SPECIAL CAMERA AND MAURER CAMERA

- 115 V. UNIVERSAL MOTOR—AC-DC
- VARIABLE SPEED 8-50 FRAMES
- SEPARATE BASE FOR CINE SPECIAL
- ADAPTER FOR MAURER CAMERA

#### Interchangeable Motors:

- 12 Volt DC variable Speed 8-50 Frames.
- 115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.
- 220 Volt AC 60 Cycle, 3 Phase, Synchronous Motor.



*Animation Motors for Cine Special, Maurer and Mitchell Cameras. Motors for Bolex and Filmo Cameras. Time Lapse Equipment.*

## NATIONAL CINE EQUIPMENT, INC.

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*Hello There:--  
Why not let me quote  
you on your next full  
color, sound motion  
picture?*

*Thanks,  
Sam*

*P.S. We produce ex-  
cellent films on modest  
budgets.*

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AND ASSOCIATES, INC.**

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TENNESSEE

**Eastman Kodak Develops Process For Low Cost Full Color Prints**

♦ Movement in the photographic industry is away from complicated processes and cabalistic equipment and towards a genuine simplification of techniques heretofore restricted to talented professionals. A recent indication of this was the Land one-minute camera. Another, equally important in terms of a trend, is the newly announced Eastman Kodak Flexichrome Process for full color prints.

Putting it in terms of cause and effect, this process uses brush-applied color dyes to convert a print to a true full-color picture. No special equipment or additional darkroom facilities are needed, and color prints may be made from either black and white negatives or color transparencies.

*Step by Step:* Take a black and white negative and make either a contact or projection exposure on Flexichrome Stripping Film. Process through simple baths to arrive at a gelatin relief image. Transfer relief image to a permanent support—any type of fixed-out photographic paper. At this point, some fifteen minutes after process began, you apply Flexichrome colors with a brush. These are absorbed selectively into the image, in proportion to thickness of the gelatin. This is the key to color values, for the print, with semi-automatic response created by the special baths accepts only a certain amount of the color applied. Highlights and white areas accept little or no color, and so remain clear.

Only special skills required are in the hand-applied brush process. Some experience in working with color is necessary, and the Flexichrome Process can be considered easy only when the color operator has gained experience with it.

Portrait, commercial, and illustrative photographers will find this new technique of value, as will the display business—which now has a low-cost source of full-color prints.

Advertising and editorial workers can use it in projects where a number of different illustrations ranging from line drawings to color transparencies are to be combined in the production of an advertisement or editorial page. Flexichrome film simplifies this work since any type of continuous tone or line copy can be copied on the film, stripped in position on the combined page, and colored in any way desired.

**Westrex Economy Re-recorder**

♦ A new 35mm "economy" re-recorder developed especially for use in small studios that demand highest quality at relatively low cost has been announced by the WESTREX CORPORATION.

This assembly completes the Westrex line of 35mm and 16mm recording and re-recording equipment from which studios may make their selections to meet budget demands.

As in all Westrex re-recorders, ample space is provided adjacent to the film path in order that a supplementary magnetic reproducer may be installed if desired. Thus, photographic or magnetic reproduction may be obtained by simply throwing a switch.

**Palm-Size Optical Pointer Puts Your Finger on the Screen**

♦ PENBERTHY INSTRUMENT CORPORATION of Spokane, Washington, has developed a projection aid that materially assists a lecturer,



*The Penberthy Optical Pointer*

supervisor or demonstrator in his film or slide presentation.

This unit is a gun-shaped, battery-powered optical pointer which projects a bright arrowhead on the screen. Since the arrowhead appears at the spot the "gun" is pointed, the demonstrator is able to call attention to any part of the illustration appearing on the screen.

**Photo Research Corp. Perfects Color Temperature Meter**

♦ Color temperature is something you can't measure with a thermometer—although it's probable that many motion picture workers have fervently wished that it were possible.

When England's Lord Kelvin lent his name to the science of illumination, it's doubtful if he knew what a bad time he'd be giving cinematographers in the future.

The response of color film to light is critical—and the laboratories which produce color film balance for illumination of a certain color. The color of light, in this connection, is referred to as temperature of so many Kelvin degrees.

In the past, color or color-temperature of lights has been a bumbling, fumbling process. Either the technician had to compare a visual check of the light source with a visual check of the light given off by reflected candle-light, or busily spin knobs to match a fixed color with a portion of a color wedge illuminated by the light in question. In the first case, he, like Diogenes, was forced to carry his own candle to seek the truth. In either case, if his own eyes were off balance in color perception, so would be the film.

But no more grey hair now, for a new color meter has been introduced by Photo Research Corp. of Hollywood, makers of the well known Norwood meter.

This new color temperature meter is simplicity itself. Shaped something like a hand mike, it only has to be pointed at the light source, and a trigger pulled. This done, a needle on the face of the meter automatically indicates the color temperature of the light source on an angle dial.

Titled the Spectra Direct Color Meter, this unit has a range of from 2,000 to 30,000 Kelvin, and will read color temperatures wherever there is enough light to shoot.

\* \* \*

**Announce Six-Drawer Cabinet for Filmstrip Library Systems**

♦ A six-drawer all steel cabinet, designed to house filmstrip library systems, is being marketed by the J. C. COFFEY Co. of Chicago.

Each drawer contains compartments for 45 titles, and each unit can be lock-stacked with another, permitting unlimited expansion. Instructions on filing and storing film-strip libraries are included.

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PURPOSES

**LESLIE M. ROUSH    JULES K. SINDIC**



MOVIE-MITE adds full circle swivel slidefilm projector to line.

**Movie-Mite Adds Slide Projector**

◆ "BELL BOY," a new sound slide-film projector, is the latest item in the Movie-Mite Corporation line. New case styling, and lighter weight are its talking points.

Case size 18x17½x6½, weight 29½ lbs., 300 watt lamp, 8-inch speaker and 16-inch 33⅓ record capacity.

Best feature is an arrangement for full circle swivel of the projector for easy screen framing from any angle.

\* \* \*

**Picture Recording Co. Designs Effective Point of Sales Unit**

◆ Impulse buying is boosted by point of sales aids such as cabinet projectors, and one of the newest sales boosters in this field is the Pictur-Vision projector designed and marketed by the PICTURE RECORDING COMPANY of Oconomowoc, Wisconsin.

Slides operate continuously, changing at six-second intervals. Sequences, carrying sixteen slides, may be changed in a few seconds. Easy adaptation may be made for speeches on wire, tape or conventional records. The unit may also be converted into a training aid for salesmen.

*Pictur-Vision Cabinet Projector*

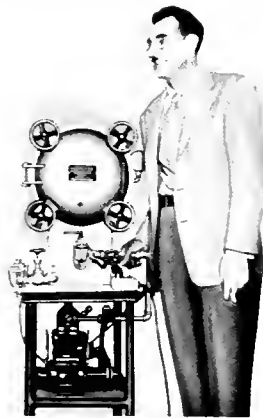


**Peerless Processing Announces Compact Film Treatment Machine**

◆ A space-saving film-treating unit, specifically designed for the smaller producer, television stations, and those organizations working with smaller quantities of film has been developed by the PEERLESS FILM PROCESSING CORPORATION.

This model, VK-16, needs only 6 square feet of floor space, uses 110 volt current and can handle sixteen 1600-foot reels of 16mm film per hour—or half that quantity in 35mm.

In a Peerless Film Treatment unwound reels are treated with



S. S. KRUPA heads new Hollywood Peerless service station.

chemical gas to toughen the gelatin and lubricate the film surface for freer passage through the projector.

While this treatment is primarily intended for "green" film, a modified treatment has been found helpful in revitalizing old film that has become brittle or has deteriorated.

Peerless has recently issued a new edition of its folder, "Twenty Questions on Film Protection," and it is free on request to them at 165 W. 46th St., New York City.

Peerless recently, to fill out services not offered by commercial film laboratories, opened a Special Service's station at 959 N. Seward St., Hollywood.

This station, under the direction of Suzon Steidle Krupa and Tommy Ayres, will be available to producers with limited facilities, to distributors for cutting and editing and all special handling of film. The station will be equipped with the VK-16 units for Peerless Film Treatment.



BUTT-WELDED SPLICES in magnetic tape are inaudible on playback.

**New Butt-Weld Splicer Announced For Magnetic Recording Use**

◆ PRESTOSEAL MFG. CORP. of New York, designers of butt-weld splicers for the audio-visual field, have announced a new unit permitting critical splicing of quarter-inch magnetic tape without use of adhesives or loss of tape material.

Operating principle of the unit, M-F-1 PRESTO SPLICER, is based on heat and pressure applied within a controlled time cycle. The weld is obtained without adding to the thickness of the tape, and the splice is inaudible even with playback amplifier at maximum gain.

Information may be obtained from L. A. Hertzog, Sales Div. Prestoseal Mfg. Corp., 38-01 Queens Blvd., Long Island City, New York.

\* \* \*

**Issue File Box for Color Slides**

◆ A new KODASLIDE compartment file for 2x2 slides is available on the market for those who wish to file by group within a general subject.

The box consists of twelve compartments hinged together in such a way that they form a complete file box when closed.

**Walton Humidifier Now Available**

◆ If lack of humidity is your problem, look into the new MODRT 30 HUMIDIFIER released by WALTON LABORATORIES of Irvington, N.J.

This unit evaporates three gallons of water per hour, takes 230 watts of power, needs no piping or duct work and is designed for use in spot humidification or as a humidity booster.

**Display King Slide Projector Line Has 128 Basic Variations**

◆ An impressive new automatic slide projector was demonstrated last month in New York. The DISPLAY KING, made in 128 basic variations to meet almost every display need, consists of a 300 or 1,000 watt Viewlex projector coupled to a sheet steel base plate, a motorized automatic dimmer, motor operated changer, and fan housing. It comes in four sizes for 8, 12, 16, or 32 slides on an easily interchangeable circular mount. The timing of the dwell for each slide can be custom set at the factory according to the purchaser's requirements, but is normally 1/2 seconds, or, with coupled dimmer, 7 1/2 seconds.

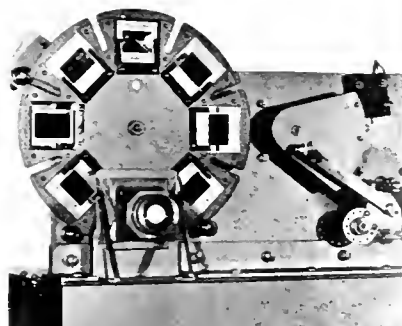
With the coupled dimmer, the Display King automatically fades one picture out and another in, gradually, from 0% to 100% of full intensity, and with no abrupt change from subject to subject or from light to dark. At the same time, the dimmer can handle one other incandescent load in opposition to the projector lamp. This feature is especially useful to fade in and fade out a translight of the company name or trade mark in an adjoining set-up.

A remote control switch can also be used with the Display King, if desired, providing a dwell length of any time required.

With its variations of size, lamp wattage, lens focal lengths (2" or 5"), with or without dimmer, stripped or with portable case, conventional or remote control, and timing, the Display King offers a tailor-made tool for a wide variety of displays, exhibits, trade shows, visual education or sales training programs.

Display King is made by Gale Dorothea Mechanisms of Jackson Heights, Long Island, N. Y.

*DISPLAY KING slide projector has coupled dimmer permitting fades from one picture to the next.*





MUSLIN AND Balsa wood make up the super-size packages on this TV set.

### The King-Size Cigarette Gets a King-Size Television Set

◆ One of the current series of Pall Mall commercials now being televised on 22 stations shows a group of dancers waltzing about some giant cigarette packs, pulling out a cigarette and bringing on a huge match.

Granted that Pall Malls are King-Size, midgets still don't come that small, so Pathescope crews, faced with the producing job on ad agency Sullivan, Stauffer, Colwell & Bayles' script, went to work to build a series of thirteen Pall Mall packs ranging in height from two to ten feet.

After a lot of testing to get the right shade to simulate Pall Mall's familiar red, a neutral gray was chosen, and the packs were constructed of muslin stretched on light balsa wood frames.

To maintain the illusion that the dancers were Pall Mall size, it was necessary that nothing appear in the picture but the dancers, packs and match, so the entire set was draped with 250 yards of black velvet from floor to ceiling.

Pall Mall's illusion sequence constitutes only half of a sixty second commercial, the rest being animation. It's one more indication that big time TV advertisers are now sparing no pains in producing something startling and new to garner audience attention.

### Twice As Many Miss Rheingold Ballots Convince Sponsor To Renew

◆ Following on last year's successful promotion, during which twice as many Miss Rheingold ballots were cast as in any previous year, the Liebmann Breweries will again sponsor a series of five minute films in 65 appearances during August on five New York television stations.

*Miss Rheingold of 1950* will consist of a similar series to that which ran in 1949, presenting the six new candidates giving short interviews on their qualities for election to the top modeling job in the country. Foote, Cone & Belding is the agency, and Caravel Films will again produce the popular TV film series.

## TELEVISION in the NEWS

### There's Less Hesitation About Paying TV Costs

#### Community Chests To Use Puppets In This Year's October Appeal

◆ The Community Chests of America are sponsoring a nine minute film featuring marionette characters that will be used throughout the country during the October appeal this year.

Local councils of Community Chest will use color prints of the film in non-theatrical group showings, and black and white prints for television shows are also being distributed.

Marionettes are expected to deliver in amusing style several serious portions of the Community Chest message, such as advice against donations to beggars

and uninvestigated charities. The script and film idea were originated by Mrs. Eloise Walton, an executive of the Fund. Films For Industry, Inc. is the producer.

Six marionette characters are in the case, headed by a sprightly, apple checked youngster, "Red Feather," who typifies the Chest welfare activities. Other figures are a well-led beggar, and Mr. and Mrs. Public, a fluttry Society matron, and a Mr. Meck.

The puppets were created by Mary Chase, who also built the string-animated *Elsie the Cow*, and has been active in puppetry work for various television projects.

#### Sarra Turns Out New Minute Movie for TV Toothpaste Ad

◆ TV audiences throughout the nation are being introduced to the new Amion ammonia-producing tooth paste through a 60-second commercial made by Sarra Inc.

Filed in Chicago studios, the tele-commercial was supervised by George Bantin, advertising manager for J. B. Rocrig and Company, makers of Amion.

Primary use of the commercial is on the Dumont Network's Saturday evening variety show, "Cavalcade of Stars," featuring Jack Carter. Film is also used as a spot announcement over TV stations in Amion's distribution areas from coast to coast.

Production of the commercial was directed by Joseph G. Betzer, Sarra director of film planning, and Harry W. Lange, production manager.

# Our Thanks

to the

National Committee on Films for Safety

for Its Special Award\*  
for the Human Relations  
Series Which We Had the  
Pleasure of Producing for  
The National Safety Council



\*In recent years, "Safety Oscars" have gone to such other Sarra films as "15 Minutes To Go," "Mary Jones Goes to Court," "You and Yours," "Home Safe Home" and "Traffic Jam Ahead."

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SLIDEFILMS • MOTION PICTURES  
TELEVISION COMMERCIALS

#### TV Technicians See Lone Ranger Footage One Day After Shooting

◆ The entire unedited films of the daily shooting of the special Lone Ranger television series sponsored by General Mills for showing over the video network of the American Broadcasting Company are being shown to technicians from the network and the Apex Film Corporation, which is producing the film, just one day after the pictures are made. This has been done on a daily basis since July 8.

The filming of the Lone Ranger series started on July 7 and General Mills will present the series on ABC in the fall.

The daily screenings of the day's take are shown on a closed circuit through a conventional 10 inch receiver in the ABC television studios in Hollywood.

Both 35mm and 16mm films are being planned in order to provide both types for telecasting by stations using each of the two systems. The Lone Ranger will be shown on weekly half hour telecasts. Apex has contracted for 52 complete episodes.

#### "Little Pablo" May Come to TV

◆ Two black and white 16mm films based on the Little Pablo and Gordo cartoon strips have been completed by Reed Haythorne, ASC, for distribution by the Donald Smith Co. of San Antonio, Texas, in the 16 mm field. Contracts call for six a year—and makers hope that TV may provide a market area.

**NEW PRODUCTION CENTER**



STRIKINGLY DESIGNED, Frederic House's new quarters are at 351 W. 48th St., in mid-town Manhattan.

All Frederic House Facilities Are Centralized Under One Roof

◆ **FREDERIC HOUSE, INC.** has purchased a building at 351 West 48th Street, New York, and has completely rebuilt it, inside and out, to provide increased facilities for the production of visual training media.

Summing up his company's progress over the past three years, president **ROBERT F. DAVIS** said that the move to functionalize a

building so that all visual training media could be efficiently produced under one roof had been planned for some time. In the new building are separate floors for projection room and shipping facilities, graphics and slidefilm production where 25 artists and animators are normally employed, a script and editorial department, and the executive offices.

Now in progress at the new building are an extensive series of visualizations of all types for the Office of Naval Research in connection with basic orientation for recruits, visualizations for Air Force ROTC manuals, a visual training program for the J. C.



PRESIDENT **ROBERT DAVIS** (left) scans design features of Art Department with that section's head, **Millard David**.

Penney Company, a series of sound slidefilms for the American Hotel Association and a new motion picture on peace time uses of atomic energy for the State Department.

Frederic House's academy award winning film short, *First Steps* recently added to its laurels by garnering the blue ribbon for best short documentary subject at the Film Festival in Venice.

Officers and employees of the organization invite visitors to drop around.

# Type Titles

... a small item in the cost, but a big factor in the appearance of the finished production.

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This new book fully explains, for the first time, all equipment used in Hollywood today for lighting. It tells you just what equipment to use and where to place it to get the photographic effects you want, both indoors and out. It shows how to light different types of faces for close-ups, how to create mood with lighting, how to pick a good outdoor location and what equipment to use in all kinds of outdoor scenes, how to indicate different times of day in interiors, how to photograph rain, storms, firelight, night scenes, and scores of other special scenes.

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Signed \_\_\_\_\_  
Address \_\_\_\_\_

**National Ass'n of Photographic Manufacturers Elects Officers**

◆ **JOSEPH C. WILSON**, president, The Haloid Company, Rochester, New York, has been elected president of National Association of Photographic Manufacturers, Inc. He succeeds James Forrestal, vice-president and general manager of the Ansco and Ozalid Divisions, General Aniline & Film Corpora-



**JOSEPH C. WILSON**  
to head NAPM activities

tion, Binghamton, New York, William C. Babbitt, managing director of the Association announced last month.

F. Glenn Hamilton, vice-president, Pako Corporation, Minneapolis, Minn., and Teo Molin, director of sales, Photo Products Dept., E. I. duPont de Nemours & Co. Inc., Wilmington, Delaware, were elected vice-presidents, and H. A. Schumacher, vice-president, Graflex, Inc., Rochester, New York, was elected treasurer.

Elected to the Board of Directors were Mr. Wilson; F. Glenn Hamilton; E. J. McGookin, general manager, Revere Camera Company, Chicago, Ill.; Teo Molin; Frederick G. Simmon, president, Simmon Brothers, Inc., Long Island City, N.Y.; George G. Tschume, manager, Photographic & Special Government Division, Bausch & Lomb Optical Company, Rochester, N.Y.; Adolph Wertheimer, vice-president, Radiant Manufacturing Corp., Chicago, Ill.; and Andrew A. Wollensak, secretary, Wollensak Optical Company, Rochester, N. Y.

Those who continue to serve as members of the Board of Directors are James Forrestal; J. A. Calder, sales manager, Camera Division, David White Company, Milwau-

kee, Wis.; L. S. Kubiak, president, The Photogenic Machine Company, Youngstown, Ohio; and James E. McGhee, vice-president, Eastman Kodak Company, Rochester, New York.

The National Association of Photographic Manufacturers is comprised of concerns from Coast to Coast which produce somewhat more than 90% of the total production of photographic products in the United States.

**Radiant Screen Names Feldman As Their New Sales Manager**

◆ **RADIANT MFG. CO.** has moved **HERSCHEL Y. FELDMAN** to the position of Sales Manager. Feldman has been with Radiant for the past two years, starting as assistant



**HERSCHEL Y. FELDMAN**  
sales manager then moving to General Manager in January.

**RCA Victor Appoints Odorizzi As VP in Charge of Service**

◆ A recent announcement tells that **CHARLES M. ODORIZZI** has been appointed vice-president in charge of service of the **RCA VICTOR DIVISION** of the **RADIO CORPORATION OF AMERICA**.

Mr. Odorizzi recently resigned as vice president and general manager of the mail order division of **Montgomery Ward & Co.**, where he had been since 1915. He joined **Montgomery Ward** in 1937.

**G. E. Grenier Added to DeVry Sales Staff for Detroit Area**

◆ **G. E. GRENIER** has been appointed to the Sales Division of the **DEVRY CORPORATION**. He will devote his time primarily to the industrial market in the motor



**GEORGE GRENIER**  
...will sell Detroit industry

city of Detroit and surrounding area. His address is 22432 Overlake Drive, St. Clair Shores, Michigan. Mr. Grenier was formerly associated with Instructional Arts of Detroit as motion picture equipment sales representative.

**Cone and Knight to Serve Film Requirements in Texas Area**

◆ **E. S. CONE** and **DAVID KNIGHT** announce the opening of their film equipment exchange **CINEMART CENTER** at 712 Gray in Houston, Texas. The center will handle Ampro motion picture projection equipment and accessories as well as features and entertainment short subjects.

The Cinemart Center will give special attention to film schedules requested by personnel managers in the Texas area. Both Cone and Knight were previously with Visual Education, Inc. and have had experience in formulating recreational, promotional, and sales training film programs for industrial and commercial concerns.

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16 MM - - - 35 MM



CARL STAUFF

Bell & Howell Appoints Stauff To Gov't Sales Liaison Post

◆ BELL AND HOWELL CO., in a move underlining the importance of government contracts, has announced the appointment of CARL STAUFF as coordinator of government sales. Stauff was liaison officer between Signal Corps Procurement and the Army Pictorial Service during the war, and has been working in the photographic field for twenty-five years.

His responsibility at B&H will be the interpretation of present and anticipated needs of the various armed services. His hope is to assist activity in research and development projects that will keep the science of motion picture photography abreast of the rapidly advancing government requirements.

R. H. Maybrier Now in Charge Of Southwest Soundfilms Sales

◆ ROBERT H. MAYBRIER, sales manager of the Distributors Group, Inc., of Atlanta, Georgia, since 1911, is now in charge of sales for SOUTHWEST SOUNDFILMS, INC., of 423 South St. Paul Street, Dallas, Texas, and has moved his residence to Dallas.

R. D. Faber Moves From Coronet Films to Ideal Pictures Corp.

◆ ROBERT D. FABER, sales promotion manager for Coronet Instructional Films, has been appointed

manager of the IDEAL PICTURES CORPORATION office, at 207 E. 37th Street, New York City.

The 31-year-old former lieutenant-commander joined the staff of CORONET in January, 1946, following five and one-half years in the Navy.

ROBERT D. FABER



Young America Films Creates New Title for T. C. Morehouse, Jr.

◆ Young America's board of directors has handcrafted a new title for T. C. MOREHOUSE, JR., director of sales since 1945. The new label is Vice President in Charge of Sales.

YA Films has elected its other officers, all holdovers from previous posts. The line-up is Stuart Schetel, President; Godfrey Elliot, Executive Vice President; John W. Groves, Treasurer and Richard Reiss, Secretary.

RCA Shifts J. H. McConnell

◆ JOSEPH H. MCCONNELL, who has been vice-president in charge of finance for RCA, now is executive vice-president of the corporation.

Lindstrom Replaces Benoit-Levy As UN Film and Visual Head

◆ EAN JANDUNNAR LINDSTROM, Swedish film censor, has been appointed as the new director of the film and visual information division of the United Nations Department of Public Information.

FOR *Accurate* COLOR CONTROL IN FILM PRODUCTION

Olle Comstedt, A. S. C., internationally known color expert, is shown using his Spectra on set of his recent industrial films.



**SPECTRA** THE FIRST DIRECT COLOR TEMPERATURE METER

FOR INSTANT . . . DIRECT COLOR TEMPERATURE READINGS of BOTH NATURAL and ARTIFICIAL LIGHT

Now a color temperature meter that, for the first time, eliminates the chance of human error. The Spectra is absolutely accurate, featuring an extra sensitive photoelectric cell, yet is as simple to use as an exposure meter. Point it at the light source, touch the trigger, and the needle registers the color temperature within a 100° Kelvin. Proper correction filters are immediately indicated for the perfect exposure according to color balance of film used. Tested and proven by industrial and educational picture producers who lead in color production.

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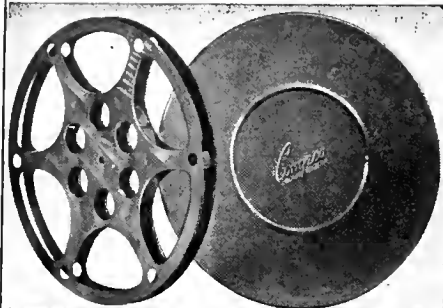
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## STEEL FILM CANS AND REELS

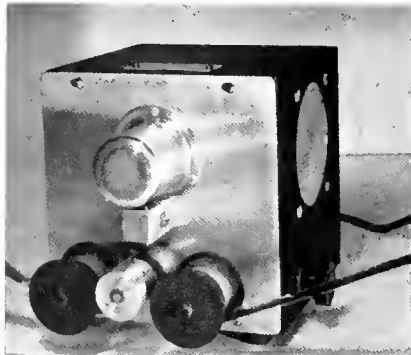
Tempered steel reels hold to width . . . eliminate film rubbing and binding. Cans protect your valuable films from damage in shipping and handling. Reels and cans are lustrous, baked-on, hammertone gray finish.

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## EDL SOUND READER



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16mm and 35mm Sound Film

- ★ Completely self contained, PM Speaker, volume control, oil on switch, etc., all inside compact 6 3/8" H x 6" W x 6" deep case. Weight 7 lb.
- ★ 3W audio power.
- ★ Operates on 117V 60 cycles A.C.
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# MAGNETIC RECORDING

(CONTINUED FROM PAGE SIX)

Recorder, made by the Hallen Corporation of Burbank, California; the Rangertone, manufactured by Rangertone, Inc., of Newark, New Jersey; the RCA conversion of its standard recording system to magnetic; the Reevesound Magicorder and Magimite, made by Reevesound, Inc., of New York; and the Western Electric Company's conversion of the WE model RA-1231 photographic film recorder to magnetic sound.

These instruments vary widely in price, running from about \$1500 to \$8000. Requirements will be different among various producers, some desiring simplicity, portability and low cost; others wanting a complete recording system with all possible refinements regardless of cost. Generally, there is a synchronous recorder available now to meet practically all demands. As recorder development is in a state of flux, purchasers should investigate to see if new modifications are included on the equipment offered. Some manufacturers supply complete equipment for the list price quoted, while others offer the list price equipment lacking many auxiliary items. It is wise for purchasers to consider that some magnetic materials may be handled on editing equipment (rewinds, splicers, reels) which are standard for regular film use while others require special equipment which must be purchased extra.

The Hallen is lightweight, inexpensive, and uses 17.5mm (split 35mm) magnetic film. The medium price Rangertone uses standard quarter inch tape upon which is recorded 60 cycle AC current alternations to maintain synchronization with camera while not interfering with normal sound recording. The RCA and Western Electric conversions of their standard photosound recorders use 35mm coated film. The Reevesound Magicorders and Magimites offer a magnetic recording system complete in

(CONTINUED ON THE FOLLOWING PAGE)



(Above) Reeves Magnetic Film Recorder

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## MAGNETIC RECORDING

(CONTINUED FROM THE OPPOSITE PAGE)  
every detail. Reevesound uses 16mm or 35mm magnetic film.

### NO SHORTAGE OF LAB FACILITIES

Several sound studios and film laboratories are offering magnetic recording and re-recording facilities usually at rates equal to those for photosound work.

Precision Film Laboratories, Inc. is equipped with re-recording facilities for transfer of sound track from magnetic tape to 16mm film. The output of the tape reproducer is fed into a Maurer recorder where it is given proper equalization and subsequent processing for use in conjunction with black and white or Kodachrome pictures in the form of combined prints. Maurer re-recording facilities give either negative or direct positive track in variable density or variable area form as desired. The tape reproducer will handle  $\frac{3}{16}$  inch or  $\frac{1}{4}$  inch tape at speeds of  $7\frac{1}{2}$ , 15 or 30 inches per second. Equipment in use at Precision is the Rangertone console model.

Reeves Sound Studios is equipped for synchronous magnetic recording either in studio or location work, using Reevesound equipment. Reeves Sound Studios has pioneered in magnetic research and development along with the Reevesound Company, an affiliated corporation, and is now recommending the magnetic system to all clients.

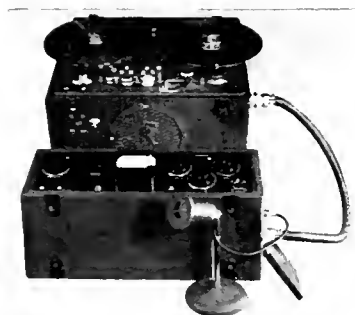
Emil Velazco, Inc. has recently installed a newly devised recorder designed and manufactured by Velazco sound engineers. Both direct recording on this equipment and re-recording from any magnetic system to photosound are included in Velazco service.

### WHAT'S BEEN DONE, WHAT'S TO COME

Magnetic, though coming into wider use each month, has not been used as yet by most New York producers. Hartley Productions has a Hallén recorder with the Pan American *Wings To Europe* crew now on location in France and Belgium. Louis deRochemont has also used a Hallén, and recorded some scenes for his new film *Lost Boundaries* on a Rangertone. Leslie Roush has done excellent work on location for a new Bethlehem Steel picture with magnetic.

Magnetic sound recording has developed far beyond the purely experimental stage, and it seems certain that during the next year more and more commercial productions will utilize its advantages.

*In the medium price bracket, the Rangertone uses  $\frac{1}{4}$ -inch tape.*



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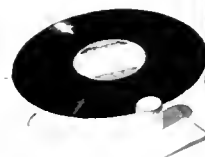
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## BATES HELPS SALES FIELD

(CONTINUED FROM PAGE TWENTY-SEVEN)  
experience with its first film, the Bates Company sponsored another picture, *It's Good Business*, which shows the salesman's problems through the eyes of a purchasing agent. Made primarily for purchasing agents, the new film

is concerned with buying practices and the relationships between buyers and salesmen. It raises such problems as relationship between purchasing and using departments, reciprocity, commercial bribery and price buying.

Both Bates pictures are more than product promotion (although Bates products are seen in the films) or mere sales and purchasing in-

structional films. By contrasting different methods, and by including controversial points upon which no answer is sure to apply in all cases, both pictures provoke discussion, not only in the immediate audience but in the entire field of buying and selling.

For instance, in the question of commercial bribery, there has always been considerable question as to what constitutes a "bribe"—any gift? lunch? bottle of scotch? In the case of reciprocity—should it supercede value? Is it always right? Is it ever right? Or, in the case of purchasing agents accompanying salesmen into using departments—is this practical? Or merely time-consuming with little accomplishment?

These posers are not dodged in the Bates pictures, and probably are one measure of the acceptance which both of them have achieved.

Another not inconsiderable point of success for the two films has been the attention to theatrical value which has gone into both of them. Buyers and sellers are not just stereotypes of their actual counterparts, but quite human beings in their relations with bosses, associates in other departments and competitors. Excellent casts in both films carried out the plans of S. M. Babson, sales manager of the Bates Company, and Caravel Films, producers of Bates films, to both of whom responsibility for the telling dramatic quality of *It's The Little Things That Count* and *It's Good Business* can be laid.

Mr. Babson, besides planning and executing all Bates film operations, appears in the prologue of *It's Good Business* to discuss the purpose of the film with J. H. Leonard, Secretary of the Purchasing Agents Association of New York. The National Association of Purchasing Agents recommends *It's Good Business* in its visual education program, and the Graduate School of Business Administration of Harvard University endorses and uses it in its classes.

The Bates film program is an excellent example of how a small, progressive company, not an industrial giant, can utilize films with the utmost effectiveness. •

### Safety Film Study: Cont'd from P. 27A

made because of difficulty in finding among the available films those which apply to a particular industrial situation or a unique company problem.

Companies desiring to produce safety films face two alternatives: they can engage the services of a professional film producer or they can make their own films using employees as actors. There are areas in safety training where the services of an outside producer are essential; but in the direct communication of safe practices, a company-made film appears to have a useful place. If the choice is between company-made films and no films at all, the possibility of favorable results of company films may more than justify the expenditure for necessary equipment.

(Harvard Business School, Division of Research, Soldiers Field, Boston 63, Massachusetts, 1949. viii + 119 pages. \$1.50)

"The Audio-Visual Book of the Year"

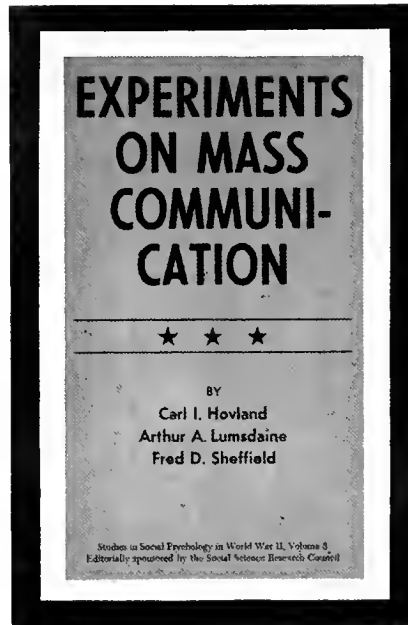
# "EXPERIMENTS ON MASS COMMUNICATION"

Volume 3 of the Studies in Social Psychology in World War II

PUBLISHED JUNE 1949

by the Princeton University Press

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by Carl I. Hovland, Arthur A. Lumsdaine, and Fred D. Sheffield

## Here Are the Facts About the Effects of Wartime Films

This volume reports on the studies of mass communications, particularly of films, made during World War II by the Army. These studies were part of a giant enterprise in social science research sponsored by the Research Branch, Information and Education Division of the Army, under Major General Frederick H. Osborn. After the war the data were released to a civilian committee of the Social Science Research Council, which was supported by the Carnegie Corporation.

This book evaluates the various Army films and programs designed to make the soldier aware of the ideological issues behind the war. It also studies the methods used in mass communication of purely technical instruction.

The contents report fully on the effects of various educational devices in increasing the amount learned and also provide surprising findings about the course of opinion change with the passage of time. Experiments dealing with changes in knowledge, opinions, or attitudes as a result of films and other media are reported on.

The findings will prove indispensable to all individuals interested in mass communication methods for instruction and indoctrination. Data is a necessary part of their equipment. Published June, 1949 by the Princeton University Press.

order your copy today from

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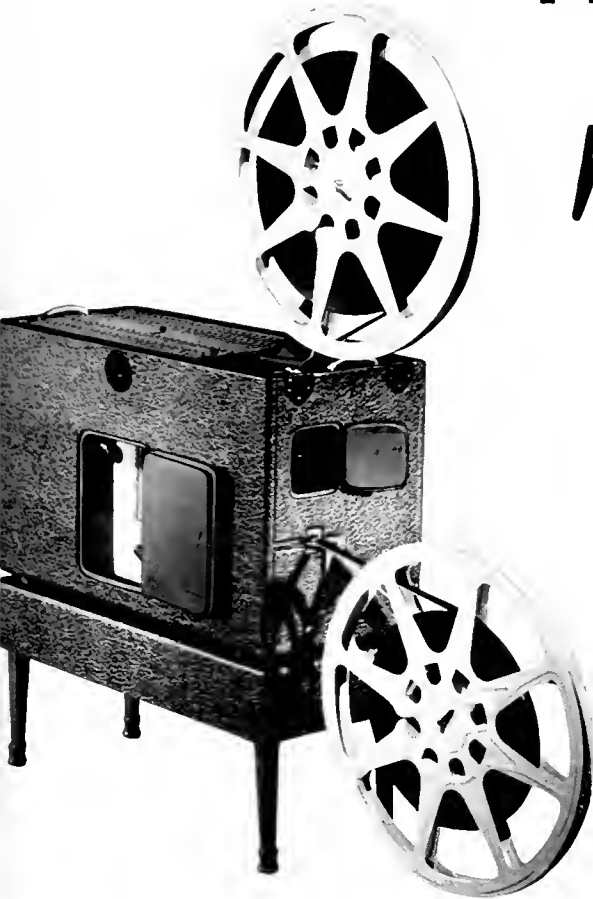
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# SOUND KODASCOPE

## FB-40 PROJECTOR

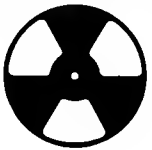
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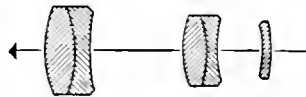
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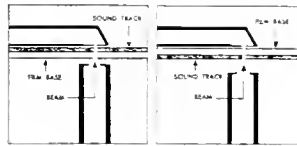
### SOUND KODASCOPE PROJECTORS Give You ALL THREE of These Important Features



**FLICKERLESS MOVIES** The three-bladed shutter makes a complete revolution every frame . . . produces 72 light interruptions per second at sound speed. As a result, your screenings are free from flicker even at maximum brightness—for beyond the five-foot-lambert minimum of acceptability. Here's a truly remarkable safety factor—screenings can have a brightness in excess of a thousand foot-lamberts without producing distracting flicker!



**OVER-ALL SHARPNESS** Integral with the standard *f/1.6* projection lens is Kodak's unique field flattener . . . an optical device that serves to correct the curved image normally projected by Petzval-type projection lenses, so that the whole image comes into sharp focus at the same plane. You'll see the result on your screen—un-surpassed uniformity of definition. Your movies are as you like them—sharp in the center . . . sharp in every corner!

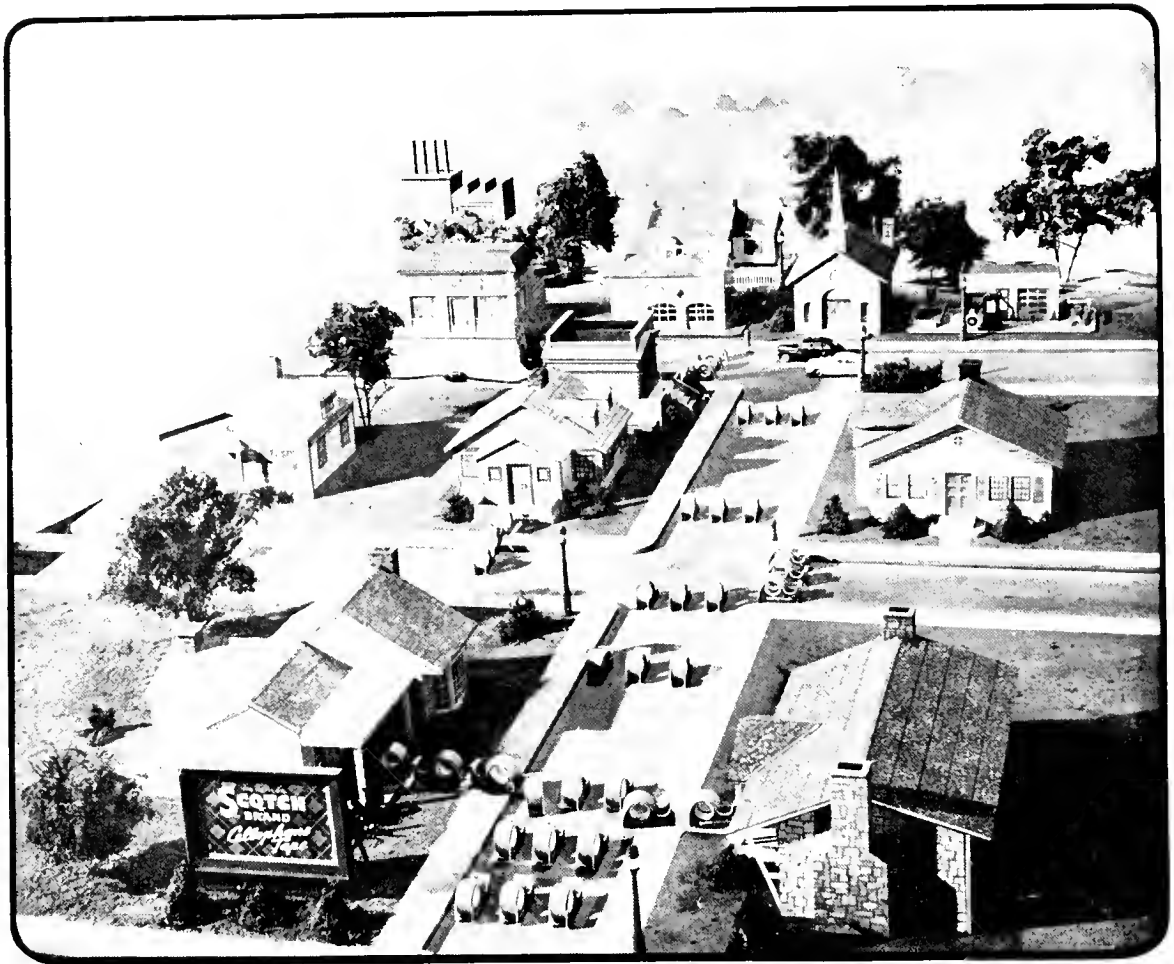


**TOP TONAL QUALITY** The Fidelity Control makes possible reproducing the full tonal scale—especially the hard-to-hold "highs" that are so essential to intelligibility of speech . . . naturalness of music. Whether the emulsion is threaded toward or away from the light beam as in the sketches above . . . whether you're running originals, 16mm. prints, or reductions from 35mm. film—the Fidelity Control permits easy, accurate focus of the scanning beam.

**EASTMAN  
 KODAK  
 COMPANY**

**Rochester 4, N. Y.**

**Kodak**  
 TRADE-MARK



***First in***  
**elevisuals**

Outstanding in entertainment value are the television commercials of the Minnesota Mining & Manufacturing Company produced by The Jam Handy Organization for Batten, Barton, Durstine & Osborn, Inc.

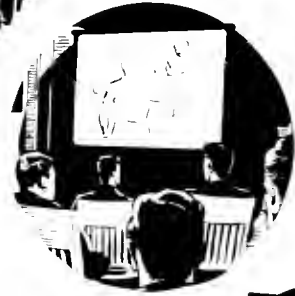
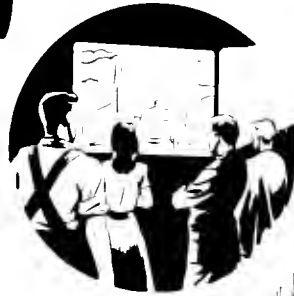
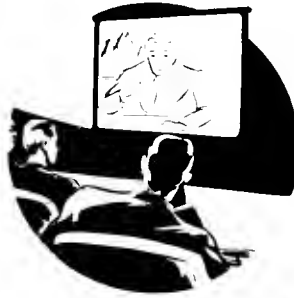
Skilled in the techniques of blending high entertainment values with strong commercial selling, we are prepared to help progressive advertisers and agencies to keep in the forefront of those making effective use of television for business purposes.

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 NEW YORK 19 WASHINGTON D. C. 6 PITTSBURGH 22 DETROIT 11 DAYTON 2 CHICAGO 1 LOS ANGELES 1

# BUSINESS SCREEN

M A G A Z I N E

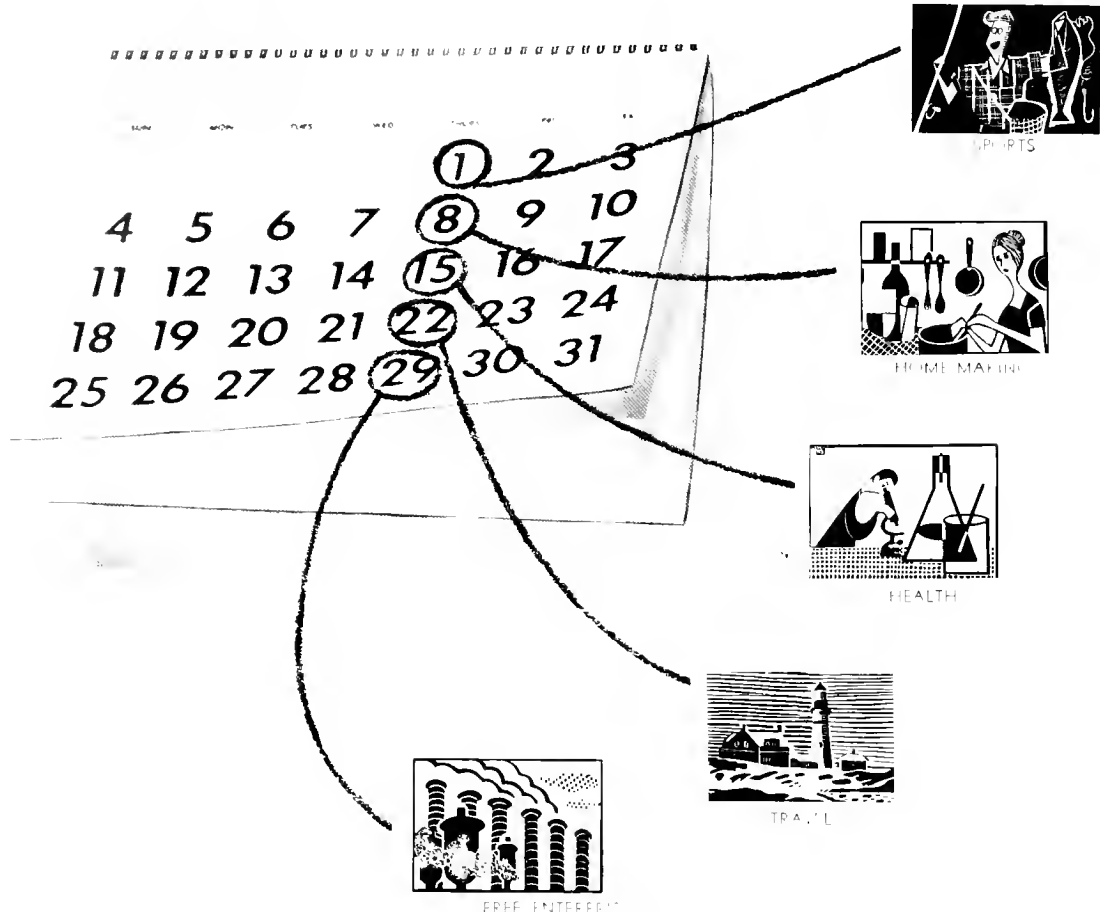


PARTICIPATION • CONCENTRATION • LEARNING • MOTIVATION • RETENTION



5 • VOLUME 10 • 1949 OF THE NATIONAL MAGAZINE OF AUDIO-VISUAL COMMUNICATIONS  
ING: FILMS FOR EMPLOYEE SHOWINGS • THE GENERAL MILLS STORY • EQUIPMENT  
TRAINING HELPS • NEW SAFETY • SPORTS • SOUND SLIDE FILMS AVAILABLE

# which is movie day in your plant?



## regularly scheduled film programs for workers

**STIMULATE MORALE—GOOD WILL—PROVIDE RELAXATION**

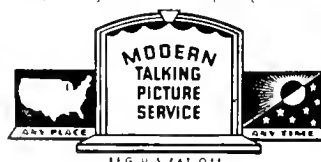
MORE THAN EIGHTY-FIVE 16mm sound and color motion pictures are available *free of charge* through the courtesy of American Industry, Associations, and Foundations.

Many of the films deal directly with Free Enterprise and the American Way of Life. Other films provide information on consumer education, health and hygiene, homemaking, sports and travel. These films will be scheduled each week in well-balanced sequence to meet your audience requirements — men, women or mixed groups.

Hundreds of successful industrial users report employee interest and enthusiasm for these informative and entertaining weekly film programs.

Noon-hour and off-shift programs are shown in cafeterias, locker rooms, open areas adjacent to plant floors, warehouses, meeting rooms and auditoriums to both shop and office personnel.

26 Modern Talking Picture Service Film Libraries have been established in or near your city to supply films and to schedule regular weekly programs. They are ready to serve you now.



for application and details send to SERVICE DEPARTMENT

**MODERN TALKING PICTURE SERVICE, INC.**

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# WE MIND OTHER PEOPLE'S BUSINESS

## AND THEY LIKE IT...

If you're in the market for motion pictures, slidefilms or other forms of visual aids, we suggest you ask our clients why they prefer our service to that of others.

None of these clients chose Caravel solely on a price basis. Many of them—particularly those who had dealt with Caravel on previous occasions—said, "Here's what we've set aside for a program; if you think it's enough for what we've got to do, go ahead!"

There are many factors involved in selecting a producer. Chief of these, we submit, is the ability and unflagging determination on the part of the producer to deliver **UTMOST VALUE.**

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rojection equipment, using the "National" "Pearlex" Carbon Arc, offers you the finest projection available in the 16mm. field—and a substantial saving in the bargain. The carbon arc is 4 times brighter than the next best 16mm. light source—makes it possible to seat 100 to 1000 people... offers vivid, glowing reproduction of color—and the actual cost of the carbons is only  $\frac{1}{3}$  the cost of the best competitive light source, hour for hour, as you project your movies.

These statements are all accurate, scientific facts. Write to National Carbon Company, Inc. for complete details on the carbon arc for 16mm. projection.

*What a difference 16mm.*


*projection makes!*



*Seats 100 to 1000 people! Low in Cost!*

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PRICE

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Since 1907 the Largest  
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Now, to its proved advantages in performance, film protection, and dependability, the Single-Case Filmosound adds a new low price . . . to make this 16mm sound (and silent) projector more than ever your best buy.

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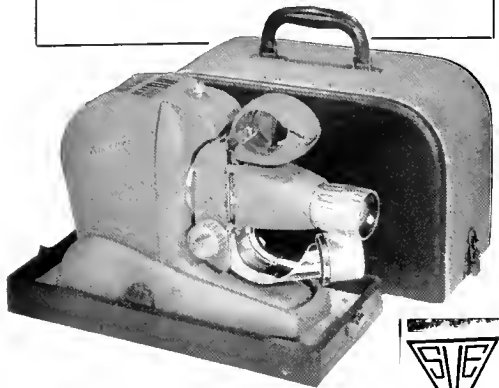
**PROOF OF DEPENDABILITY.** Taken at random from stock, projecting film under normal conditions, a B&H Filmosound is in operation in our laboratory. *It has now run 1600 hours with no time lost for repairs.* No wonder so many businesses and industries have long preferred Bell & Howell audio-visual equipment!

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For Quick and Easy Projection  
of 2" x 2" Slides, Single and  
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- ★ Fast "Push-in-Style" Threading
- ★ Quick Changeover to 2" x 2" Slides
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• Newest of SVE Tri-Purpose projectors taking single and double-frame filmstrips and 2" x 2" slides. Threads in quick "push-in-style" or in conventional manner. Film advances smoothly . . . either forward or backward . . . with no danger of scratching or tearing film.

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**The New  
Audio-Visual Handbook  
6th Edition  
Revised — Enlarged**



Here is a practical guide to the selection and use of audio-visual training materials by Ellsworth C. Dent. It has been designed for those who need brief, general information concerning audio-visual materials and their sources. Useful for schools, churches, industrial and other organizations, this book will prove helpful in organizing an audio-visual program or in making existing programs more effective. 224 pages, cloth bound, postpaid, \$3.50.

Write for copy of projector folder B 100 and Handbook folder B 4-49. Address request to Dept. SC-10

**SOCIETY FOR VISUAL EDUCATION, INC.**  
*A Business Corporation*  
100 East Ohio Street Chicago 11, Ill.

# BUSINESS SCREEN

## PREVIEW OF CONTENTS

Camera Eye: Meetings in the News . . . . .	6
Right Off the Reel: Film Awards . . . . .	8
Trends in the News . . . . .	12

### SPECIAL FEATURES

Business Screen Camera . . . . .	22
The New Art of TV Films . . . . .	26
The General Mills Story . . . . .	27
We Need Better Salesmanship: Preview . . . . .	32

\* \* \*

They Show Films Everywhere . . . . .	21
Kraft Presents: <i>Cheese Family Album</i> . . . . .	23
Packaged Salesman . . . . .	24
Visualizing Frankfort Displays . . . . .	24
Eljer Lends a Hand to the Plumber . . . . .	25
It's <i>White Magic</i> to the Home Builder . . . . .	30
Case Histories of the New Films . . . . .	31
Sports Pictures in Great Demand . . . . .	34
Book Review: Experiments on Mass Communication . . . . .	36

### DEPARTMENTS

In the Picture Parade . . . . .	40
Men Who Make Pictures . . . . .	42
Television in the News . . . . .	44
New Audio-Visual Equipment . . . . .	47

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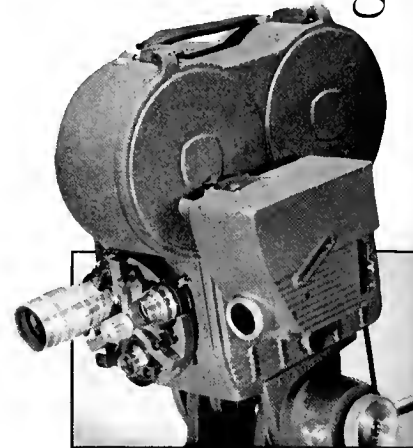
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... the amazing 1950 Model Auricon 16 mm sound-on-film Recording Equipment. Your money back if it does not provide you with crystal-clear 16 mm Talking-Pictures!

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- ★ Model E-6 Microphone.
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- ★ No increase in price; still \$1,191.00 for Auricon single-system Camera with NR Amplifier.

Major Hollywood Studios and Television Stations are enthusiastically using this new "NR-24" Auricon Equipment after extensive tests! Write us today for your free copy of the Auricon 16 mm sound-on-film Equipment Catalog. If you already own Auricon Equipment, write us regarding conversion of your equipment to the new "NR-24" Amplifier circuit for improved results.



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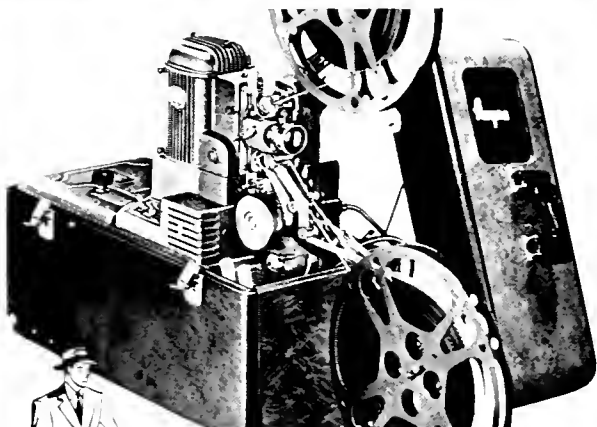
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# Movies for Marine Morale

on the great SUN OIL Tanker Fleet

SUN OIL provides complete film programs regularly on 19 ocean going tankers with AMPRO 16mm. SOUND PROJECTORS



**AMPRO "Compact"**  
PORTABLE ONE-CASE SOUND  
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- PORTABLE**—A 16mm. sound projector, amplifier, 8" speaker and cord, space for extra 400' reel—all in one portable case.
- COMPACT**—Measures only 15" x 21½" x 9¾". Lightweight, easily portable.
- RICH TONE QUALITY**—Amazing quietness makes for complete listening enjoyment.
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- EASY TO SERVICE**—The entire chassis can be removed for mechanical and electrical servicing.
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## AMPRO

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16mm. Sound-on-film • Slide Projectors  
16mm. Arc Projectors

A General Precision Equipment Corporation Subsidiary



Skippers of the 19 ocean going tankers in the Sun Oil fleet have noticed a remarkable "morale boost" among the tanker seamen as a result of the regular motion picture programs being shown for the entertainment of the crews. First company in the petroleum industry, to schedule such programs, Sun Oil has found that its pioneering has paid off in better morale, greater enthusiasm among the tanker crews. Spending long periods away from homes and loved ones, these merchant seamen heartily applaud the feature pictures, safety films and educational shorts that make up the shows. Today there are 40 complete programs available for the Sun Oil "movies for mariners" series, with a dozen more to be added later in the year. Film rental costs are shared equally by the company and the Sun Marine Athletic Association Fund. Aboard ship or ashore, Ampro Sound Motion Picture projectors are, more and more, becoming an integral part of modern industry.

### THOUSANDS OF INDUSTRIAL CONCERNS ARE MAKING AMPRO PROJECTORS PAY RICH DIVIDENDS

Industrial leaders in increasing numbers are realizing the tremendously effective impact of 16mm. sound motion pictures. Sound movies are being used with dramatic results in sales, employee training, product demonstration and public relations. Every day new companies are adding their names to the growing list of those already making Ampro sound projectors pay big business dividends. The superb "professional quality" picture and sound reproduction, the extra measure of film protection and serviceability — the skill acquired in 20 years

of building premium quality projection equipment . . . all these things have made Ampro America's preferred 16mm. industrial sound projector.

**WRITE TODAY FOR FREE CIRCULAR** giving specifications, prices and full details on this remarkable industrial selling tool, the Ampro "Compact" one case sound projector. Ask also for the new free booklet, "A Powerful Aid to Industry." It shows how you can make effective use of 16mm. sound films in your business.

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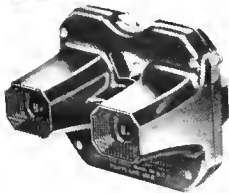
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with  
**VIEW-MASTER**  
full color pictures that  
*"Come to life"*  
in three dimensions



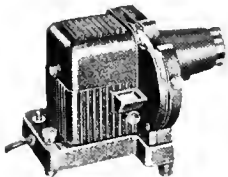
## VIEW-MASTER STEREOSCOPE

Durable plastic construction. Simple, and quick to operate.



## VIEW-MASTER REELS

Seven full-color stereoscopic photographs on Reel.



## VIEW-MASTER NON-STEREO PROJECTOR

Uses interchangeable View-Master picture Reels for group showings.

★ Add color and depth to your sales story with dramatic View-Master Stereoscopic, full color Kodachrome pictures. Show customers your product, installations, manufacturing operations and services in the amazing "come to life" realism of View-Master pictures. View-Master three dimension pictures are proven "door openers", "attention holders", "sales clinchers" in man-to-man selling. No dark room or electricity needed. Compact. Lightweight. Easy to carry. Each View-Master Reel holds seven different stereoscopic photographs in planned sequence. Inexpensive to produce. Pictures may be projected in full color before group meetings with the View-Master non-stereo Projector. See for yourself.

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*Stereoscopic*  
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Without obligation, please furnish me with complete information about View-Master three dimension selling pictures for commercial use.

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City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

By \_\_\_\_\_ Position \_\_\_\_\_

## CAMERA EYE

MEETINGS IN THE NEWS

### SMPE Convention Will Discuss New Constitution, Name Change

The 66th semi-annual convention of the SOCIETY OF MOTION PICTURE ENGINEERS will be held October 10 through 14 at the Roosevelt Hotel in Hollywood, California. EARL I. SPONABLE, president, reports that 24 papers are scheduled to be read. Among them are several on color and high speed photography.

Of most importance on the business agenda is the proposed new constitution which will be discussed and the proposal to change the name of the SMPE to the "Society of Motion Picture and Television Engineers."

The society will present three awards at the semi-annual banquet in recognition of exceptional achievements in the industry. These are: the Progress Medal, Samuel L. Warner Memorial Award, and the Journal Award.

### National Safety Congress to Meet in Chicago Next Month

◆ THE NATIONAL SAFETY CONGRESS AND EXPOSITION to be held in Chicago October 24-28 has arranged a program of prominent speakers from Labor and Industry as well as regular showings of motion pictures and slidefilms on related safety subjects.

Meetings on industrial safety, commercial vehicle activities, traffic safety and college farm and home safety will be held. About 12,000 delegates are expected.

Among the speakers will be Gustav Metzman, president of the New York Central System, James Ganham, vice president for industrial and public relations of the Texas Company, and chairman of the board of directors of the National Safety Council, James E. Trainer, vice-president of the Fire-

stone Tire and Rubber Co., and Earl E. Moore, vice president for industrial relations of Carnegie-Illinois Steel Corporation.

### 'Audio Fair' Scheduled Next Month

◆ THE AUDIO FAIR which is sponsored by the AUDIO ENGINEERING SOCIETY will be held October 27 to 29 at the Hotel New Yorker in New York City.

Papers will be read on magnetic recording and the problems as regards interchangeability and uniformity of magnetic recording performance. Other speakers will discuss frequency characteristics and harmonics, intermodulation and crossmodulation and other audio testing measurements.

### Cornell Holds Film Workshop for New York Union Leaders

◆ An audio-visual workshop to aid union leaders in conducting educational programs and union meetings with the use of audio-visual materials was held recently at Cornell University. It was the first audio-visual workshop for union leaders to be sponsored by the New York State School of Industrial and Labor Relations. Audio-visual aids discussed and demonstrated included the motion picture, slidefilms, recordings, posters, charts and exhibits.

Trade union representatives attending the workshop enthusiastically agreed that the field of audio-visual communications offers exceptional advantages to unions in educating their membership.

Stated workshop leaders, "Most unions are just beginning to realize the importance of using audio-visual methods in their educational programs. The success or failure of any such program will depend in large part upon the training of key men in the unions to properly use such materials, for research shows unless they are properly used, audio-visual methods of communication are not any more effective than other methods."

### Union Leaders Learn About Film:

RIGHT: a group of union officials study projector operation and care at the recent audio-visual workshop held at Cornell University. (see story above)



**S**ome salesmen think of retail selling as a "game," a stop-gap until something better turns up. Nothing better is likely to turn up, for the rewards are rich for men who accept selling as a career in which proficiency is gained through study and practice. As in other professions, a salesman acquires standing by accumulating a thorough knowledge of the product, by mastering the best method of presenting the product and by learning how to close the sale.

More and more career salesmen who do not consider their business a "game" are succeeding in current competitive markets because they are soundly trained in the fundamentals of selling and the details of their own particular product through motion picture and sound slidefilms written and produced by Wilding.

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PUBLIC  
UTILITIES  
ADVERTISING  
ASSOCIATION



CREATED BY THE 1939 ANNUAL MEETING OF MEMBERS FOR THE BEST PUBLIC UTILITY ADVERTISING IN THE PREVIOUS YEAR

# right off the reel

## GOOD COMMERCIAL FILMS WIN RECOGNITION AWARDS FROM AUTHORITIES IN THEIR OWN SPECIAL FIELDS

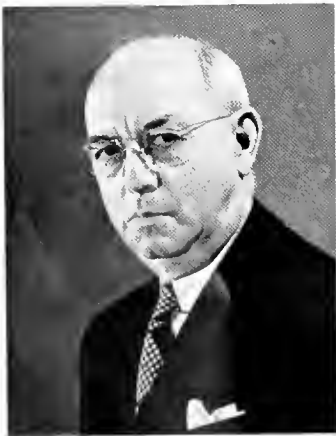
★ The 1949 film award "For the Best Public Utility Advertising During the Preceding Year" has been awarded by the Public Utilities Advertising Association to THE MICHIGAN CONSOLIDATED GAS COMPANY for its Kodachrome motion picture, *Pipe of Plenty*. The award was based on recognition of the excellent customer relations achieved with the color motion picture.

Newell E. Loomis, vice-president in charge of sales at Michigan Consolidated Gas, received the framed, three-colored award certificate for his company and stated:

"We are most happy to have received this award. *Pipe of Plenty* has been a most successful motion picture. It posed many problems to The Jam Handy Organization who produced it, because it had to be photographed almost without regard to weather conditions, with the result that the picture was filmed in part in subzero temperatures and cloudiness, and during snow storms. From our standpoint, it is doing a good job of explaining what some of the problems of gas supply storage and transmission are and what we have done to meet them."

The film is a documentary on the construction of an 153 mile, 21-inch pipeline over tough terrain during the winter months, to insure industrial communities in Michigan against fuel shortages.

More than 40,000 members of church, civic service, business and school organizations from coast to coast have viewed this film.



NEWELL E. LOOMIS . . . receives award for the best public utility film.

### *Growth in Population Reflected in Our Enormously Expanded School Enrollment*

★ As census-taking time approaches, the size of our population will be accurately measured but it is already apparent that these United States are getting a bit more crowded. Reflected in terms of housing needs and consumer goods consumption, these figures are basic indeed but the U.S. Census Bureau estimates of our new school population are impressive.

By 1950 more than 2,000,000 youngsters will be added to our elementary school enrollment; the large crop of war babies is in fact already entering the first grade this fall. By 1956 this extra enrollment will total 8,000,000 or 44.5% greater than in 1947! Enrollment in high school grades will reach 7,110,000 by 1957; an increase of 13.3% over 1947.

The meaning of these figures in terms of taxes, building materials, and teaching responsibilities is fairly clear. There will be need for more all around to meet this challenge.

### *Good Sponsored Films Have Large Audience*

★ The unusual interest of critics and the discerning public in such factual documentary films as *The Quiet One*, *Louisiana Story*, and *Lost Boundaries* points a moral for the commercial film sponsor and maker. Proud as we are that Mr. Flaherty's *Louisiana* document was endowed by a far-sighted sponsor (the Standard Oil Company of New Jersey), we are equally aware of many opportunities as yet unrealized.

It should help sponsors to know that such films have extremely long lives, that their deeds live on to amortize initially large budgets. But it is the large amount of subject matter in which both industry and the people have vested interests that leads us to believe that it is good business to talk about housing, city planning, health programs, traffic safety (32,000 motorists will die on the highways this year), nutrition, and good human relations. The audience is waiting.

### *Small Town Plants Need Visual Training*

★ Taking the measure of films for commercial and industrial training we note the statistical fact that 71,000 plants are located in towns of 25,000 and under. 21% of our American industries are located in towns of 2,500 or under. Far removed from vocational classrooms, etc. these plants must maintain internal training programs of their own in fields of safety education, job training, etc. No better way can be found than the medium of the lighted screen, as factual data has proven.



PUBLIC RELATIONS AWARD ceremony at Los Angeles featured A. J. Gock (left) Bank of America board chairman who received certificate presented by John Marschalk (right) APRA representative. Richard C. Russell, Los Angeles Ad Club president, is in the center, holding the award certificate.

### *Bank of America Film Receives Award*

★ *The New California*, made for the Bank of America by the March of Time (BUSINESS SCREEN, May 1949) has just received a special certificate of merit from the American Public Relations Association. John Marschalk, president of the Southern California lodge of A.P.R.A. made the presentation on September 6th in Los Angeles to A. J. Gock, chairman of the bank's board of directors.

Marschalk, in making the citation, specifically commended the bank on its picture which he referred to as "a great public service in the ever-important process of developing public understanding as to the true sources of strength of our nation, symbolizing the vitality and strength of the State of California and the West as a whole," and "a living testimonial to the fruitfulness and productivity of our nation because of our American individual enterprise way of life."

Mr. Gock, in accepting the presentation, said: "For many years our institution, which has been privileged to grow and prosper under the American individual enterprise system, has recognized that our public relations should be carried on not only for ourselves, but also in behalf of the State of California, the West, and the nation. This approach to public relations has been a frame of mind rather than a campaign, and we sincerely believe that as an increasing number of firms and individuals adopt this objective in their public relations thinking a steadily increasing harvest of public recognition and economic well-being will accrue to all of us here in America."





**Problem:** Sell Kelvinator Refrigerators, Ranges, and Freezers in one minute.

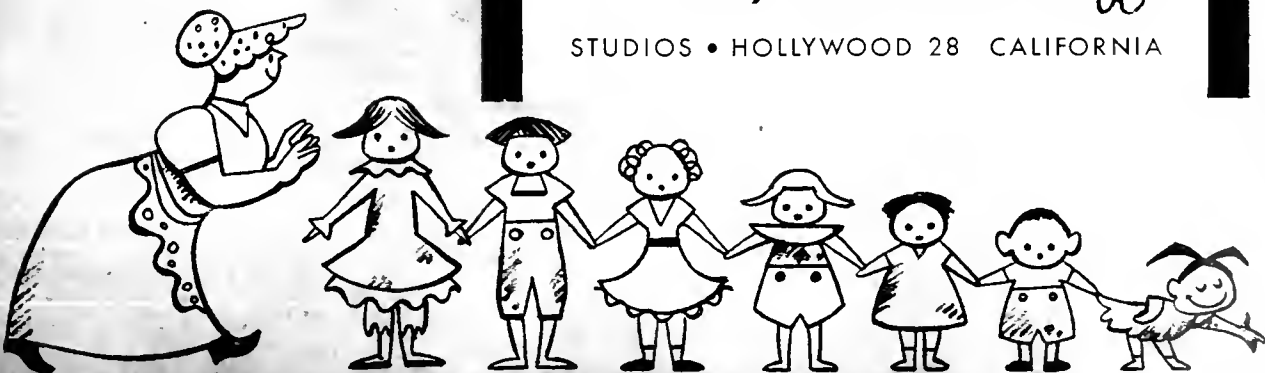
**Solution:** A series of TV spot announcements. Pack each one with a compelling sales message, then gift wrap with sparkling animation, score and lyrics.

**In Television . . . entertainment sells!** Entertainment presents the all-important commercial message in an enjoyable and digestible manner . . . leaves a lasting and favorable impression.

**Recommendation:** For successful TV films, select an established organization . . . with fresh ideas.

*Raphael B. Wolff*

STUDIOS • HOLLYWOOD 28 CALIFORNIA



*Mr. Producer*  
**50 MILLION FEET  
OF SOUND  
CAN'T BE WRONG!**

**SERVICES  
IN SOUND**

*Motion Pictures  
Newsreels  
Television  
Phonograph Recordings  
Radio Transcriptions  
Band Stages  
Shooting Stages  
Trailers  
Recording and  
Sound Laboratories*

***That's the opinion of hundreds of  
producers using Reeves facilities.***

**REEVES:** Five floors devoted to recording sound and the production of Movies, Radio and Television shows.

**REEVES:** Completely equipped and manned by experts geared for sound recording from a one-minute spot to a feature production.

**REEVES:** Where a Producer can work with confidence. Remember, Reeves is a partner not a competitor.



**REEVES SOUND STUDIOS, INC.**

304 EAST 44th STREET • NEW YORK 17, N. Y. • OREGON 9-3550

***The Largest Sound Service Organization in the World.***

RCA Licensee

Western Electric Licensee

# “One for the money

The biggest value in the field. \$298<sup>50</sup>

# two for the show

Theatre quality image . . . finer tone—the only  
8" p.m. speaker at the price.

# three to get ready

Ready to operate in a flash—  
because it's easier to thread and focus.

# four to go”...

Travels with you handily in light  
weight single case unit . . . built to  
withstand jars and jolts . . .  
plays anywhere on A.C. or D.C.  
without convertors. Underwriters'  
Laboratory approved.

**NATCO, 4401 W. North Avenue  
Chicago 39, Illinois**



**ARE YOUR SALES DOWN?  
IS YOUR STOCK PILING UP?**



**Use  
PICTUR-VISION  
CABINET PROJECTORS  
at the Point-of-Sale**

If your present advertising is not getting the results you need and inventories are piling up, now is the time to take measures to increase sales.

Pictur-Vision Cabinets are designed to increase your sales. They create impulse buying, convince the shopper on the spot and close the sale. Your story is presented in a sequence of 16 beautiful Kodachrome slides that change at six second intervals and operate continuously. Pictur-Vision gives action — drama—color to your story . . . and best of all, it's right on the spot where your product is sold.



U. S. PATENT  
No. 2369483  
CANADA PATENT  
No. 421418

**Ideal for sales meetings, conventions, dealer training schools, safety meetings, educating store personnel and a real demonstrators selling aid.**

Remote control push button arrangement makes it easy to train dealers, salesmen, personnel. Just press the button to change slides. Entire sequence (16 pictures) can be changed in a few seconds. Easily adapted for speeches on wire-recording tape or conventional records.

Pictur-Vision Cabinet Projectors are sturdily built with light weight steel construction, the entire unit weighing less than 100 lbs. A large 14½ x 21 inch rear projection screen gives maximum brilliance. Equipped with Solarbrite Projector, uses 750 Watt 200 hour lamp. 3 inch coated lens. Height 36" with 16" square base. Requires only 4 sq. ft. of floor space.

**COMPLETE PACKAGE UNIT**  
Ready to use with no attachments to buy. Just slip in your slides and plug in the cord . .

**\$395**  
F. O. B.  
Oconomowoc, Wis.

**Picture Recording Company**  
OCONOMOWOC, WISCONSIN

**TRENDS in the NEWS**

**Cite Need of Classroom Film on Marketing**

★ At the recent meeting of the American Association of Advertising Agencies in New York City a resolution was passed urging business, government and educators to give greater attention to the problems of distribution. Under distribution the A.A.A.A. includes "all the activities employed in finding customers for goods and services and in moving goods, geographically and through the channels of trade."

Mr. William E. Berchtold of Foote, Cone & Belding, chairman of an A.A.A.A. subcommittee on Educator relations, had this to say about industry sponsored films: "There is not today a good usable general film for classroom use on the subject of distribution or marketing . . . most of the business-sponsored educational aids deal with products or with manufacturing. The few that exist in the distribution field are intended mainly for training of the company's own sales personnel."

The A.A.A.A. cites estimates that over half the people employed in the nation work in distribution fields and points out that the number exceeds those in manufacturing or farming and is increasing.

**Theatre Owners Discuss 16mm Competition**

★ Theatre owners are once again discussing competition from 16mm entertainment or "road-show" films. The program for the national convention of Theatre Owners in America in Los Angeles, September 12 to 15 had discussion forums on seven major topics one of which was "16mm Competition."

Emphasis was not on eliminating such competition wherever possible but on keeping such competition fair. Principal objection seems to be to showing 16mm pictures where the entertainment theme is predominant and where admissions are charged.

**Ad Council Sponsors New Tolerance Film**

★ The Advertising Council has prepared a new one-minute film on racial and religious prejudice for distribution to all television stations beginning late in September.

Called *The Sad Story of Sidney S. Snickelgrass, Jr.*, the new TV spot tells the story of Snickelgrass, who finds a magic lamp, rubs

*A scene from "The Sad Story of..."*



it, and commands the attendant genie to send all "foreigners" back where they came from. The genie agrees to perform as ordered but warns that all exiles may take all the things they have created with them.

So, "roads built by Slovaks and farms of the Swedes and mills built by workers of hundreds of creeds" are all loaded on ships and sail away leaving Snickelgrass all alone on the barren shore. Marian Anderson, the Marx Brothers and Jack Benny wave goodbye from the ship and the last one departs. Even the genie goes back to Bagdad.

*The Sad Story* . . . is a semi-animated film, produced in black and white on neutral gray. Original music and lyrics are performed by a singer with guitar. Edward Royal directed and produced the film for the Advertising Council.

Television stations may use the film as insertions on either sponsored or sustaining programs or as between-program spots.

**Re: Paid Commercials for the Theatres**

★ Moviegoers in some of the big houses, accustomed only to straight entertainment films, newsreels and occasional "appeal" shorts run in the public interest, have, during the past six months, found themselves viewing a frankly commercial short subject. Some 25 million cinema lams have seen *The New Tobaccoland* thus far, and over 8 million have viewed *Out From Tobaccoland*, another, and newer, Chesterfield picture. The interesting part about this is that a great part of the circulation has not been piled up in just third run popcorn houses but in top grade metropolitan and suburban theatres.

Back of this organized campaign is a new distribution firm, Tom Connors Associates, which specializes in getting selected eight minute sponsored films into big time theatre chains and large independent houses. Tom Connors is a former executive of Loew's Inc. and 20th Century Fox. In 35 years in the theatrical film business he and his associates have gathered enough contacts and influence to step in confidently where others have tread but lightly and carefully.

Connors Associates' operations are frankly commercial in every respect. Cost to the sponsor is a flat 1½ cents per person, and out of this everyone handling the picture gets a specified cut—the exhibitor, film handler (National Screen Service) and Connors Associates.

For this fee, the sponsor gets an advance notice of booking, a guarantee that the film will run at every performance (sponsor's local representatives may also check this) and a certified accounting of audience total, exactly that upon which the exhibitor's rental fee for the feature film is based.

Naturally, no outright advertising films can be serviced in this manner. Connors Associates limits this service to those films which are of general public interest and in which the product plugs are not rampant. Time limit is in the general range of eight minutes.

Beginning this fall Connors will start theatrical distribution for two new films sponsored by Corn Products Company and the Alexander Smith Carpet Company. ●

# KODACHROME ROSES



**A**S full-time admirers of fine color photography, our respect has long been Frankfort Distillers' for their fine magazine color campaign on Four Roses whiskey.

And so it was a pleasure to be called upon by Frankfort for a film presentation addressed to national liquor wholesalers and dealers, previewing the company's plans for fall merchandising of Four Roses and its two other brands—Hunter and Paul Jones.

The camera also reviews previous display achievements for bar, restaurant, and liquor stores. In summation, Mr. Ellis D. Slater, company president, outlines for dealers an estimate of present market conditions and future sales prospects.

As neat a package, we believe, as 2 Fifths of Four Roses in a Christmas wrapper.

## FILMS FOR INDUSTRY, INC.

NEW YORK—135 WEST 52nd STREET • PLAZA 3-2800

MOTION PICTURE • TELEVISION • AND SLIDE FILM PRODUCTION

# Good Public Relations on Film

## U.S. RUBBER SPONSORS "LITTLE LEAGUE BASEBALL"

★ MANY A GIANT CORPORATION spends hundreds of thousands of dollars sponsoring radio shows of 27 minutes pure entertainment just for the opportunity of getting three minutes of advertising time. Thousands are spent on art and graphic production to get eye catching magazine and billboard attention, just for the opportunity of putting the selling copy in smaller type after the reader has been bemused by the "stopper".

An excellent example of one company which takes great pains to provide more than advertising in a public relations film is the United States Rubber Company. For several years now US Rubber has been turning out good, interesting films on such subjects as the Minneapolis Aquacade, golf tournaments, Soap Box Derby and so on. That the company gets a plug in cannot be denied (Swimming caps, golf balls, tires, etc.) but the main point is that something more than plugs is offered.

Latest and perhaps best in this series is a new film released last month called *Little League Baseball*. Baseball for boys 8-12 years old has been burgeoning for sev-

eral years until now there are 13,000 boys in 22 states taking part in the organized Little League. Over 900 teams were entered in this year's competition, all outfitted in standard uniforms and playing with standard equipment.

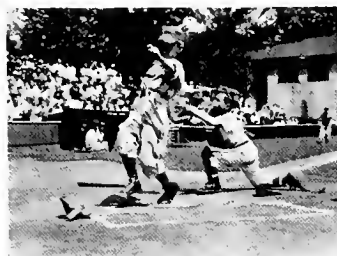
### ALSO SPONSORS "WORLD" SERIES

Individual teams are usually sponsored by local business men in each community, although everything is strictly amateur and non-profit. US Rubber, while avoiding too blatant publicity, has maintained a solid interest from the beginning of the venture and annually acts as host to the visiting teams in the Little League World Series playoffs at Williamsport, Pa., the founding city. Aside from the fact that most of the boys wear Little League Keds, made by US Rubber, the tangible return to US Rubber is small compared to the enormous satisfaction the company gets from sponsoring a really worthwhile activity for youth.

The new film, *Little League Baseball*, documents the activities of the league in general and is high-lighted by a heart warming

play-by-play account of the championship playoff between the Lock Haven, Pa. club and St. Petersburg, Fla.

*Little League Baseball* is dedicated to Babe Ruth and is endorsed by Baseball Commissioner Chandler, Will Harridge of the American League and Ford Frick



A scene from "Little League Baseball"

of the National. Frick was so delighted with the film at a preview showing in New York last month that he offered to announce two innings of this year's game on the radio, sharing honors with Ted Husing. He also offered the services of National League umpires to officiate at the 1949 small fry classic.

*Little League Baseball* is now being distributed by US Rubber in the 16mm version, and a 35mm short of the same subject is playing several theatre chains. More than a few theatre operators have

watched the film and promptly decided to sponsor a local team themselves.

This year, producer Emerson Yorke expanded his services beyond filming the 1949 event by undertaking direction of all communications. Upshot of this was the attendance of all four major newsreels at the final game, plus television film units, radio and press coverage. A few strategically placed signboards insured that US Rubber got at least a few plugs across as host for the event.

### MANY SIMILAR OPPORTUNITIES

In *Little League Baseball*, the film and public relations venture, US Rubber has only a small inherent tie-up (some of the kids wearing Keds) but by latching on to the series as "host", a beautifully chosen word, reams of fine publicity have been developed, including a feature story in the Saturday Evening Post. Several astute observers of the commercial film field see in this type of thing a noteworthy trend. There are many interesting ideas and events happening today that would provide excellent sponsored documentary films. It is only necessary to follow the path of such firms as US Rubber, General Motors, Texas Company, Nash-Kelvinator, Esso, etc. to see where this may lead in 16mm audience popularity. ●

# PEERLESS

## FILM TREATMENT

...the original  
vapor-in-vacuum  
film process...

PEERLESS



"MAKES FILM LAST LONGER"

WRITE FOR FULL DETAILS

PEERLESS FILM PROCESSING CORPORATION

165 WEST 46th STREET, NEW YORK 19, N. Y.



MOTION PICTURES

SLIDEFILMS

TELEVISION  
COMMERCIALS

SELLING . . . TEACHING . . . TRAINING

Complete Studios and Modern Laboratory

ATLAS FILM CORPORATION

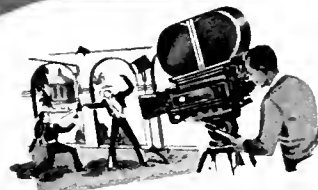
1111 South Boulevard

Est. 1913

Oak Park, Illinois

Write for booklet "Producing Your Film"

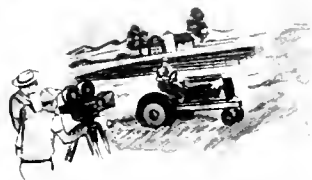
**Mitchell** \* known 'round the world...  
 wherever great 16mm and 35mm films are made



**THE MOTION PICTURE INDUSTRY** insists upon professional perfection. It uses only the finest equipment. Mitchell has become the standard equipment of the world's leading studios. It films 85% of the motion pictures shown in theatres throughout the world!



**AMERICAN BUSINESS** needs top quality films to promote sales, educate employees, create good will and inspire a better way of American Life. Today, more and more of the nation's business leaders specify modern, sure Mitchell equipment.



**GOVERNMENT SERVICES** set high specifications for photographic equipment. Time after time, precision perfect Mitchell 16mm and 35mm products have been selected for purchase by United States and Foreign Governments.



**TELEVISION** demands adaptable equipment to meet fast-changing techniques. Mitchell's professionally-proven equipment is now winning new successes and bringing new economies to the filming of Television programs and shows.



**NEWS SERVICES** require fast, versatile photographic equipment for "on the spot" coverage. Working under pressure, in a field where retakes are unknown, Mitchell has lived up to its reputation for dependability and accuracy.



... AND FROM MITCHELL'S  
**ENGINEERING LABORATORIES**

newly developed, pace-setting photographic equipment will soon emerge. Look to Mitchell for the Year's most important contributions to 16mm and 35mm photographic perfection!

# Mitchell Camera CORPORATION

666 WEST HARVARD STREET • DEPT. FW-8 • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"  
 EASTERN REPRESENTATIVE: THEODORE ALTMAN • 321 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 2-7038

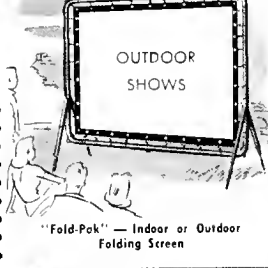
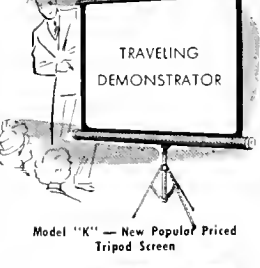
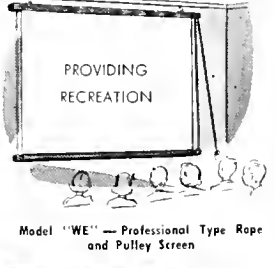
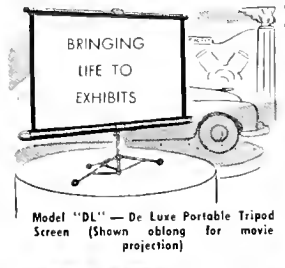
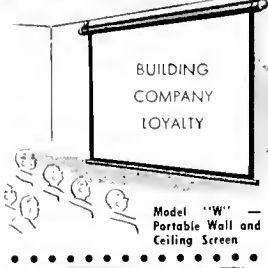
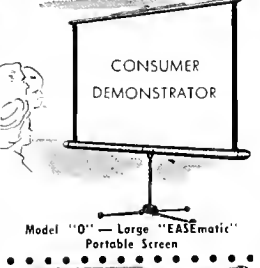
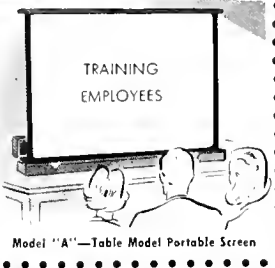


85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell

# A Better Screen means A Better Show



WHEREVER YOU PUT IT ON...



No matter how good your pictures are — they can only be as effective as the screen upon which they are shown. A Radiant projection screen, showing your pictures twice as bright . . . can make a world of difference in your shows.

Millions of mirrors make the amazing difference — bringing slides and movies to life with a warmth and naturalness you never thought possible! Black-and-white pictures are sharper, clearer . . . color shots reveal new beauty and richness. The secret of this superior performance lies in the millions of tiny glass mirrors firmly embedded in the snowy white Radiant screen surface . . . each one reflecting light instead of absorbing it.

A Radiant screen for every need — makes possible a better show every time . . . no matter where you put it on. The complete line of 1950 Radiant projection screens includes portable models, screens for wall or ceiling mounting, portable outdoor screens . . . in every needed size.

## RADIANT

PROJECTION SCREENS

for every purpose

SEND FOR ILLUSTRATED CIRCULAR  
Write today for complete prices and specifications on the new line of 1950 Radiant projection screens.

—WRITE TODAY—

RADIANT MFG. CORPORATION  
1245 S. Talmay Ave., Chicago 8, Illinois  
Gentlemen:

Please send me full details and prices on your new 1950 line of projection screens.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
Zone \_\_\_\_\_ State \_\_\_\_\_

### USE THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK FOR GOOD SHOWINGS

Here's a complete two-color graphic guide to best presentation of all 16mm motion pictures and slidofilms, recordings, etc. Easy step-by-step lessons, charts, diagrams, etc. help field men,

trainees, etc. put on good film performance. Order today at \$1.00 per copy postpaid from BUSINESS SCREEN MAGAZINE, 812 N. Dearborn St., Chicago 10, Illinois.

Bruce Aldon Associates Release New Securities Promotional Film  
◆ BRUCE ALDON ASSOCIATES of 34 State St., Rochester, New York, have announced release of a sound color film *Progress and Power in Rochester and the Genesee Valley* which is to be used to line up nation-wide security dealer support for the sale of stock. The film is jointly sponsored by two power and light companies and an investment house, and is thought to be the first film in the field of large scale securities promotion.

The negotiations whereby the General Public Utilities Corporation of New York is selling its 100% ownership of the Rochester Gas & Electric Corporation of Rochester, N. Y., are explained in detail. Showings were held this month in eight coast-to-coast financial centers.

The first part of the film is an outline by the president of the background of the sale. Then follows a study of the operations and facilities of the Rochester company. This second portion will later be used for public and industrial relations purposes. The film closes with a detailed analysis by an officer of the First Boston Corporation, as a representative of the investment dealer managers, of the manner of dealer participation in the program.

Air Force Films Training Program  
◆ The United States Air Force has recently released a 10 minute black and white film *New Wings for Peace* which tells the story of the peacetime Air Force. A young man is shown entering Randolph Field, Texas, and the highlights of his training there are pictured, ending with his graduation. *New Wings for Peace* was produced to show how new men are joining the Air Force to take the place of the war liiers who have been discharged.

TV Color Film Trouble in Tubes  
◆ Differences in transmission of the same color film when the film goes out over different TV transmitters, has been reported by THE INSTITUTE OF VISUAL TRAINING of New York City. The trouble was traced to what are called "marginal tubes." Some TV transmission tubes are apparently infinitely different and this difference makes some tubes better for color TV. To prevent difficulties, most stations first test TV color films on a closed channel and if reception is unsatisfactory, they are not transmitted.



# This sensational new record cuts costs up to 42%

More Program time per 12" Disc than on present 16" Record!

# COLUMBIA

**Lp** Long Playing Microgroove

# TRANSCRIPTIONS



Before you start any slide film project—see and hear this great new LP record. Call, Wire, or Write

## Columbia Transcriptions

A DIVISION OF COLUMBIA RECORDS

Trade-Marks "Columbia" and  Reg. U. S. Pat. Off. Marcas Registradas  Trade Mark

New York: 799 Seventh Ave., Circle 5-7300

Los Angeles: 8723 Alden Drive, BRadshaw 2-5411

Chicago: Wrigley Building, 410 North Michigan Ave., Whitehall 6000



# CAMERA EYE

## FILMS & EVENTS IN THE NEWS

### Coming Sales Campaign Outlined In Johnson & Johnson Slidefilm

◆ *Emergencies Don't Wait* is the title of a color slidefilm produced for Johnson & Johnson, surgical supplies, by SARRA, INC. through Young & Rubicam, Inc., advertising agency. The film is to be used to acquaint the company sales force of the full details of Johnson & Johnson's coming sales campaign.

The potential customers for Johnson & Johnson products are pointed out, citing the percentage of homes that are logical markets



"... Emergencies Don't Wait"

for specified products. The product displays and advertising plans are photographed from life but explanations and other factual material are given cartoon treatment.

Supervisors of production for Young & Rubicam were John Freese and Pyrrmen L. Smith. Cartoon characters were created by George Dedecker and Carl Schrauz, production script by Helen A. Kuipka under the direction of Joseph G. Betzer, and production manager was Harry W. Lange; all with Sarra, Inc.

### Labor Economics Teachers Hear Jehring on Visual Aids

◆ The Third Annual Conference on Teaching of Labor Economics presented by the New York State School of Industrial and Labor Relations at Cornell University September 12-14, heard an address by Professor J. JAMES JEHRING on visual aids in teaching labor economics. Professor Jehring is a member of the faculty of the Cornell Industrial and Labor Relations School of New York.

Other speakers were Professors Thomas Kennedy of the University of Pennsylvania, John T. Dunlop of Harvard, Lloyd G. Reynolds of Yale, Joseph Shister of

the University of Buffalo, Sidney C. Sufrin of Syracuse University, and Robert H. Ferguson and Royal E. Montgomery of Cornell.

The conference was presented in cooperation with the Industrial and Labor Relations School.

### Films of Thirty-Five Lands Shown at Edinburgh Festival

◆ About 35 countries were represented by over 250 films at the Third International Festival of Documentary Films which was held August 21-September 11 in Scotland as part of the annual Edinburgh Festival. This record entry included about 30 films of feature length, while the shorts included outstanding experimental and color productions.

Films included notable productions from Canada, Austria, Australia, France, Belgium, Holland, Denmark, Poland, India, Italy, Spain, Switzerland, Turkey and the United States.

### Sun Oil Co. Begins Film Program For Fleet of Seagoing Tankers

◆ THE SUN OIL COMPANY has recently installed motion picture equipment on their entire fleet of seagoing tankers. They are the first fleet owners to inaugurate this type of recreation for merchant seamen. The equipment was purchased from H. A. MACNEILLY of Chester, Pennsylvania, and included Ampro Compact sound projectors and Radiant Matte White Screens.

The rental cost of films is being shared by the Sun Company and the Sun Marine Athletic Association which derives its income from the sale of soft drinks aboard Sun Oil tankers. There are at present forty complete programs and more are scheduled to be added soon. Feature pictures, and shorts on safety and other educational subjects, make up the programs. Each ship will receive a new supply of films before it leaves the Marcus Hook Refinery on the east coast for Gulf of Mexico ports. At present there are not enough pictures for a new program every day, but scheduling second showing enables those on watch to see programs at a later date.

Crewmen are being trained to handle the projectors, and films are being shown on deck when weather permits. During rainy or cold weather they are shown in the mess halls. An evidence of the enthusiasm with which the films are received is shown by the fact that individual crews are tak-

ing collections at the end of each voyage, so that additional films may be rented. Films, Inc., is handling the rental of many of the features.

The idea for the program seems to have come from the film programs presented on U.S. Navy vessels during the War. An interesting side note is that the programs have even received editorial mention in the "Daily Worker."

### Association Films' New Catalog

◆ ASSOCIATION FILMS, INC., has released the 35th edition of its Catalog of Selected Motion Pictures which lists more than 1,300 titles of educational, religious and entertainment films, including a hundred sponsored pictures offered free for group showings.

85,000 copies of the catalog are being distributed to churches, clubs, industries, school and community groups. Requests for the catalog may be sent to Association Films, Inc., 35 West 45th Street, New York; 206 South Michigan Avenue, Chicago; 3012 Maple Avenue, Dallas; or 351 Turk Street, San Francisco.

### Communication Research Group to Distribute Israel Films

◆ Arrangements now completed make the BUREAU OF COMMUNICA-

TION RESEARCH, INC., 13 E. 37th St., New York 16, the distributor of three notable documentary films that recount the recent history of the state of Israel. Produced by PALESTINE FILMS, INC., the one Israeli production company in active operation before and during the recent war, the subjects include *The House in the Desert*, *Israel Reborn* and *Israel in Action*.

*The House in the Desert* was awarded first documentary prize at the Venice Film Festival of 1948 as well as second prize at the Prague Motion Picture Festival held the same year.

### Kodak Completes Mexican Plant With Extensive Film Facilities

◆ Eastman Kodak has completed construction on its new two-story building in Mexico City and will move in shortly. The new structure contains 35,000 square feet, was built to meet specific needs of the company, and will provide service space for receiving, storing and shipping of stock; accounting offices, management offices; showroom and sales center for medical, graphic art, audio-visual, industrial and amateur photography.

Other features of the building include a model studio, a teaching laboratory for demonstrations and a projection room.

Open All Year



the  
**HELBORNE**

**LAND OF LEISURE**

All that the name implies is reflected in the Sapphire Blue Sea ... Private Swimming Pool... Gay Cabana Club, Air Conditioned Sea View Dining Room and Cocktail Lounge and the Dance Patio where swaying palms and enchanting music make magic in the moonlight.



MILTON M. CHAPMAN, mgnt. dir.

• MIAMI BEACH ON THE OCEAN AT 16<sup>TH</sup> STREET •

**GREAT INDUSTRIES HAVE  
GREAT STORIES TO TELL**



All the drama of discovery—the strivings of the great American scientist who pioneered so courageously across the frontiers of electrical communication—come to life in the 30-minute sound motion picture, “MR. BELL”—created for the Bell Telephone System by RKO Pathe.

## “Mr. Watson, come here! I want you!”

...magic words!

...words that said, “OPEN, SESAME,” to a wonderful new medium of communications and service!

...the first words ever heard over a telephone!

One of the greatest chapters in the history of American inventive genius and enterprise, the story of Alexander Graham Bell is a public relations asset of great worth to the Bell

Telephone System. That is why the Bell System turned to RKO Pathe to make this story live again through the medium of a *sound motion picture!*

The resultant 30-minute film, “MR. BELL” has been seen, in 26 months, by nearly 9,000,000 people from coast to coast! This is Public Relations with real *impact!* It is one of many ways RKO Pathe Motion Pictures serve American industry today.

### Only RKO Pathe Offers:

1. **A Firm Price for Your Film** — a price that meets all competition, quality for quality.
2. **Guarantee of Satisfaction** — no down or progress payments. You pay nothing unless you are thoroughly satisfied.

3. **Best Facilities in the Industry** — completely equipped studios in both New York and Hollywood.

4. **An RKO Pathe Production** — for forty years the hallmark of great pictures.

## RKO PATHE, Inc.

625 Madison Avenue, New York 22, N. Y.

PRODUCERS OF BETTER COMMERCIAL AND TELEVISION FILMS FOR INDUSTRY

### Mail This Coupon Today!

We will be glad to furnish you with full facts about RKO Pathe's unique facilities. Most important, it will pay you to learn about our policy — customer ownership of script, no payments until final picture is accepted, other advantages.

Please attach this coupon to your letterhead and mail today.

Name

Title

Company

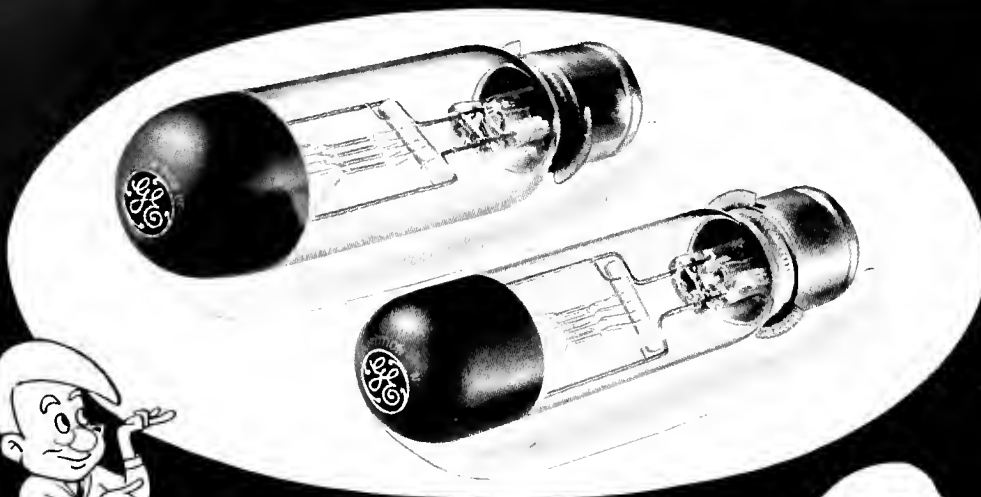
Address

City

State   
Business Reply Card

# LOOK FOR G-E

when you buy a bulb for your projector



... and get all these advantages

- ★ Maximum light!
- ★ More uniform screen brightness
- ★ Dependable performance
- ★ Constant improvement



For bright, clear pictures on the screen, be sure to ask for General Electric projection lamps. Research is constantly at work to improve them . . . help you get *more* for your money. That's one reason most pro-

jector makers use G-E lamps as initial equipment. Incidentally, there's a new look to most G-E Projection lamps. They've been streamlined inside . . . for better performance. *Have you looked at one lately?*

*Remember . . . for every photographic purpose*

## G-E LAMPS

# GENERAL ELECTRIC

### FOR BUSINESS FILM USERS: A COMPLETE REFERENCE LIBRARY!

The rapidly-growing Film Guide Library, prepared and published by the Editors of BUSINESS SCREEN, includes complete source lists and de-

scriptions covering Sports Films, Safety Films, Sound Slidefilms, etc. Write for details on how to acquire copies of these useful Guides.

BUSINESS SCREEN: 812 NORTH DEARBORN STREET — CHICAGO 10

### Freedoms Foundation Cites Ten Films for Awards

◆ \$5,000 in cash awards for the ten best 16mm motion pictures which help bring about a better understanding of the American Way of Life will be made by the Freedoms Foundation, Inc., Valley Forge, Pa. Entries closed on September 30.

The Freedoms Foundation is headed by advertising executive Don Belding. Executive vice-president is Kenneth Dale Wells. Among its prominent directors are H. W. Prentis, Jr.; Colby Chester; Robert Johnson, president of Temple Univ.; and Dr. Fred D. Fagg, Jr., president of Univ. of So. Calif. at Los Angeles.

### Ford Film in Production

◆ FORD MOTOR COMPANY is planning the release later this year of a film telling the production story of their 1949 model. Early scenes show planning with rough pencilled sketches and then the camera follows the evolution of the design through the complicated process of drawing up finished plans and finally putting the model in production.

RAPHAEL G. WOLFF STUDIOS are in charge of production and have had three crews photographing scenes at Ford plants in seven states. The film will be in color and will feature "musical narration" using a sixty-piece orchestra and mixed chorus of twenty five voices.

### National Film Society of Canada To Distribute Safety Pictures

◆ THE NATIONAL FILM SOCIETY OF CANADA has obtained Canadian rights for release of all NATIONAL SAFETY COUNCIL films. The new plan is expected to diminish delays in distribution caused by custom rules and other restrictions. The entire library of the Council will be available for rental, preview or loan. Rental charges will be \$3 for the first day or \$5 the first week. A free catalog of films available can be obtained by writing The National Safety Council, 20 N. Wacker Drive, Chicago, Illinois. Films should be booked directly from National Film Society of Canada, 172 Wellington St., Ottawa, Ontario, Canada.

# CONFUSED? *or* CONCERNED?

*Looks good... BUT wants to think it over!"*

*"OUR PRICES ARE TOO HIGH!"*

*"NOT INTERESTED!"*

*"WANTS TO SEE ME LATER!"*

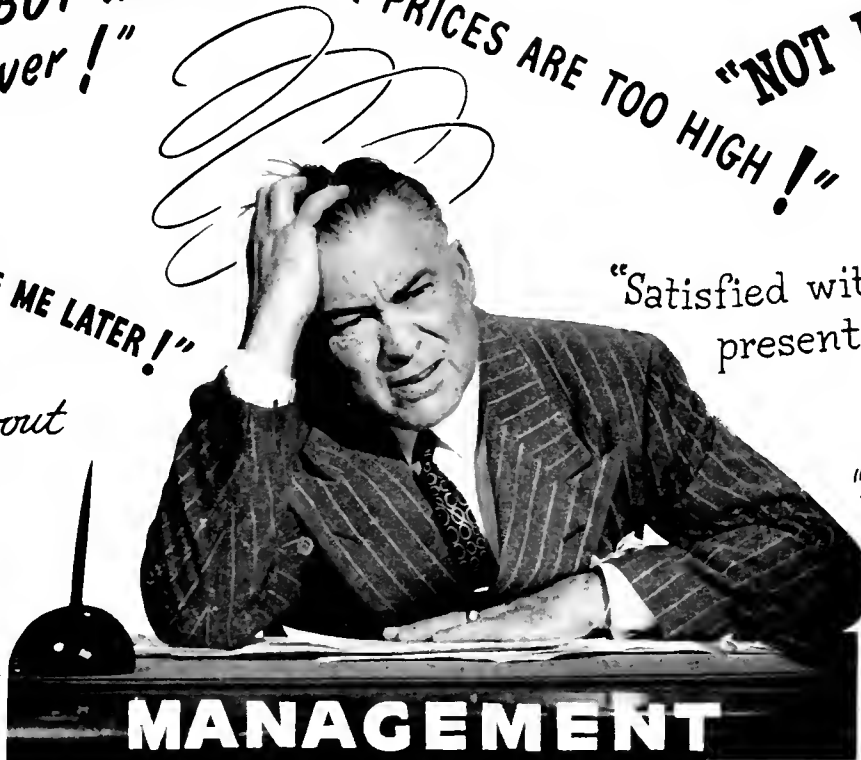
*"Satisfied with his present source!"*

*Complained about our Service!"*

*"HAS TO TAKE IT UP WITH HIS PARTNER!"*

*is too Busy!"*

*"CAN'T AFFORD IT!"*



## MANAGEMENT

\* **YOU GET REPORTS** like these from your salesmen every day and will continue to do so until you do something about it. When you do *nothing* your men feel that you condone their ineffectiveness and all remains confusion.

*"... to be confused is to go around in circles; to be concerned is to find a way out..."*

\* **BUSINESS LEADERS** are constantly indicting management or being more lethargic than their salesmen...

*"... more people know how to make things than know how to sell them — we need aggressive salesmanship again..."*

*"... management has shiny pants from sitting too long on wartime profits; they need to get up and walk around..."*

*"... management must realize that the future of business rests squarely upon the shoulders of their salesmen..."*

*"...management's attitude toward sales reflects itself down to their salesmen..."*

*"... salesmen look to management for leadership all the way..."*

\* **ROCKETT PICTURES, INC.**—recognizing the dire need—has created a powerful tool for management—a series of eight thought provoking, action stimulating sound slide films. This series is packed with advanced techniques for use in retraining older salesmen and training newer men who have not heard today's sales resistances—*there hasn't been a competitive market for ten years.*

\* **THE "SLEEPING GIANT SERIES"** of Aggressive Selling Films is designed for alerted firms who are ready *now* to revitalize their sales activities.

\* **WRITE NOW** for details and arrangements to screen these powerful films for you in your office.

**NOW IS THE TIME TO BE CONCERNED!**

*Rockett Pictures, INC.*

6063 SUNSET BOULEVARD • HOLLYWOOD 28, CALIF. • GRANITE 7131

CREATORS OF VISUAL TRAINING PROGRAMS SINCE 1925

*REPEAT BUSINESS*

**Means Performance**

*PERFORMANCE*

**Means Repeat Business**

AUDIO HAS MADE

16 Films for the American Telephone & Telegraph Co.

15 Films for the Ethyl Corporation

9 Films for the Ford Motor Company

5 Films for the Texas Company

5 Films for the Western Electric Company

5 Films for the General Motors Corporation



**There is more of this**

*REPEAT BUSINESS*

**in this booklet**

**Send for** A FEW FACTS ABOUT  
AUDIO PRODUCTIONS, INC.

**AUDIO PRODUCTIONS, INC.**

630 NINTH AVENUE • FILM CENTER BUILDING  
NEW YORK 19, N. Y.

# They Show Films Everywhere

HIGHLY PORTABLE PROJECTION BRINGS THE LIGHTED SCREEN TO PLANT FLOORS, ON RAILROADS, AIR LINERS AND AT SEA

THE RECENT INSTALLATION of 16mm sound motion picture equipment on the entire fleet of seagoing tankers of the Sun Oil Company is a vivid reminder of the unusual mobility of modern projection equipment. But a thousand or more industrial plants using regular employee movie programs all across the country could furnish plenty of additional evidence on that score.

They are showing noon-hour and after-shift film programs in warehouses, locker rooms, cafeterias and odd corners on the plant floors with little difficulty. What seemed like an insurmountable obstacle a few years ago has been overcome by the equipment designer and the ingenuity of these plant men and women in charge of such showings.

## RAILROADS PROVIDE MOBILE PROJECTION

As recently reported in these pages, employees of the Illinois Central and Seaboard Airline railroads are seeing films projected on specially-built, self-contained mobile projection units which meet their worker audiences anywhere along the track. Other railroads are showing recreational films to passengers in converted theatres set up in dining and lounge cars. The Baltimore & Ohio has been a pioneer in this respect.

Transatlantic airline passengers have also enjoyed 16mm projection of films while thousands of feet over the ocean. Here are a few of the tricks employed to put on a film show: Wherever daylight interference is encoun-

tered, the shadow-box arrangement around the screen is a practical answer. But numerous shows are also being staged with a mirror arrangement at the projector and an overhead translucent rear-projection screen.

Use a 750 or 1000-watt lamp for all these employee gatherings of any size; too little light is a handicap to real enjoyment of any motion picture or slidefilm program.

## NEW PROJECTORS LIGHTER AND BRIGHTER

Notable improvements in projection equipment have been in *lightness* and *brightness*. Coated lenses and better optical arrangements have assured the latter advantage on new makes of equipment and the trend is also toward maximum portability with lighter but strong metals prevailing. Training of operators from among plant personnel is highly desirable. Tanker crewmen of the Sun Oil Company were trained to handle their seagoing shows; many concerns have trained groups of their workers to handle the movie equipment so that an ample supply of operators is always available.

The film medium has proven its useful place in training, safety education, etc. and is achieving widespread popularity for employee morale and informational showings. Those who plan such programs can count on few difficulties from the standpoint of physical projection and equipment operation. They show films everywhere these days. ●

*These Sun Oil tanker crewmen now enjoy regular 16mm film showings at sea.*



## HELPFUL SUGGESTIONS for planning a "Movie Day" with your plant employees

★ Here are some good ideas suggested by plant executives and employee program chairmen who have successfully used 16mm sound films in their plants, offices and warehouses during recent months:

**1. Show Films on a Regular Schedule:** irregular or "special event" showings over-emphasize the importance of the occasion. "Movie Day" should be established on a specific day each week as a regular continuing activity.

**2. Attendance Should Be Voluntary:** compulsory attendance turns the occasion into a management lecture. "Movie Day" is your employees' own program to improve relations, improve attitudes, interest and enthusiasm.

**3. Films Should Be Informative As Well As Entertaining:** weekly programs should be well-balanced and diversified. "Movie Day" loses its significance if it becomes monotonous with too many "training" films. But workers have shown a marked preference for good sponsored films on consumer education, health and hygiene, homemaking, sports, and travel.

**4. Use Good Showmanship in "Movie Day" Promotion:** firms now sponsoring employee group showings find attendance improved when plant bulletin boards, employee papers, and other publicity channels are used. Announce showings in advance; tell about the pictures to be shown.

**5. Workers Show Preference for Films on the American Way of Life:** recent polls of industrial workers in an Illinois company placed a sponsored film showing how opportunity favors the American worker as "first choice" among three types of audiences, men, women and mixed groups. Other groups have asked for equally informative subjects—BUT don't show them more than once a month and then as a part of the regular weekly film program.

**6. Noon Hour or Cafeteria Showings Prove Popular:** this is the time and the place for a good employee program. Use good sound projection equipment. Technical difficulties are fairly easy to overcome in most instances. Projectors are easy to set up and will operate with little trouble.

**7. Provide a Regular Place for Plant or Office Showings:** many plants have set aside a regular room or hold their programs in the cafeteria. Set up the projection equipment to best advantage and maintain the same standards for a good showing all year around.

**8. Appoint a Film Chairman:** place the responsibility for booking or previewing films with a single individual who can check the program regularly.

**9. Use Good Projection Equipment:** a good audience deserves the best in light and sound for the show. That's worth repeating.

**10. Make Sure the Room is Well-Ventilated:** don't hold film showings in crowded, badly-ventilated shop or closed office. ●



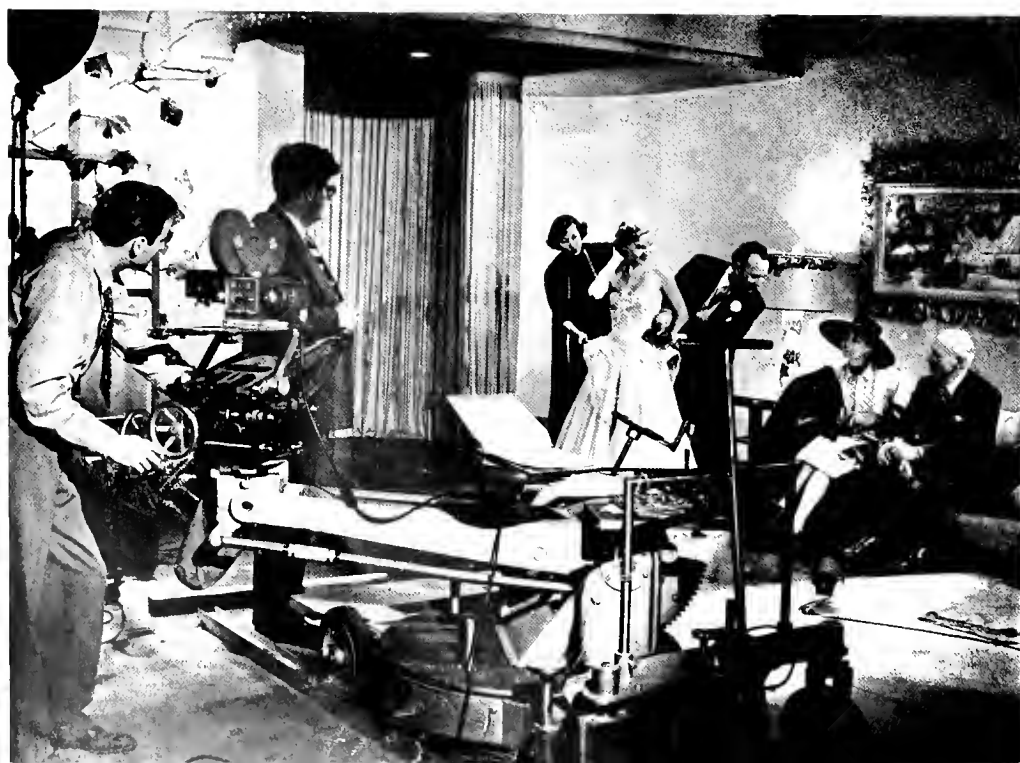
A pictorial composition in contrasting black and white is this production scene made during the filming of "The Tanglewood Story" with the Boston Symphony Orchestra on the stage.

**BUSINESS SCREEN**

**camera**

LENS-EYE VIEWS ALONG THE PRODUCTION LINES

There's glamour on the set and in the camera composition of this production scene during the making of the recent General Electric film "Textiles Unlimited" at the Hollywood studios of Raphael G. Wolff. Serious theme of the picture itself is a report to the textile industry on how textile mills are modernizing. The result is a highly technical but eye-pleasing 20-minute color motion picture of wide usefulness within this important industry. Showings are currently scheduled for textile groups.



## State Department Films the Berkshire Music Festival for Overseas Showings

### "THE TANGLEWOOD STORY"

★ The people of thirty five foreign countries will, in the next few months, see the motion picture, *The Tanglewood Story* (provisional title), produced in 35mm black and white sound, by MPO Productions, Inc., New York, for the U.S. Department of State.

Filmed at Tanglewood, Massachusetts, the film reveals the activities of the Berkshire Music Center where musicians, composers and music students from all over America come to study and work together. The film was made during the recent annual Berkshire Music Festival, and includes extensive footage on actual rehearsals and performances of the Boston Symphony Orchestra, with Dr. Serge Koussevitzky, the founder of the Berkshire Center, conducting.

FOUNDED BY SERGE KOUSSEVITZKY

In speaking of Dr. Koussevitzky, Irene Wilson of MPO, script editor for the film, said, "Besides being a perfect conductor, Dr. Koussevitzky was an exceptionally good actor. He could repeat an identical performance for every take." Koussevitzky's idea behind the founding of the Berkshire Music Center was to give young American musicians a start, a place where they could work with the finest musicians of the time and also perform themselves.

One of the highlights of *The Tanglewood Story* is the performance by the Boston Symphony Orchestra of Randell Thompson's new composition, "The Last Words of David", written in honor of Dr. Koussevitzky's twenty-fifth anniversary with the Boston Symphony.

FILMED UNDER DIFFICULT CONDITIONS

Lady Madison of MPO Productions, director of the film, has captured the true atmosphere of photogenic Tanglewood. The complications of making such a film were many. It was extremely difficult to get the big music halls free to light and equip for sound. The musicians at Tanglewood were busy from dawn until midnight in their attempt to make perfect music, while the camera crew was intent on making a technically and musically accurate film. Only through complete cooperation of the Berkshire group and the large audiences who came to see and hear the Music Festival was MPO able to put *The Tanglewood Story* on film.

At present *The Tanglewood Story* is scheduled for foreign distribution only, but because of the great numbers of people within the United States who are unfamiliar with this leading American cultural center, steps may be taken in Washington to also release the film in the U.S.

Other films originally produced for the overseas program of the State Department have been released for U. S. showings. A noteworthy example is the Arturo Toscanini film *Hymn of the Nations*.





One of the colorful authentic sequences in *The Cheese Family Album* depicts Napoleon's discovery of Camembert.

**T**HIS OPULENT TECHNICOLOR sound motion picture relates the fascinating and romantic legends from the history of cheese but it also presents a unique combination of rich entertainment, eye-appealing color and a boundless box-office potential in the years ahead for its sponsor—the Kraft Foods Company.

*The Cheese Family Album* is the appropriate title of Kraft's historical narrative motion picture "cavalcade" of the legends of famed Camembert, Cheddar, Edam, Swiss and the first "Welsh Rabbit." Otto Kruger, playing himself as an amiable Hollywood garden party host, is the story-teller who shares his gourmet's interest in this basic and historic food as the Technicolor cameras of Wilding Picture Productions, the producer, film the legends recreated from ancient to modern times.

**RESEARCH ASSURES ACCURATE PORTRAYAL**

There's plenty of audience appeal in these historic episodes but they are also painstakingly accurate — as countless hours of research will validate. Actual location sequences filmed overseas especially for *The Cheese Family Album* add to its authenticity and interest.

The Arabian traveler's discovery of cheese in pre-Biblical days; the creation of the first "Welsh Rabbit" by a harried but ingenious

## Kraft Foods Presents "Cheese Family Album"

A TECHNICOLOR MOTION PICTURE

cook in a besieged Wales castle; Daniel Defoe's visit to early Cheddar where cheese was made for the king's table — these are a few of the stories brought to life in Kraft's *Album*.

**NAPOLEON NAMES IT CAMEMBERT**

A colorful costume sequence depicts Napoleon's "discovery" of Camembert while dining with his staff in that French village. Audiences also see the story of the Swiss "lifetime" cheese and visit Holland's famed Edam.

America's historic role in the modern development of cheese manufacture begins in the past century as our early cheese-makers sought uniform quality for their product. The logical place of Kraft as one of the pioneers in the modern production and marketing of this product is faithfully portrayed.

Sequences include today's skillful and scientific processing of cheese in the sponsor's ultra-modern plants. The careful controls which

assure uniform quality are carried through from farm to the consumer.

**A HOLLYWOOD CAST OF SEVENTY-FIVE**

In addition to the personable Mr. Kruger, *The Cheese Family Album* cast also features Rosemary LaPlanche and Kraft's familiar radio program announcer, Ken Carpenter. A supporting cast of seventy-five others were engaged in this Technicolor production.

The character of this picture lends itself admirably to colorful settings and brilliant costuming and in this respect the film is an eye-filling example of the best that Wilding and Technicolor can combine to produce. R. P. Hogan supervised the production for the sponsor.

Several hundred prints have already gone into the 26 nation-wide film libraries of Modern Talking Picture Service, Inc., who are handling the physical distribution of *The Album* for Kraft. Although distribution was largely withheld until September, indications are that the film will have tremendous audience demand through the fall and winter months ahead. Both school and adult groups may book the 16mm sound motion picture prints. We predict record-breaking audience demand for this outstanding example of the best in sponsored films available today. •

# Packaged Salesman

## THE PAPERBOARD INDUSTRY FILM

★ National release is announced for *Paperboard Packaging*, a new 32-minute 16mm commercial film in color about paperboard and folding paper cartons as used in modern packaging. The film was produced for the Continental Paper Company and Alford Cartons, of Ridgeland Park, New Jersey. It is being distributed by Association Films, Modern Talking Picture Service, and the public relations departments of the sponsor companies.

The sales problem of the two associated companies was a difficult one, but not too unusual. The printed cartons are sold by the millions and tens of millions to a relatively small group of consumer goods manufacturers. The paperboard is sold by the thousands of tons to a limited number of carton companies and other industrial users. General distribution of a film could be valuable only from a public relations standpoint—but it is *in the specific one-time showings to one or two key men*, that A. B. Huyssoon and F. C. Williams, respective sales managers of the Continental Paper Company and Alford Cartons, expect the film to pay off.

An added sales angle for the sponsors is the close relationship between the paperboard manufacturer and the folding carton company.

The wide distribution of goods packaged in paperboard, supplemented by its use in book covers, children's games, candy boxes, and the other stiff containers known to the trade as set-up boxes, has prompted the sponsor to distribute the film to consumer groups.

*Paperboard Packaging* was produced by James E. MacLane of Film Associates. A full musical score and dramatic narration are among its features. Color is Commercial Kodachrome, an aid to product appeal.

*"Paperboard Packaging" in action: when consumers make retail purchases.*



*... They are "Partners in Progress"*

## Progressive Rural South Is Theme of Southern Bell Picture

★ The Southern Bell Telephone Company has "covered" the new South in the recent 20-minute color motion picture *Partners in Progress*. The film is a factual and highly interesting account of the progressive post-war rural South as well as this regional telephone company's progress in meeting its increased telephone demands.

Six months of location shooting by producer Charles Beeland, Atlanta film maker, helped make this good documentary a realistic report of the region's growing prosperity and of the technical progress to match it. Southern farmers Albert Floyd, L. H. Benson, and others fill the leading roles beside the real-life cast of Southern Bell plant, commercial, and traffic workers. Charles Thorp, information supervisor for Southern Bell, worked in close collaboration with the producer, and with O. T. Robinson, rural service supervisor.

**DISTRIBUTION:** Following its premiere showing this past summer at a new rural project site in southeastern Georgia *Partners in Progress* is being released for general showings in the region served by Southern Bell.

# Visualizing Displays

## FRANKFORT'S NEW DEALER SHOW

★ A 24-minute color film will aid in the fall merchandising program of the Frankfort Distillers, who will show dealers the new set of counter, window and bar display pieces on Four Roses, Hunter and Paul Jones. The film carries a message from Ellis D. Slater, company president. Opening with a personal word of greeting, the film sketches for dealers their future prospects in liquor sales, and explains the company's new price reduction on the Hunter brand.

### SOLVES TIME AND SPACE PROBLEM

Time and distance are the two obstacles which Frankfort is trying to hurdle with its new picture. Each year, its advertising department produces scores of sales helps—clocks, artificial ice cakes, statuettes, banners, matches, paper weights, bottle pourers. An array of lithographed cardboard displays also spearheads its selling themes. Between the date these displays are completed and the campaign must start, only a small margin of time exists. In years past, the material was shipped from New York to dealer meetings in three or four large cities, there assembled and exhibited to the jobbers.

With the film, titled *The Perfect Set-Up* (25 prints of which will circulate) smaller and more numerous meetings closer to the homes of the wholesalers, will be held.

From the photographic angle, presentation of new displays in real, live surroundings has been accomplished by Films for Industry, Inc., through location shooting in midtown Manhattan at liquor stores and bars, with the aid of actors and store clerks.

A portion of the film reviews past years' displays and highlights, to remind dealers of the support Frankfort has supplied in prior years.

### PRICE MESSAGE ALSO INCLUDED

In his talk, President Slater explains why Frankfort is reducing the price on Hunter. A study of industry liquor sales in 1948 revealed to the company that 44% of sales were in middle price liquors, a range in which Frankfort has had no entry. To take advantage of this large potential market, the price of Hunter is being reduced. Magazine ads in support of this revision pass in review before the camera.

**TECHNICAL DATA:** The amount of display material reviewed in the picture was a truckload. When set up, it filled nearly three rooms. In order to show this subject matter without glazing the eyes of viewers, stress was laid by Dave Quaid, cameraman, on the introduction of movement wherever possible. Advertisements were mounted and moved past the camera, or displayed with other eye-appealing effects. Long truck shots, pans, wipes, zooms, skillful arrangements in depth, and colorful backgrounds were also found successful in attracting an unwavering level of attention.



Eljer film helps Joe make it pay . . .



. . . Another shows "Moulders of Progress"

# Eljer Program Lends a Hand to the Plumber

## TWIN-EDGED SELLING TOOLS

**Sponsor:** Eljer Company (an activity of the advertising department under A. E. Thiesfeldt, manager).

**Agency:** Fuller & Smith & Ross, Inc.

**Titles:** *Moulders of Progress*, 30 minutes, color, produced by Cinecraft Productions of Cleveland; and *Joe Makes It Pay*, 10 minutes, color, produced by the Patheoscope Company.

**CONTENT:** *Moulders of Progress* is the story of the manufacture of vitreous china, cast iron plumbing fixtures and plumber's brass goods. It is a public relations appeal for the whole plumbing industry, making much of the value of plumbing and the indispensability of sanitation in our modern world.

*Joe Makes It Pay* traces the career of a young man from the time he enters the plumbing business, showing how alertness to sales opportunities and sales promotion helped him become a prosperous merchant.

**PRODUCTION TECHNIQUE:** *Moulders of Progress* is a straight industrial story with color photography taken in Eljer plants in Ford City, Pa., and Salem and Marysville, Ohio.

*Joe Makes It Pay* is a semi-animated slide motion film using art work cartoons.

### PART OF A WELL-ROUNDED PROGRAM

**INTENDED AUDIENCE:** Either of the pictures is designed to stand alone for individual showing, but the combination of the two provides the basis for a well rounded sales meeting. *Joe Makes It Pay* is only for trade meetings while *Moulders of Progress* is also available for showings to civic groups and schools, etc.

**SIGNIFICANCE IN COMPANY OPERATIONS:** Both Eljer films, along with other media, are part of a well rounded advertising, sales promotion, and public relations program undertaken by the company. Added to the posters, direct mail pieces, decals, folders, booklets, catalogs, the Eljer "ColorGraf", etc., the two new films are offered as the company's complete plan for promoting new sales techniques, sales psychology and profit making procedures.

**SUPPLEMENTARY MATERIALS:** Eljer provides a booklet, also titled *Joe Makes It Pay*, to all members of audiences seeing the sales film. The company publicizes the films to customers by descriptive folders, mail and publications.

### SHOWINGS AIMED TO HELP SALES

**MECHANICS OF DISTRIBUTION:** Eljer salesmen arrange showings with distributor organizations, contractor groups, builders and architects, plumbing associations and plumbing apprentice schools in advance. Film bookings are then confirmed in the company's advertising department at Ford City, Pa., and prints are shipped from there several days in advance of the meeting. In order to achieve the most use for each print, Eljer salesmen and distributors are urged to schedule local school and group showings for *Moulders of Progress* on the same day as the sales meetings whenever possible.

Eljer salesmen are authorized to obtain the services of local projectionists to screen the films for trade showings, and the company picks up the tab for this service.

Eljer keeps a schedule of advance bookings and running inventory of audience totals, occupation classifications and reactions so that an analysis of results may be prepared.

## SECURITY SALES FILM

★ Early this month security dealers in all parts of the country were shown a 10-minute motion picture outlining a proposed sale of \$35,000 common shares of the Rochester Gas & Electric Corp. to individual stockholders of General Public Utilities Corp. which now holds the shares in bulk.

G.P.U.'s registration statement became effective September 8th and on that date dealers in New York, Chicago, Philadelphia, Boston, Rochester, Cleveland, San Francisco and Los Angeles were shown the film simultaneously. Showings in several other cities followed on successive days.

The three sponsors claim that this is the first time so many widely scattered security dealers have been reached at one time with full information on a proposed sale.

## GAS: "OUR SILENT PARTNER"

**Sponsor:** The East Ohio Gas Company, The Hope Natural Gas Company and The Peoples Natural Gas Company.

**Title:** *Our Silent Partner*, 27 minutes, color, produced by Robert Yarnell Richie Productions.

**CONTENT:** *Our Silent Partner* tells of the importance of gas to industry and to homes. It shows how gas is found, and the drilling procedures, storage and regulation necessary to distribute it to customers.

**PRODUCTION TECHNIQUE:** The three sponsoring companies, all subsidiaries of the Consolidated Natural Gas Company, serve areas in West Virginia, Western Pennsylvania and Eastern Ohio. As each has somewhat different procedures and types of equipment, three versions of the film were made.

Scenes of drilling in West Virginia form some of the most interesting sequences of the film. Magnetic tracks of drillers speaking as they work were used as guides for later recording using actors to copy the words and inflections of the drillers.

**INTENDED AUDIENCE:** Schools, service clubs, civic groups are the main targets.

**SIGNIFICANCE IN COMPANY OPERATIONS:** *Our Silent Partner* is a broad scale public relations effort for the three companies in the areas they serve.

**MECHANICS OF DISTRIBUTION:** The companies offer the film for free showings to schools and local groups. Thus far it has piled up several hundred showings for a total audience of many thousands. Modern Talking Picture Service handles the film for the Peoples Natural Gas Company in Western Pennsylvania.

## SALES PROMOTION SLIDEFILM

★ A new sound slidefilm in color, produced by Sarra, Inc. for the A&P super market system, will serve as a technical and sales training film for employees assigned to fish departments. The film titled *Fishing For Sales* is divided in two parts so that it may be used in separate showings.

The first section deals with the story of the fish industry from fisherman through delivery to the market, including processing of the fish. In the second section customer relations and typical store situations are analyzed.

The film was prepared through Paris and Peart, Inc., Advertising Agency.

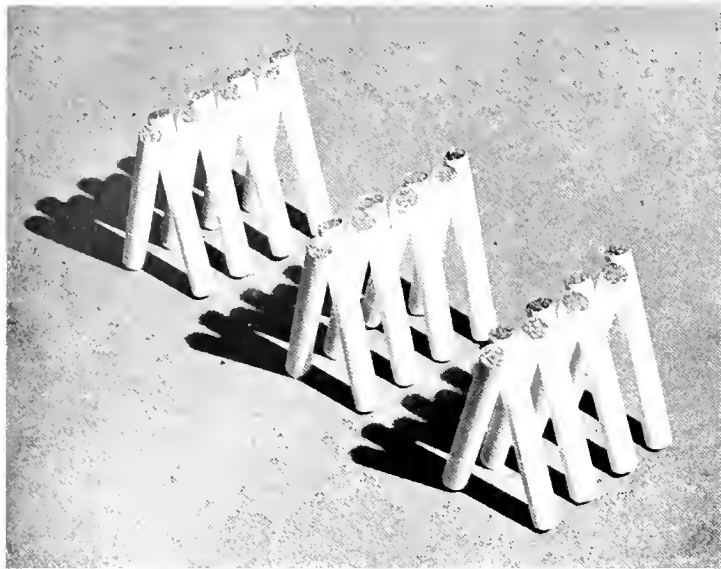
. . . A & P inspector checking the catch.





# The New Art of Television Films

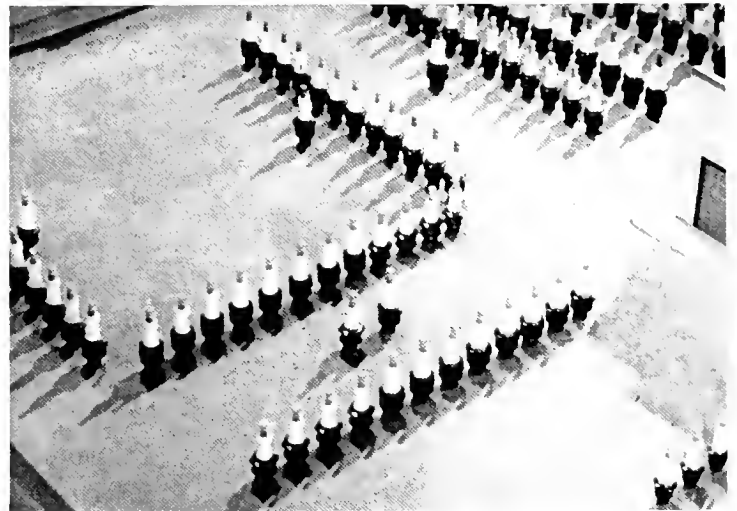
CREATIVE TECHNIQUES MAKE TV COMMERCIALS HIGHLY INTERESTING TO THE VIEWER AUDIENCE



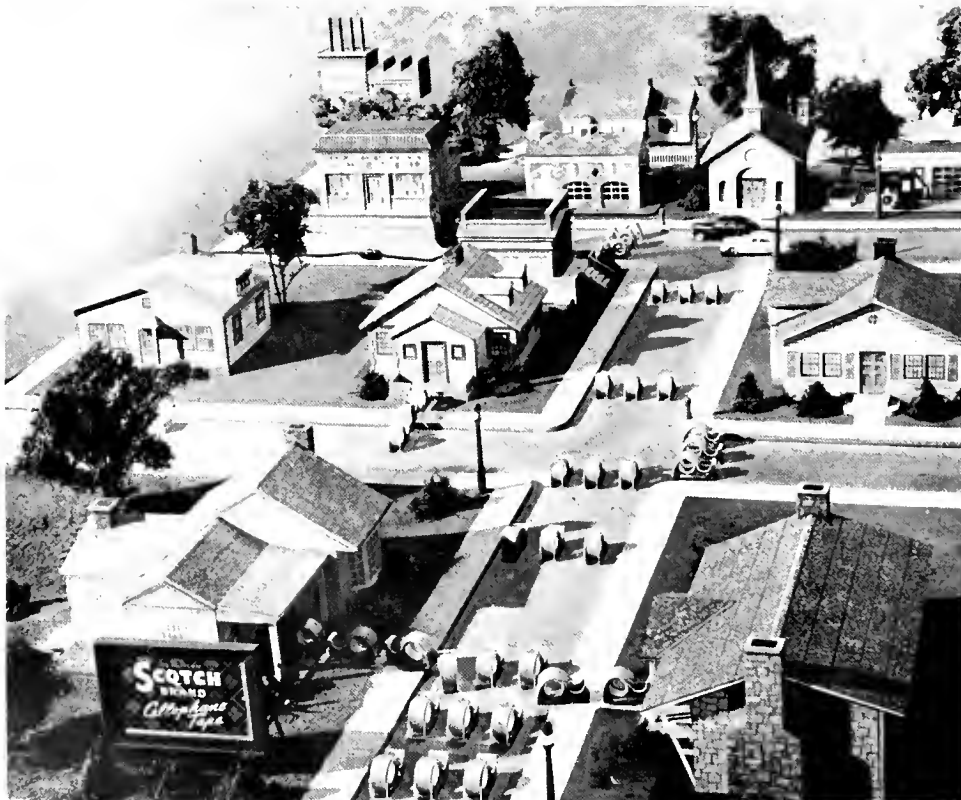
Lucky Strike's animated cigarette commercials are now widely familiar to the national television audience: agency is N. W. Ayer & Son, Inc.

★ THE SKILLFUL MOTION PICTURE TECHNICIANS who are creating those fascinating television commercials with marching cigarettes, miniature villages, puppets, and other eye-catching devices have an art medium all their own. Proving again that film is indispensable to video salesmanship, the Jam Handy Organization (producer of the TV commercials pictured on this page) is blending visual entertainment with good selling in numerous short subjects like these.

Below: The Electric Auto-Lite Company's imaginative TV product parade.



Below: This miniature town was recently constructed for the "Scotch Tape" television commercials of the Minnesota Mining & Manufacturing Company. The agency is Batten, Barton, Durstine & Osborn, Inc. These TV films were created by the Jam Handy Organization.



## Industrial Audio-Visual Association Holds Fall Meeting in New York

★ Members of the Industrial Audio-Visual Association, national professional organization of business and industrial executives in charge of film activities within companies using this medium, will hold their annual fall meeting on October 13-14 at the Hotel Lexington, New York City.

Gordon Biggar, Shell Oil Company, is in charge of the program, assisted by Merle Johnson, General Motors; Joseph Schiefferly, Standard Oil Company (NJ); Frank Howe, Pan-American World Airways, and others. The meetings will follow the annual fall sessions in New York of the Association of National Advertisers.

J. Sterling Livingston, professor in the School of Business Administration, Harvard University, will be a guest speaker at one of the luncheon sessions. He will discuss the practical economics of sponsored films. Other leading topics include a discussion of the national distribution survey project of the Association, review of recent member-produced motion pictures and slidfilms, and a discussion of new technical developments affecting film production and distribution.

O. H. Peterson, Standard Oil Company (Indiana) is president of the organization.

**T**HE FAMILIAR SCREEN TITLE "General Mills Presents" has appeared on a good many motion pictures and slidefilms in recent years. A tradition of useful service, far beyond the ordinary, has been growing around this milling company's film program that is represented in such outstanding screen contributions as these:

**ANNUAL REPORT FILMS:** General Mills initiated the use of the screen medium in reporting facts on the company's operations to its shareholder family as early as 1939. Slides used in that year were succeeded by the first annual report motion picture, *The Year's Work*, issued in 1940. Others have followed.

**NUTRITION EDUCATION FILMS:** The current documentary film *The School That Learned to Eat* has been adjudged one of the finest factual films of its type. Its contribution to the better understanding of nutrition among school children has been of real importance in this vital area of our national welfare.

**EMPLOYEE EDUCATION:** Sales training, safety education, suggestion system indoctrination, and many other forms of internal training and informational films have been applied within the General Mills organization.

**CONSUMER FILMS:** Color motion pictures such as *400 Years in 4 Minutes* (a cake-baking film) and sound slidefilms have aided the widely-known Betty Crocker home economics program. Films which salesmen show to feeders, and dealers have played a part in the Larro Feed Sales program. Home Appliance Sales, an important new General Mills development, have been helped by a sales training sound slidefilm series.

**SPORTS FILM PROGRAM:** Finally, but not least, are the authoritative and basic "rules" films which General Mills has co-sponsored for the thousands of coaches and athletic directors (as well as players) in high schools and colleges throughout the nation. Over seventeen million viewers are reported for this "Wheaties" phase of the General Mills film program.

#### A PIONEER WITHIN ITS INDUSTRY

General Mills is in many ways a model film subject. This leading member of the milling industry has its roots back in the last century. Its executives exemplify the stable character of its operations and the films reflect the sincere interest of this concern in the welfare of not only the 12,600 men and women of its employee family, but also its shareholders, the rural Americans who supply its basic products, and the millions of consumers which it serves throughout the nation and a good part of the world.

James F. Bell, a practical visionary who founded the company, has maintained a lively interest in all phases of education, including films, and that interest is also shared by the present Chairman of General Mills' board, Harry A. Bullis and by the company's president, Leslie N. Perrin.

#### FILM DEPARTMENT FORMED IN 1945

Nearly four years ago, in December, 1945, General Mills centered its audio-visual problems within a single Film Department. Head of this activity is Thomas Hope, who is re-



*Modern screening room facilities at General Mills headquarters building in Minneapolis.*

# The General Mills Story

**THE BROAD CONCEPT OF PUBLIC SERVICE HELD BY THIS COMPANY IS REFLECTED IN THE USEFUL WORK OF ITS FILM DEPARTMENT**

sponsible to Edward G. Smith, Radio and Television program director, within the company's advertising department.

Three basic functions guide the Film Department's operations, namely (1) production or supervision of production of motion pictures and slidefilms; (2) distribution of existing films, a key task; and (3) still photography and photographic library. Problems of projection and the audio-visual equipment needs of the company also fall within the province of this department.

Production of General Mill films is shared by outside commercial studios and by a nucleus production staff maintained within the organization. A cameraman, a "still" man,

*IN PRODUCTION on a recent General Mills picture filmed at company headquarters.*



and a librarian form this nucleus group. Excellent internal projection and film handling facilities are maintained at the company's headquarters building in Minneapolis.

#### DISTRIBUTION A KEY RESPONSIBILITY

Although its physical film distribution responsibilities are shared by outside organizations, the Film Department averaged nearly 300 bookings a month from January to June of this year through its own headquarters library. An average of two and one-half showings per month per print was maintained with a total of 23 different subjects in use.

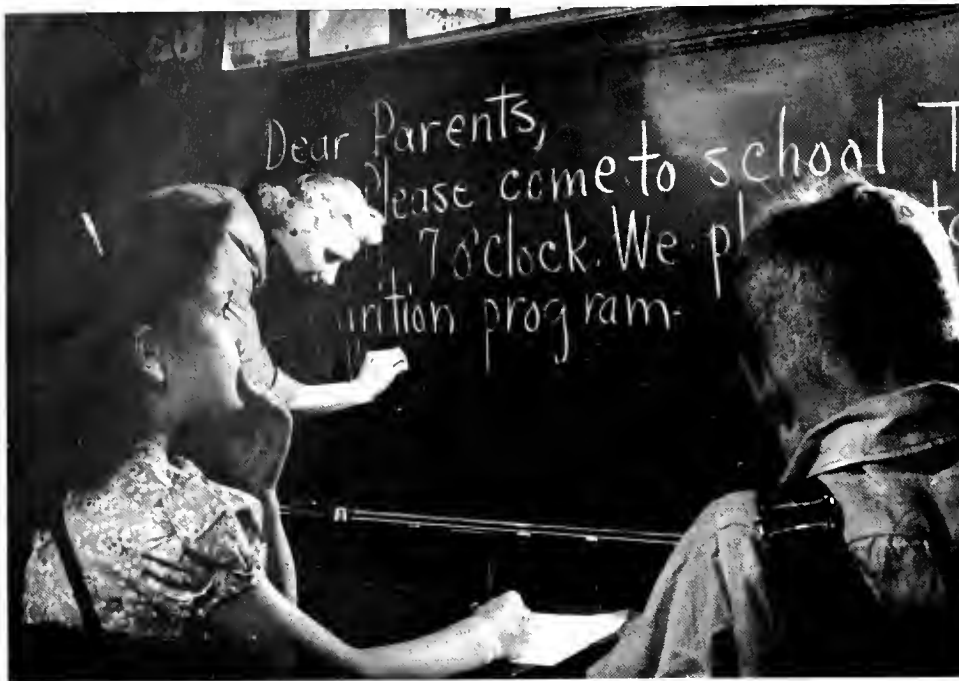
There is also some indication that film distribution may be further decentralized as the department notes increasing demand from more remote sections of the country and a consequent loss of print travel time.

Fundamentally, the Film Department operates as an entity with its own budget, serving the many departments of General Mills. Motion pictures, encouraged when motivation is urgent; sound slidefilms for instruction; "minute movies" for screen advertising; and lately silent filmstrips for grade school level use on an economic education theme are all included in the broad concept of its present duties.

#### HERE ARE SOME OF THE FILMS USED

First of all, employee indoctrination and training films have a key role in the pro-

(CONTINUED ON THE FOLLOWING PAGE)



PARENT COOPERATION IS ENLISTED as teacher and pupils participate in an all-out program to improve children's eating and health habits. A scene from "The School That Learned to Eat."

(CONTINUED FROM THE PRECEDING PAGE) gram. The film *What's Your Idea* is one of the few on this subject sponsored by industry which helps promote the all-important employee suggestion system. *This Is Your Company*, for all employees, tells about the concern they serve—and which serves them. *Farming for Facts* is a typical film which explains their Formula Feed research program.

Highly important in this area is a new film project dealing with flour mill fire prevention. The economy of a film which can help reduce losses (and insurance rates) is evident. This new picture, titled *The Triangle of Fire*, is based on the three elements of a mill fire, namely (1) oxygen (2) combustible material, and (3) ignition. Controlling any one of the three eliminates fire hazard. The film should be widely useful to other members of the industry as well, insurance experts think.

#### FOR WOMEN'S GROUPS OR FARM AUDIENCES

For women's club circulation, two new 15-minute sound slides were added to General

LEARNING MORE ABOUT NUTRITION is part of "The School That Learned to Eat" film.



Mills' film library in 1918. *Cash From Coupons* features an animated coupon telling the ladies about the company's Coupon Savings Club Plan, and *The Perfect Pair* gives Betty Crocker's sisters-of-the-skillet the story of the Fru-Heat Iron and Ironing Attachment.

*Smart Dairying*, a 21-minute color-sound movie recently released, shows farmers and stock feeders the advantages of using the company's Larro brand farm-tested feeds, while *Pocketbook Poultry*, its 22-minute companion piece, shows them—and their wives—how to get greater egg production from Larro Chick Builder and Larro Egg Mash. *Pig Sense and Hog Dollars* is a new film due early next year.

#### National Nutrition Campaign Aided By "The School That Learned to Eat"

◆ Swelling this sponsor's audience gross totals is the nutrition film *The School That Learned to Eat*. Industry as a whole can take a bow on this one, which a British committee of film judges called "The best documentary film in

THE CHILDREN VISIT A GROCER to purchase foods—and learn more about them, too.



education." Subsequently chosen as one of six U. S. documentaries for showing at the International Film Festival in Edinburgh, Scotland, last year, *School* is at once General Mills' most successful school film venture and a definitive film work on nutritional education. After viewing it, a script writer not connected with its production said, "it makes me proud to be in this business."

#### BASIC NUTRITION PROBLEM MET BY FILM

The film, a 22-minute color and sound production, is part of a general nutritional education program that started in 1944, following a survey that disclosed three out of five elementary school pupils did not have a well-selected diet. Over twenty-nine thousand pupils formed the survey base. Both the film and the overall program recognize all seven Basic Food Groups as set forth by the U. S. Department of Agriculture. The sponsor's own food products receive no special emphasis.

*The School That Learned to Eat* is so low-pressured as to appear sponsorless and is therefore more effective than it would have been had intrusive and discursive asides been allowed to mar its authoritative quality. Actually there were two sponsors—General Mills and the University of Georgia.

#### A FACTUAL DOCUMENTARY FILM REPORT

Produced by the Educational Film Production Service of Athens, Georgia, with the cooperation of the teachers, parents, children and community leaders in the cotton-mill village of East Griffin, Georgia, *School* shows these groups working together for a better nutrition campaign and school lunchroom program. This is so bare a description of its theme as to invite dissent from those who made the picture. They have not been misunderstood; the film is "about" a lot of things—significant ones all, and its many messages, including the one on nutrition and health, are delivered with finesse. Many of the actors are non-professionals, which may account for a great deal of its charm. There, the word is written—a documentary with charm.

In this country, over 178,500 teachers and health workers have seen *The School That Learned to Eat* up to July 1st, 1949, and bookings, handled by General Mills, are reportedly heavy, with seventy-two prints sold; fifty-five others in distribution; eight in use by the U. S. Department of Agriculture, and new requests arriving in each mail.

#### FILMS LIKE THIS HAVE LONG LIFE

In approaching what looks like a record audience for their films, General Mills can count on getting a nice audience increment from *School That Learned to Eat* for years to come. When you have a film like this one, it's a fair assumption.

The spirit of the film, and perhaps of this sponsor, is suggested by the answer to a query concerning the profit-potentials in the film.

Unuttered, but implicit in every foot of the film is the answer—"That which helps the nation's health and welfare helps General Mills." Something for sponsors to think about.

# "Champions" On the Sports Film Screen

GENERAL MILLS CO-SPONSORS AUTHORITATIVE RULES PICTURES

★ The makers of Wheaties—"Breakfast of Champions"—are following up the athletic angle of their cereal promotion with a series of sports films that is perfectly in place. Designed around the solid core of athletic interest, the films reinforce the "champion" angle by placing special emphasis on rules-of-the-games—the knowledge and observance of which make for real championship play.

Co-sponsored by Wilson Sporting Goods Company, and produced by the Official Sports Film Service by authority of the National Federation of State High School Athletic Associations, the films graphically demonstrate the playing situations in football and basketball to which the rules apply. All rulings and interpretations are official, and are selected for illustration after "case-book" conferences indicated their importance in the coaching and training of young athletes. H. V. Porter, secretary of the Federation, and A. A. Schabinger, director of Official Sports Film Service and a former coach, supervise the demonstrations and interpretations, assisted by many State Association officers, sports experts and athletic administrators.

### THREE MAJOR SPORTS IN FILM PROGRAM

The first of these films on sports rules was *Basketball-Up-To-Date*, and *Football-Up-To-Date* made in 1946. The later picture is now obsolete and dropped from circulation. In 1947 *Basketball-By-The-Code* and *Football-By-The-Code* were released, and last year *Basketball Today* and *Football Today* were produced. The seventh, *King Football*, has just been released, and an eighth, *Baseball Today*, is in production.

Teams from Proviso, Dundee and Niles Center high schools in the Chicago area and from the Pekin, Illinois high school were cast in some of the films. Others were drawn from the Mesa and Tempe high schools in Arizona, St. Petersburg, Florida High School, and from El Paso, Texas, Bowie and El Paso high

schools. Also shown in some sequences are players from DePaul, Northwestern, and St. Louis Universities, and Olympic players from



THESE FOOTBALL TECHNICIANS gathered at El Paso, Texas, to help provide expert advice on rules interpretation for the co-sponsored film "King Football". Athletic association and sports film officials and high school coaches were present to lend counsel at the filming of this recent 16mm sound motion picture.

the University of Kentucky and Phillips 66 AUC teams.

The newest football film was shot at the famous Sun Bowl in El Paso, Texas, while others were made in Tempe, Arizona, St. Petersburg, Fla., and Dundee, Illinois. The cage films were made in Chicago area school gymnasiums and Pekin, Illinois. Most of the series has been produced by Atlas Education Films of Oak Park, Illinois, in black-and-white sound, running time about 28 minutes each. The topicality of the films, when affected by rules changes, is maintained by Official Sports Film Service, who bring the films into harmony with any current rule additions, deletions, or new interpretations.

Distribution of these films is handled by Official Sports Film Service through State High

"KING FOOTBALL" (a film scene) reigns on playing fields all across these United States.



TYPICAL INTERPRETATIVE SCENE demonstrating ball handling in the film "King Football."

School Association offices, and, for non-scholastic showings, by Association Films. The latter distributor makes a leasing and service charge of \$1 per print, leasing and servicing for the scholastic showings are arranged through the State High School Athletic Association office in the State where the films are exhibited.

### OVER SEVEN MILLION VIEWERS THIS YEAR

Estimated attendance for these films, for the year ending June 1, 1949, 7,250,000 viewing all prints, an increase of more than 2 million viewers over the past year. An audience of about 1 1/4 million saw the 318 prints distributed in 1947. Projected statistics for the year 1948 indicate each print was shown 15 times, with an average attendance of 196. Showings were held in 48 states, Canada, Holland and Hawaii. About 60% of the showings were to school assemblies, 11% to officials' and coaches' meetings, 6% to health and physical education classes, 9% to team members, 9% to other organizational groups and the balance to special audiences. The 27,000 high schools and approximately 1300 colleges in the U.S. provide a distribution potential for these films that is unusual; students, teachers, coaches, players, referees and sports administrators have applauded their quality and effectiveness.

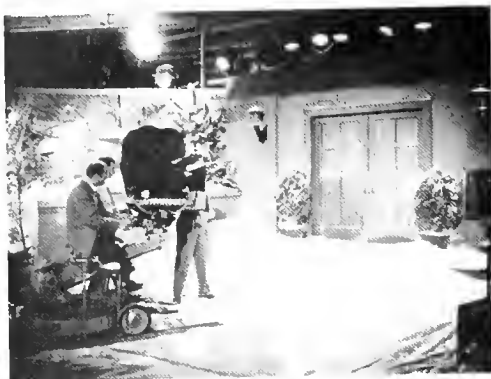
"I think you have made a fine contribution to the administration of high school basketball and football through the preparation of these films . . . most commendable," said Charles E. Forsythe, State Director, Michigan State High School Athletic Association.

### HELPING ATHLETICS HELPS DEMOCRACY

Apart from the specific guidance of young athletes and the helpfulness to the sports spectator, the series has a wider value utility: Through the accent on playing the game by the rules, and by making the interpretations of these rules completely understandable, the essentially democratic nature of sports and sportsmanship has been emphasized. In thus furthering the American way, General Mills and Wilson have shown that they have a finely considered policy in their attitudes toward broader social interests. Educational, entertaining, significant . . . a mark for any film maker to shoot at. Wilson and General Mills have hit that enviable mark in this program. ●

WILL THIS PLAY BE ALLOWED? The film shows the "how" and "why" of this play.





This studio show is powdered gypsum . . .



Comedian Benny Baker learns about lathing.

## It's "White Magic" for Home Builders

THE GYPSUM ASSOCIATION PROVIDES THREE USEFUL COLOR FILMS

★ If you ask most Americans what building material finishes the walls of their homes with beautiful smooth-flowing surfaces, they will usually answer, "Plaster, of course." But ask these same persons what gypsum is and they will probably look at you blankly and say, "Gypsum, I think I've heard of it before, but . . . what is it?"

This is the situation which faced the Gypsum Association a year ago, after a survey revealed that though millions of Americans were surrounded by tons of this "white magic" mineral day and night, only about one percent of the general public knew that gypsum is a rock processed into many industrial uses.

### THREE PICTURES IN THE PROGRAM

The need for public education was obvious and it was decided that motion pictures could best present the gypsum story. Jerry Fairbanks was assigned the production and the result is a trilogy.

The first film, *White Magic*, is a general story of gypsum from mines through processing and its use in industry. Special emphasis is placed on the fireproof nature of gypsum. The other two films, product pictures relating uses and application, are *Gypsum Lath and Plaster* and *Sheathing and Wallboard*.

*White Magic* is narrated by Jaunty the Flame, an animated character originated by the Gypsum Association to dramatize the fact that gypsum is fireproof. The observer is

Jaunty, the Flame in "White Magic."



quickly carried to mines and quarries where explosives shatter as much as a quarter million tons of the mineral at one time. Transported by truck and conveyors, the raw gypsum arrives at crushers and finally processing plants about the nation where it is further broken and pulverized before entering the calcining stage of development. Pictures show how the rock actually boils, an interesting phenomenon of science. Production of board products are glimpsed and the observer is shown many uses of processed gypsum.

Benny Baker, the Hollywood comedian, is featured in *Gypsum Lath and Plaster* as the Handy Andy who discovers to his regret that lathing and plastering aren't as easy as they look. Following each of Benny's mistakes, tradesmen of long experience show proper techniques.

### LEARN ABOUT MODERN HOME BUILDING

*Gypsum Sheathing and Wallboard* stars Ray Teale, Hollywood newcomer, who has appeared in such pictures as *Joan of Arc* and *Best Years of Our Lives*. The inside story of house construction is told in this film, providing instruction in application and uses of gypsum sheathing and wall board.

Each film is in Kodachrome color and sound and each is fifteen minutes in length. Paramount Pictures has made a short from *White Magic* and incorporated it in one of the Popular Science shorts, currently playing in theatres throughout the nation. It is estimated that before this Popular Science film is retired, it will have played to nearly 40 million people.

### INITIAL DISTRIBUTION TO BUILDERS

Each member of the Gypsum Association paid a proportionate sum for the production of the pictures. The films were previewed a year ago at the annual meeting of the Association. The Promotional Committee then decided that during the first year the films would play mainly to audiences in the building industry. The films have also appeared on television with as many as six showings in some cities and as of last spring all films had been presented at least once by almost every TV station in the country. A Washington TV

station used the films effectively in conjunction with a Better Homes Week promotion.

During the first eight months, the Gypsum Association and its member companies report over 2,000 showings to a total audience of over 123,000. This winter the Gypsum Association will be aiming at the prospective home buyer and arrangements have been made to show the films to many interested groups with a speaker from the association on the same program.

### Technicolor Film on Stainless Steel Features Stellar Cast and Story

Sponsor: United States Steel Corporation.  
Film: *An Orchid for Mr. Jordan*. Producer: Roland Reed Productions.

★ *An Orchid for Mr. Jordan* is a 25-minute film in technicolor that illustrates the great contribution of stainless steel to our way of living. Roland Reed Productions, who also produced the documentary *Steel—Man's Servant for Steel*, chose Frank Strayer for director. The cast is made up of Hollywood actors and actresses headed by Otto Kruger, Helen Spring, Kirby Grant, Helen Parrish and Dian Fauntelle. They fit their roles very well.

### AN ORCHID FOR PRACTICALITY

The story is about Mr. Jordan, a design engineer who is presented a stainless steel orchid by his friend Jerry Blair, in appreciation for his assistance in planning the new Blair home. The plot unfolds in an amusing way, the orchid being a token of Jordan's insistence on using stainless steel wherever practical, in the building of the home. In the beginning Blair had been unconvinced but Jordan's enthusiasm and detailed explanations finally won him over and he sees the wisdom of the engineer's advice.

### FILM REVIEWS TECHNICAL PROGRESS

Jordan in a good humored way again illustrates his reasons for considering stainless steel a good investment and the film then goes on to show scenes from the industry itself briefly explaining the blanking, drawing, spinning, polishing, welding, machining, drop hammering and stamping operations. The engineer emphasizes that stainless steel has a finish that is attractive and beautiful as well as being easy to clean and having resistance to heat and corrosion.

The film is available in 16mm or 35mm versions for national distribution.

A scene from "An Orchid for Mr. Jordan."





## FOR THE CHURCH SCREENS

**Sponsor:** Northern Baptist Convention, an activity of the Department of Visual Aids of the Council on Finance and Promotion.

**Title:** *Out of the Dust*. 44 minutes, black and white, produced by Caravel Films.

★ *Out of the Dust* is an important new film illustrating the value of Protestant missionary work in Latin America. It is important both for its own merit as a film and as another indication of the rapidly growing rise of top quality church sponsored motion pictures.

The new Baptist film tells of a Bible colporteur visiting the village of Pablo, an illiterate boy in rural Mexico. While reading the Bible to a group gathered about him, the colporteur is attacked and killed by religious fanatics. Pablo, who had been much moved by the colporteur's words, follows as his body is taken to a nearby mission station. There he begins a new life, goes to school and later goes on to become a doctor and returns to his village as a medical missionary.

### AIMED TO REACH THE INDIVIDUAL

*Out of the Dust* was made for the man in the pew, not for the minister. Too many church films are able to identify the protagonist of their story with a clergyman, but leave the layman feeling "Where do I come in?" This picture, in its opening scene, describes a conversation between a missionary and a business man at a Cuban airport which immediately sets the connection so that the lay church goer will feel part of the story.

In accordance with common Protestant film practice, *Out of the Dust* is, to all intents, non-denominational and it will be widely used in churches of all faiths.

### FILM PROGRAM IS WELL-DEVELOPED

Baptist films are largely intended to raise money for missionary work. Other correlated activities are speaking tours by missionaries, literature, booklets, etc. There are 125 titles at present in the Northern Baptist Convention's film library.

Recent surveys show that 90% of the churches have easy access to projectors. Peculiarly, the main areas where there is difficulty in obtaining projection facilities are in large cities. Results obtained from films have been so good that more are planned in the near future.

### NOW PUBLICIZED TO ALL CHURCHES

Baptist films are publicized through catalogs which the Department of Visual Aids publishes and distributes to all churches, through combination flyers and posters, and through stories and announcements in the *Crusader*, Baptist pictorial magazine with 350,000 circulation.

An average of thirty prints of each subject is maintained in the film library, and these prints are divided among three depositories in New York, Chicago and Oakland, California. Bookings are made in advance by the individual churches. A rental fee of \$10 is charged to aid in partially supporting the visual aids program.

## PETROLEUM INDUSTRY STORY

**Sponsor:** Oil Industry Information Committee of the American Petroleum Institute.

**Title:** *The Last Ten Feet*, produced by Warner News, supervised by Film Counselors.

★ The theme of this film is built around the last ten feet of hose through which gasoline travels from a service station pump into the tanks of waiting automobiles, and how this abundant supply of gasoline reaches the 250,000 service stations which dot the landscape from coast to coast.

The production of *The Last Ten Feet* was primarily an editing job of footage obtained largely from member companies of the Institute and from other sources as well.

It is intended for both the general public and members of the oil industry. Prints may be borrowed from district offices of the Oil Industry Information Committee in Boston, New York, Cincinnati, Chicago, Tulsa, Minneapolis, Denver, Atlanta, Philadelphia and New Orleans. Many individual oil companies have added prints of *The Last Ten Feet* to their own film libraries.

## BEFORE YOUR 'PHONE RINGS

**Sponsor:** American Telephone and Telegraph Company, an activity of the Public Relations Department.

**Title:** *Before Your Telephone Rings*, 17 minutes, black and white, produced by the Pathscope Company.

★ The size and scope of the operations which lie behind the mere installation of a new telephone is told in this new Bell System film. It outlines the manner in which telephone men and women go about the job of handling a request for a new telephone from business office contact to installation.

As in most A. T. & T. pictures, a point is made to not only document the jobs performed realistically, but to humanize the people performing them, show them not only in their relations to the company, but to each other, to their families and the community.

**DISTRIBUTION:** *Before Your Telephone Rings* will go the rounds of the company employee audience circuit, which covers practically all telephone people, and will also be offered to schools, clubs and theatres through regular Bell System channels.

... a lot happens "Before Your Telephone Rings"—A new Bell System picture.



Community action gets a music program.

## MOVING AHEAD WITH MUSIC

**Sponsor:** American Music Conference. **Title:** *Moving Ahead With Music*. Producer: Dallas Jones Productions.

★ *Moving Ahead with Music* is designed to encourage local citizens to organize for the inclusion of an adequate musical curriculum in their city's schools. The American Music Conference seeks also to encourage cities to organize more musical organizations and programs aside from the school music groups. In this beautiful color filmstrip they effectively state their case.

The beginning scenes illustrate the many ways music enters into the everyday life of each of us: at football games, church, weddings and in other activities. Statistics are then presented showing that only one in eight persons can play a musical instrument, but six in ten persons wish they had learned to play at least one. Over 95% want their children to have an opportunity to learn and 85% think they should be taught music, beginning in the elementary grades.

With these figures for a background, the film analyzes the type of training now available in public schools, and reports that only 8% of the nation's schools have adequate programs in the study in music. Scenes which were filmed in the Oak Park, Illinois public schools, illustrate how an excellent musical study program operates. The film then discusses what can be done to assure more musical instruction. Scenes show how town committees interested in good musical instruction can be formed. The materials available for them are illustrated and a suggested course of action is pictured for the audience.

An interesting sidelight on this filmstrip is that the customary bong, indicating change to the next frame, has been eliminated and the note of a celesta used in its place to give a more pleasing effect. Porter Heaps, the well known organist, composed and directed the musical score. The film is available for free loan to Parent-Teacher groups, musical and education groups, churches and other local organizations.

**NEXT MONTH:** The Index of Sponsored Films will provide a bibliography of all pictures reviewed in *BUSINESS SCREENS* to date this year.



Experienced film makers interpret sales situations for this new visual series

# We Need Better Salesmanship

A NEW EIGHT-PART FILM PROGRAM AIMS TO HELP MANAGEMENT

**T**HE AMERICAN SALESMAN holds the key to our business prosperity. When he falls down on the job, results such as the recent recession are quickly apparent. Management's realization of this responsibility must be evidenced in new training programs and the re-vitalization of our sales force.

## VISUAL TRAINING HAS AN IMPORTANT ROLE

One West Coast film producer, Rockett Pictures, has come up with a solid answer to this training need. A new and highly effective eight-part sound slidefilm packaged program has been produced for outright sale to business. It meets a real challenge in a well-thought out visualized series.

As Rockett describes it: "As the change in the business situation became evident, we decided that management would soon find it necessary to look to the selling profession for greater effort and effectiveness.

## SELLING FACES THE BUYER'S MARKET

"The return of competitive selling and a buyer's market was bound to place a heavy responsibility upon sales management and salesmen at a time when all the people in the selling field were least able to swing into action.

"This lack of ability to respond was understandable because the whole profession had been out of practice for close to ten years. To our way of thinking there was a glaring need for a powerful, thought-provoking, ac-

tion-stimulating tool to be offered to management for their immediate use.

"We, therefore, immediately began to put the background of our entire personnel and our many years of experience in creating and producing sales training programs to work in developing the *Aggressive Selling Series* program."

The result of their efforts is a series of sound

A COLORFUL BROCHURE sets the theme for the new *Aggressive Selling Series*.



slidefilms which are designed to re-orient the salesman to the use of good selling principles and put him into the competitive field with a better understanding of the great role salesmanship must play in the next phase of our economic development. It will help rid salesmen of the inward frustrations they now feel when confronted with objections and resistances they haven't heard for years—or never have heard, if they are younger men. This series is designed to overcome the lack of confidence many salesmen have in their own ability—the stability of their company and product or service—in the benefits their product or service can represent to the prospect.

The program is by no means elementary—rather it is an advanced analysis and presentation of the good fundamental principles and tactics of selling. Each film is complete in itself so that after the entire series is viewed the salesman will have a feeling of completeness.

## MEETING AIDS ARE ALSO PROVIDED

This program is made more complete for management by the inclusion of constructive suggestions for the use of the films in training meetings. These include a suggested talk which the person conducting the meeting can read or put into his own words and a suggested follow-up letter accompanies each film. This letter can be copied on the stationery of the company giving the training course. This gives management another opportunity to let the salesmen know that they expect a better sales experience from them.

The series opens with an introductory film titled *The Sleeping Giant*, which was originally designed to present the problem of the need for sound, speedy sales training to management. This story was so plainly and directly presented and so many people of management asked if they could show it to their men, that Rockett Pictures is now including it as a "dividend" to the series. It actually does act as a fine mind-conditioner for the men who view it and moves them very easily into the remainder of the series. The series itself is comprised of seven other fifteen-minute sound slidefilm programs.

## FITS MANY LINES OF BUSINESS

The treatment of the subjects is sufficiently general so the series can be used by any type of business. This is borne out by the fact that it is now being effectively shown to widely varying industries — automobiles, appliances, food, drugs, clothing, pumps, furnaces, hot water heaters, bathing suits, and others. This places it high in the category of good syndicated films. Firms now using the series find that men viewing one of the subjects in a meeting in the evening go out the next morning and get business they would otherwise lose.

This series provides opportunity for audio-visual dealers to be of service to business and industry in their territories. It is an excellent door-opener and can be the means of equipping local business and industrial firms with the sound slidefilm projectors they can use so effectively in the pursuit of other activities.

# EIGHT NEW SOUND SLIDEFILM PROGRAMS HELP REVITALIZE SALES TRAINING

## Program 1: "Introducing 'American Salesmanship'"



Introductory film subtly shows the role salesmen must play in future of business—

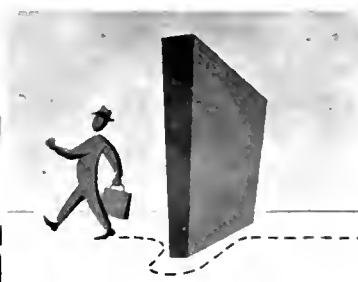


It creates a strong desire on the part of the salesman to participate actively—

## Program 2: "By-Passing Sales Resistance"



This film analyzes how and why prospects build a wall of sales resistance . . .



. . . and shows methods of by-passing buyers' objections so as to get to closing.

## Program 3: "The Attitude That Gets Business"



Film shows how often a sale is made or lost mentally before the salesman even makes a call.



It also shows salesmen how sales are lost because of lost perspective when the men "buy" customer resistance . . .

## Program 4: "What Do You Sell"



Film shows how to develop selling techniques to answer the prospect's question "what will it do for me?"



. . . shows salesman how to apply the selling of values, benefits, and advantages to his own product or service.

## Program 5: "Are Prospects Really Different?"



Shows how to sell the "know-it-all", "hard-boiled", "too busy", "silent", "soft-soaper" and "timid" types of prospects . . .



. . . and this film also shows how to sell by getting past superficial attitudes which the customer wears like a mask . . .

## Program 6: "Pride in Price"



The sixth program demonstrates how to minimize price objections—how to overcome fear of quoting price . . .



. . . and it shows how more selling dispels price resistance when applied by a capable, well-trained salesman.

## Program 7: "Human Relations in Selling"



Shows how "today's" attitude, actions, promises and over-familiarity of salesman develop or destroy sales possibilities . . .



. . . this film gives the salesman a fresh viewpoint on the value of good human relations in selling.

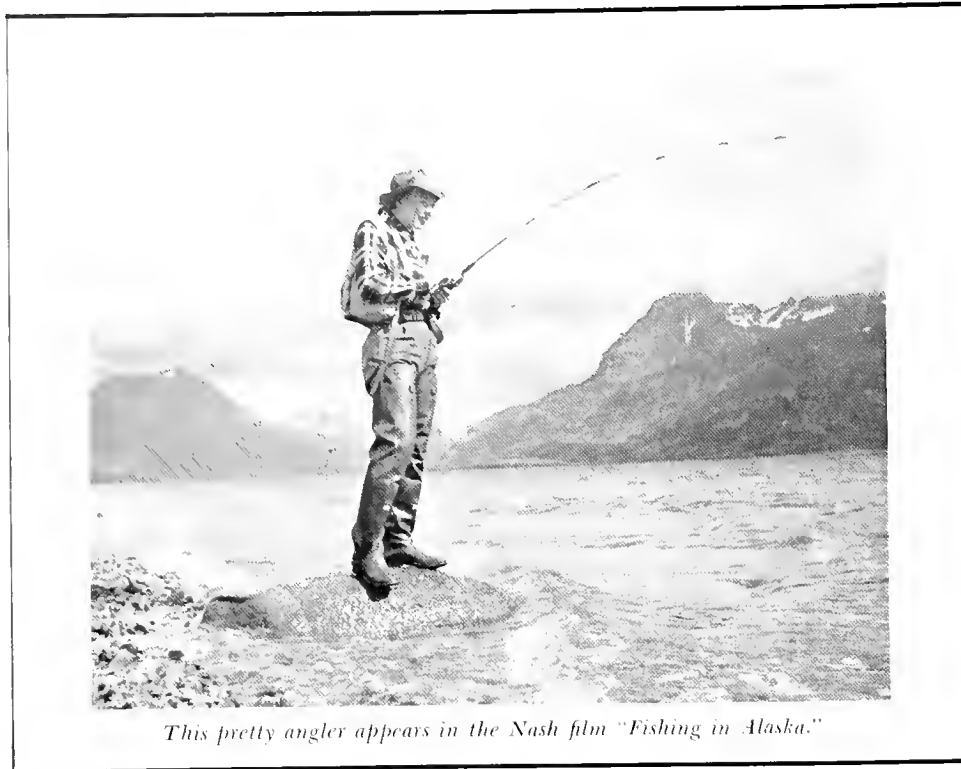
## Program 8: "Close Isn't Closed"



. . . it points out that in selling—coming close is not enough—closing the sale is all that counts.



The film shows how closing starts from the beginning of the interview—how to ask for the order and stick until it's signed.



This pretty angler appears in the Nash film "Fishing in Alaska."

## Sports Pictures in Great Demand

NEW NASH FILMS ON HUNTING AND FISHING RATE HIGH; FIRESIDE CIRCUIT DURING WINTER HAS VAST AUDIENCE

**A**BOUT 28 MILLION PEOPLE this year stepped up to a county clerk's desk and got a hunting or fishing license. Probably a few million other people hunted or fished without a license, including most salt water fishermen, women, juniors and oldsters in some states. Last year, outdoor sportsmen are estimated to have spent over four billion dollars on services and equipment related to their sport. Fishing tackle sales alone account for a quarter of the nation's entire sports budget.

Business firms supplying the outdoor sports field have long recognized the value of films in promoting sales of their goods. Practically all big-time makers of tackle, guns, outboards and similar items have films available for free loan to outdoor groups. Most state conservation, publicity or commerce departments have pictures extolling their states as vacation centers for outdoorsmen. But only two or three dozen companies in non-related fields, mostly railroads, automobile manufacturers and insurance companies, have sponsored films on various sports subjects.

### GOOD MANY FILMS ARE FAIRLY OLD

Outdoor sports, as a peg for consumer attention, have been relatively undeveloped film-wise. For example, a good proportion of the films listed in various catalogs are silent and many of them are 15 to 20 years old.

What can be done for sales promotion in

the sports field is indicated by the success of the few excellent sponsored subjects which have been available for several years, the fine new series of films produced non-commercially by Hawley-Lord, Inc. and the popularity being achieved by new sponsored pictures just released in the past few months.

General Motors, Aetna Life and the American Can Company have had great success with outdoors and wildlife films. GM's *Let's Go Fishing* and *Let's Go Fishing Again* have been among the most popular subjects in the large GM film library, and are still going strong today. Aetna has a series of three films on hunting, fishing and boating, all tied up with safety, which have achieved large attendance totals. American Can Company's famous *Alaska's Silver Millions* is considered a classic on the life cycle of the salmon, and has been viewed by many millions over the past ten or fifteen years. These successful films, all appealing to outdoors-minded audiences, have a definite, though indirect promotional slant—GM is selling motoring; Aetna, safety; and American Can, containers for canned fish. All of these movies have been so popular that it is strange that they are unusual in having been about the only really good ones of their kind until this year.

Hawley-Lord, Inc., in the past three years, has produced over thirty sports subjects for non-commercial and television release. These are considered to be about the finest motion

pictures on hunting, fishing and wildlife available anywhere. Hawley-Lord films are sold by the producer, direct, or may be rented or purchased from most audio-visual dealers. Business firms, such as Socony-Vacuum, Ashaway Line & Twine, Atlantic Refining, Remington Arms, etc. have purchased various prints for use in exhibits, conventions, or loan to public groups. Hawley-Lord restrict these showings as a protection to their dealers by permitting: no changes in the film except a "through courtesy of . . ." trailer which may be added, no listing in film catalogs by industrial print purchasers, and no advertising or publicity offering Hawley-Lord films for free loan. Despite these restrictions, more and more business firms are finding Hawley-Lord subjects excellent attention getters in exhibits and conventions, and good for providing audience interest at public showings of commercial films. Many factory and office lunch hour groups use them regularly.

### NASH "ALASKA" FILM SETS NEW STANDARD

By far the best commercial film with a sports angle in recent times is the new Nash picture *Fishing In Alaska*. Nash has a natural appeal to sportsmen with its built-in convertible double or single bed, available as optional equipment on all sedans.

*Fishing in Alaska*, the first of a series of Nash sports films, is the story of a man's vacation on a fishing trip in the Aleutian chain of Alaska. The central character, stepping off the airliner at Anchorage, finds his host with a brand new wife and intentions of taking her on their long-planned fishing expedition. Our protagonist, who speaks off-screen for himself as narrator throughout the film, is not too pleased at the thought of a woman being along to spoil his vacation. But, as the story unreels, he has cause to eat his words, for Marian is not only an A-1 fisherman, but a top-notch camp cook and a good sport as well.

### HERE'S FISHING AT ITS BEST

On this simple and entirely believable little story, the Nash film has hung a beautiful record of Alaska fishing. Traveling from Anchorage to the Aleutians in a little amphibious Widgeon, the sportsmen see huge glaciers, sparkling lakes, barren tundra, and meandering moose. And at the river chosen for a first stop, flashy big wet flies and small spinners produce all kinds of action, including an 8½ pound rainbow.

The top sequence, though, is the fabulous story of the salmon. This version includes some remarkable shots of leaping fish, bears scooping out fish packed in so tight you could almost walk on their backs, and martens and fishers eating the ones actually crowded out of the water. The final realization of the great migration, the spawning in the far up-reaches of the river, provides an emotional climax to the arduous travail of the salmon. A concluding shot of this story pictures one fish, far up the river, alone, dying, unmated, leaving her spawn in the

(CONTINUED ON PAGE FIFTY-TWO)

**TEXTURE** Makes The Scene Look Real



**MOVIES HAVE CONVICTION** when your 16mm films are projected with the *RCA "400"*

YOU SEE the soft, smooth skin of a child, the hard, weather-beaten structure of a sidewalk appear on the screen with dramatic realism and improved contrast when the scene is projected with the RCA "400".

That's because your black-and-white or full-color films are shown in their full range of tones from delicate highlights to deep shadows — with texture that's unmistakably true as life. It's another proof of the superior quality of RCA "400" projection.

And, in addition, the RCA "400" gives you

the benefits of easy threading . . . greater simplicity of operation . . . maximum protection to your valuable films . . . reliable performance.

See your 16mm sound or silent films at their brilliant best. Hear voices, music or sound effects reproduced with life-like fidelity. Compare and buy the RCA "400".

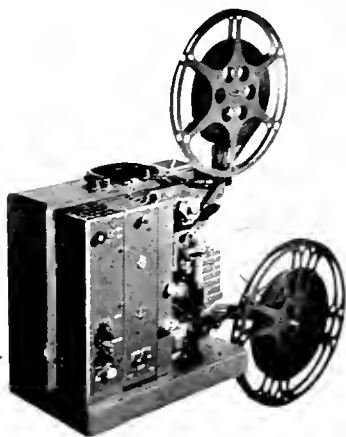
RCA "400" JUNIOR. The only single-case standard 16mm sound projector of fully professional quality.

RCA "400" SENIOR. Provides theatre-quality reproduction of 16mm sound and pictures for larger audiences, auditoriums or larger rooms.

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Radio Corporation of America, Camden, N. J.  
Please send me complete information on the RCA "400" Sound Projector.

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*First in Sound...  
Finest in Projection*



**VISUAL PRODUCTS**  
**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.

In Canada: RCA VICTOR Company Limited, Montreal



NOTED CONDUCTOR SERGE KOUSSEVITSKY (right above) talks with producer Lawrence Madison (MPO Productions) during Boston Symphony Orchestra rehearsal in filming of "The Tanglewood Story". (See Page 22)

## THE NEW FILMS

### Foot Care Institute Sponsors Film

◆ A new film produced by Paul Falkenberg for the AMERICAN FOOT CARE INSTITUTE is called "The Walking Machine," and is available without charge to schools, civic and industrial groups by applying to the American Foot Care Institute, 1775 Broadway, New York 19, N.Y. Running time is 14 minutes.

Intelligent selection of shoes is stressed and the basic rules of foot hygiene illustrated. Simple foot exercises are also suggested.

### "The Story of a House" Film Now Showing Widely in Canada

◆ Homebuilders are homebuilders, no matter what their geographical location—as Sarra, Inc. has learned. They report that interest in *The Story of a House*, their film which traces the building of a modern comfortable home from the time the lot is selected through the actual construction, decorating and furnishing, has spread to Canada, where it is being shown widely.

At this time all the Robert Simpson Co., Ltd. stores that have home furnishing departments have booked the 45-minute sound film for showing to their customer audiences. Advance bookings as far ahead as February of 1950 have been made by the Simpson stores in Toronto, Regina, Saskatchewan and Halifax, Nova Scotia.

### Filmstrip on "Insurance Education" Produced by University of Illinois

◆ *Insurance Education* is the subject matter of a 35-frame filmstrip prepared by the University of Illi-

nois and being readied for distribution to high schools by the Illinois Association of Life Underwriters.

This filmstrip is the first of a series of three planned by the Insurance faculty of the University's College of Commerce. Future strips will deal with *How Life Insurance Works* and *Planning Your Life Insurance*.

### Jam Handy Produces Dog Film for Ralston-Purina Company

◆ THE JAM HANDY ORGANIZATION has recently completed *Partners for Ralston-Purina Company*. The film is a companion picture to the Ralston film *Home of Champions*, and is the story of dogs and their service to man. Scenes picture shepherd dogs, "seeing eye" dogs for the blind, watch dogs, hunters, and dogs that are playmates for children. This 19 minute film is available on free loan from Mr. G. M. Philpott, The Ralston-Purina Company, St. Louis, Missouri.

### Peruvian Bonito in Rockett Film

◆ ROCKETT FILMS of Hollywood and San Francisco have just completed a sound and color film *Land of the Southern Star*, for the WILBER-ELLIS CO., distributors of Peruvian bonito.

The film is about Peru, giving a short history of the country from Inca times to the present with the emphasis on the fishing industry. Bonito are shown being caught and then canned. Closing scenes give suggestions on how bonito may be prepared and served.

Dealer groups and distributors in eastern markets will view the film first.

(MORE FILM NEWS ON PAGE 40)

## "Experiments on Mass Communication"

Reviewed by Kenneth B. Haas, Ed.D.

Chairman, Dept. of Marketing, Loyola University, Chicago

★ This book is the most significant report on the use of film for indoctrination and instruction in wartime that has so far appeared.

We refer to volume 3, of the 4-volume series "Studies In Social Psychology in World War II." The primary purpose of EXPERIMENTS ON MASS EDUCATION was (1) to evaluate various Army films and programs to make the soldier aware of the ideological issues behind the war, (2) to study the methods that were being used in the mass communication of purely technical instruction. Studies of both these types of communication—the indoctrinational and the instructional—are included in this volume.

### FAVORABLE TEST CONDITIONS

Those who conducted these studies were unusually fortunate in being able to apply controlled experimental techniques, involving vast numbers of men, realistic conditions which duplicated the intended use of the media, and an absence of knowledge on the part of the men that a testing program was in progress.

This is not a book to be read by the wayside, nor at chance times. It is a book to be studied, not merely "read." Moreover, this book is a *must* for alert business trainers, training supervisors and directors, personnel managers, business executives, film producers and directors, and professional educators.

This book should be of great value to those interested in establishing a scientific understanding of research and training procedures; opinion or attitude change; instruction and indoctrination techniques; the application of psychological principles to films and other mediums of mass communi-

◆ EXPERIMENTS ON MASS COMMUNICATION by Howland, Carl L., Lumsdaine, Arthur A., and Sheffield, Fred D.; Princeton, N. J.: The Princeton University Press, 1949. 310 pages, preface, index. Price: \$5.00. Now available directly from the BUSINESS SCREEN BOOKSHELF, 812 N. Dearborn St., Chicago 10. Sent postpaid if check accompanies your order.



cation. Emphasis in this book is on films.

### SUGGESTIONS FOR RESEARCH

◆ The research methods used in these studies and the presentation of data furnish the "practical" trainer and educator research designs and procedures that will help him to determine for himself whether motion pictures and similar media really do succeed in attaining the objectives set for them. Herein are the research designs and procedures that will provide those data that satisfy top management, justify present and future budgets and indicate mediums for greater effectiveness in training.

The business and industrial trainer will be interested in the criteria of film *effectiveness* used in these studies. Here they are: "did they succeed (a) in imparting information, (b) in changing opinions in the direction of the interpretations presented, (c) in increasing men's motivation to serve?" How to collect and interpret those data to guide future training and to justify expenditures, is illustrated in great detail in both words and visuals.

### EFFECT OF ORIENTATION FILMS

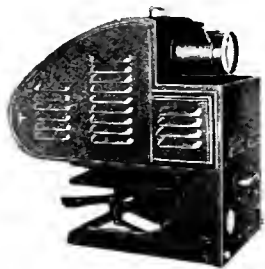
**Factual Material:** These studies found that the orientation films presented had marked effects on the men's knowledge of factual material. The fact that the upper limits of effects was so large—as for example in the cases where the correct answer was learned and remembered a week later by the majority of the men—indicates that highly effective factual material presentations are possible with orientation films. Here are strong suggestions for greater use

(CONTINUED ON PAGE THIRTY-EIGHT)

# OPAQUE PROJECTION GROWS UP

with

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MODEL 0A4  
BESELER OPAQUE PROJECTOR

Projects a full 8½" x 11" page either horizontally or vertically. The actual area covered is 10" x 10" to allow for margins. Equipped with 22" focus lens to provide outstandingly clear images. Available with AC-DC motor. For AC current users there is a special AC motor and fan that cools effectively but offers QUIET operation! Ask your dealer, or write for literature.

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With FEEDOMATIC you can project materials as small as a postage stamp and as large as an 8½" x 11" page without matting or mounting. You can project several small objects simultaneously for comparison.

With FEEDOMATIC your dark room is kept dark — no more lowering of the platen and flooding the room with light.

There is a FEEDOMATIC available for every Beseler Opaque Projector. Equip each of your present machines with this simple, marvelous device.

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## "Experiments on Mass Communication"

motivation, says this report, "may have been due to the diffusion of coverage rather than the concentration upon a few well chosen targets." This comment is not new to most professional trainers and educators, but it is refreshing to have verification for the belief that "we should aim at one point at a time, hit it hard, and don't aim at more than a few main points."

## OPINION (ATTITUDE) TRAINING

◆ In these days of labor unrest and managerial groping for sound techniques to deal with opinions (attitude, indoctrination) factors, the following findings should prove to be of value. These findings fall under three main headings: (1) learning opinions in

relation to intellectual ability; (2) learning opinions in relation to *initial* opinions; (3) learning opinions in relation to the amount of time elapsing after exposure to the film message. As treated in this book an opinion, (or attitude as we usually name it in business) is "an *interpretation* of available facts."

## Relation to Intellectual Ability:

The initial opinions held, according to this study, were generally related to the men's educational level. The education level of the men was also a useful index of their intellectual ability. For the business trainer, this is interesting—film contact should be based on the amount of schooling a man

has had. And—his intelligence can generally be discovered by asking him how many school grades he has passed.

Unlike the relation of intellectual ability to learning of factual information, the relation to opinion change is quite complex, involving, as it does: learning ability, critical ability and ability to draw inferences. For example, an intelligent man would learn more rapidly, but because of greater critical ability he would be less likely to *accept* an interpretation which is unsound. Moreover, their critical ability, by enabling them to recognize their own prejudices, makes them *less* likely to resist accepting a sound interpretation. In view of these factors an overall "average" relationship between intellectual ability and opinion changes was found to be practically meaningless, because it obscures the separate relations.

Understanding the relation to intellectual ability was found to be important because of the likelihood that very different kinds of film content would be most effective depending on whether the audience members were of high, low, or of mixed intellectual ability.

**Relation to Initial Opinions Held:** What opinions are held by employees before exposure to a film message is important because it will determine the nature of the subject matter content. In addition these studies indicate that whether a man was initially for or against the stand taken in a film message, his opinion tended to be influenced in the direction of more acceptance of the point of view argued for in the film.

**Effective Film Content:** What kind of film subject matter content was most effective? It was found that the men were more likely to change their opinion if the arguments *supporting* their initial stand were included—that is both sides—than if only the arguments *against* their position was included.

At the same time it was found that making an equal *case* for "both sides" of the issue was less likely to produce a change than a "one-sided argument." Thus—both presentations produce positive effects, but the effect is less if arguments for the other side are given equal weight.

Rules for covering "both sides" are: (1) all the arguments for the "other side" should be mentioned at the very outset; (2) attempts to



(CONTINUED FROM PAGE 36)

of orientation films in business and industry.

**Opinion Changes:** The orientation films had marked effects on *opinion* changes when the subject matter was specific. Opinion changes, however, were less frequent, and in general, less marked than changes in factual knowledge.

The orientation films had very few effects on opinion items of a general nature that had been prepared independently, but which were considered the criteria for determining the effectiveness of the films in achieving their orientation objectives.

**Motivation Effect:** The orientation films had no effects on items prepared for the purpose of measuring effects on the men's *motivation* to serve as soldiers, which was considered the ultimate objective of the orientation program.

Why did the orientation films have little or no effect upon general opinions and motivations? A number of hypotheses (suggestions) are advanced for this situation which should interest professional educators, trainers and film directors-producers. It may be, for example, that a single 50 minute screening is too small an influence to produce noticeable changes in deep-seated convictions. (How many of us have heard opposite claims when we were studying and presenting employee orientation films?)

The studies in this book did not consider the cumulative effects of a series of orientation films, but there is a suggestive suspicion that a sizable, measurable, positive effect could have been attained with a series of films. This claim for cumulative effect is frequently made by film salesmen and professional trainers. Evidently they "have something there," although further research is needed on the topics of general opinion and motivation effects accruing from orientation films.

In some cases the failure to influence general opinions and



## "MOBILE TELEPHONES"

In ten minutes, this unusually interesting film with superb photography, animation and multiple split-screen effects, shows how MOBILE TELEPHONE SERVICE works; how it greatly expands the scope of voice communication.

Throughout the country, mobile telephone stations, links in a nationwide network, are providing telephone service on highways, on waterways, at railway terminals—and adding to the convenience of travel.

Made for the BELL SYSTEM by

**LOUCKS & NORLING**  
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MOTION PICTURES • SLIDE FILMS • SINCE 1923



refute opposing arguments should be made only when an obviously compelling and purely factual refutation is available; (3) strong positive arguments are likely to be convincing; (4) an attack or opposing argument which has previously been accepted will tend to have mainly the effect of antagonizing those who hold them; (5) the subject matter content should be determined by research and pre-testing to find the nature of opinions of the intended audience, prior to the preparation of the final film message.

**Audience participation:** In relation to participation when dealing with *opinions*, according to this study, the trainer should not give an opposed employee the opportunity to identify himself as a member of the opposition. In a personal situation "ego involvement" would become the greatest factor. An opponent should be prevented from taking a stand and stating his views—otherwise the effect of the communication might only be to strengthen his initial belief and to find new arguments to rationalize his position.

**Forgetting Curve:** We all probably assume that the effects of a film showing will be greatest immediately after the presentation. Probably we all assume that opinion (attitude) changes would show a forgetting curve as time passed after a film showing. This study furnishes us a surprise in respect to opinion changes.

All men were tested about one week after a film presentation. How much of the one-week effects will be *retained* nine weeks after the showing? Opinion changes were *larger* after nine weeks than after one week, and in some cases *very much larger*. We generally assume, in business training, that factual information would be retained longer than opinions after a film showing. But—not so, ac-

ording to this comprehensive study. *Opinion changes tend to show an actual increase with the passage of time.*

The results of this study bear out the fact that forgetting occurs for factual material, but little forgetting occurs for "reasonable" opinions and that, in the case of highly "questionable" interpretations, an actual increase with time is found instead of a loss.

#### RELATIVE ADVANTAGES OF AUDIO-VISUALS

**General Hypotheses:** "Which is more effective in presenting orientation materials on the radio, a "documentary" (dramatic) or a commentator?" How does a film strip compare with a sound-scored motion picture? Isn't a film always superior to a lecture? These are sample questions for which we all want definite answers.

The studies reported in this book do not give us "practical" answers. The authors clearly state many times that the results of this study are generally restricted to providing a basis for *hypotheses* about distinguishing factors. Their researchers were careful men. They did not aim to be specific about certain points—they did not need to be.

Obviously, the question, "Which is the better training medium, a film or a lecture?" immediately raises further questions such as "what film?" "Who will give the lectures—an amateur or an expert?" "For what kind of audiences?" "For what kind of subject matter?" These questions could be expanded into a score or more all resolving into an analysis of interacting factors that could possibly never be answered.

**Suggested Relative Values:** Nevertheless, studies were made about *some* relative values, because of many requests and because the findings would indicate the need (CONTINUED ON PAGE 56)

# SELL'Round the Clock

with **ADMATIC**



- In Store by Day
- In Window at Night

Fully automatic, with color, motion and sound, ADMatic will sell for you day and night. Troublefree—compact—versatile—the ideal point-of-sale medium. ADMatic tells your sales story with thirty 2"x2" color slides projected in sequence on the large cabinet screen. Designed for use in lighted areas, this forceful advertiser is your answer to increased sales.

- FOR
- Dealer Display Rooms
  - Office Lobbies
  - Sales Offices
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 SALES AND DISPLAY OFFICE  
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## 16mm SPECIALIZED SERVICES 35mm

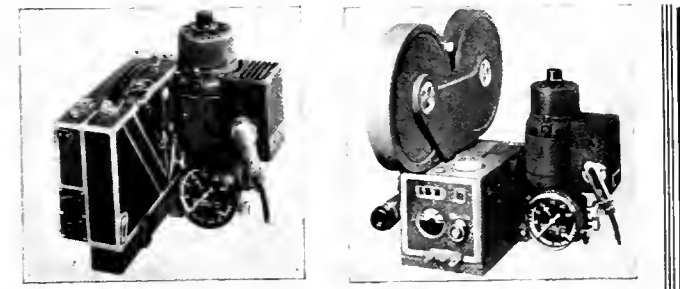
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- Interchangeable Motors:*
- 12 Volt DC variable Speed 8-50 Frames.
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*Animation Motors for Cine Special, Maurer and Mitchell Cameras. Motors for Bolex and Filmo Cameras. Time Lapse Equipment.*

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# In the PICTURE PARADE

## Council on Candy Appropriates Budget for Film Exploitation

◆ Part of the \$101,568 public relations allocation of the Council on Candy of the National Confectioners' Association will be spent on a motion picture program, Irvin C. Shaffer, chairman of the Council, recently announced.

Film program includes exploitation of the Council's sound production, *The Sweetest Story*, which has been released to commercial theatres. It is estimated that the annual audience for this 10-minute short will approximate seven and a half million persons. The movie dramatizes the place of candy in the average diet and highlights the more romantic phases of its production.

Funds will also provide for continued distribution of the educational 16mm sound motion picture, *Candy and Nutrition*, to grade and high schools throughout the nation. This film has been seen by more than one and a half million students at some 17,000 showings in less than two years.

Promotion will also include continued television showings of *Candy and Nutrition*; previous popularity in the TV field augurs widespread utilization during this fall and winter.

## C.I.O. Films Its Interpretation of Current Steel Wage Dispute

◆ The C.I.O. FILM DIVISION has now available *Your Fight for Wages*, the story of the 1949 drive for wages in the steel industry. Among the C.I.O. figures appearing in the 20 min black and white film are President Philip Murray; Robert Nathan, economic consultant; Arthur H. Goldberg, general counsel, Murray Latimer, social security consultant and David H. MacDonald, secretary-treasurer. The film outlines the C.I.O. plan for wages, pensions and insurance which was presented to the U.S. Government's Fact Finding Board. Film is available for \$1 rental from the C.I.O. Film Division, Dept. of Education and Research, 718 Jackson Place N.W., Washington 6, D.C.

## New State Department Series in Production at RKO-Pathé

◆ RKO PATHE, INC. is now producing several series of films for the State Department to be distributed by U. S. information

## NEWS AND COMMENT ABOUT COMMERCIAL FILMS

services throughout the world in 15 to 24 language versions.

One series is a monthly news-reel about American life and customs. Another consists of special news films about issues of vital concern to the United States.

In addition to the regular RKO Pathe personnel, foreign versions require the services of fifty special translators, checkers, narrators and monitors approved by the State Department.

## New Film by Thew Shovel Company Is Titled 'Lorains in Industry'

◆ LORAINS IN INDUSTRY, a 16mm color motion picture made by the THEW SHOVEL CO. of Lorain,

Ohio, is now available on request at local Lorain dealers. Running time is 28 minutes.

Scenes from everyday work operations show the use of Lorain machines in industrial material handling. The company stresses the fact that it is not a "design and construction" film but was produced for industry showings to demonstrate how Lorain equipment can speed up material handling and lower handling costs.

## Manufacture of Rope Described in Plymouth Cordage Documentary

◆ THE PLYMOUTH CORDAGE COMPANY of Plymouth, Massachusetts



DRAMATIC PHOTOGRAPHY features the current Consolidated Edison (NY) film "Electricity—Serving New York." Scene above shows a turbine installation.

has just released *The Plymouth Story*, produced by PATESCOPE COMPANY OF AMERICA, INC.

*Plymouth Story* is addressed to purchasing agents of rope for the marine and industrial fields. Documentary style is used, placing emphasis on the town of Plymouth and the people who work at Plymouth Cordage. In *Plymouth Story* the company stresses the intangible differences between their products and those of other companies, pointing out the integrity of the men in their factory and the efficiency of the machines. The careful selection of finest fibers and its regrading are pictured.

Some of the older workers at the factory appear in *Plymouth Story* and their work and lives are described. The film ends with scenes of the rope they manufacture, shown in use in industry and on ocean going vessels.



## Free Enterprise is Theme of New Filmstrip "The Magic Triangle"

◆ A new 35mm filmstrip titled *The Magic Triangle—the Story of Free Enterprise* has been prepared by VICTOR KAYFETZ PRODUCTIONS for use in industrial and employee relations.

The film demonstrates to the individual worker his stake in the free enterprise system as opposed to "planned economy" theories. Emphasis is placed on increased productivity and the resulting increased buying power.

Cartoon characters are used to show the roles of consumer, labor and capital, showing that almost everyone is all three and that only by cooperation through the free enterprise system can the interests of all three be benefited.

*The Magic Triangle* has 130 frames and can be shown in twenty minutes using any silent filmstrip projector. Prints are avail-

EST. 1914

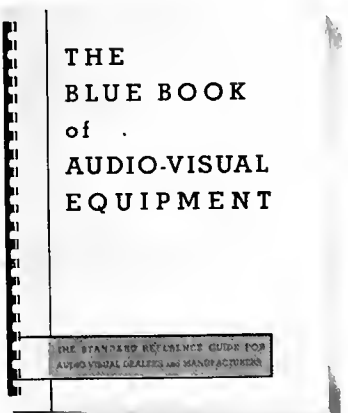
  

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by Carl I. Hovland  
Arthur A. Lumsdaine  
Fred D. Sheffield

Volume 3: Studies in Social  
Psychology in World War II

★ This volume reports on the studies of mass communication, particularly of films, made during World War II by the Army. These studies were part of a giant enterprise in social science research sponsored by the Research Branch, Information and Education Division of the Army, under Major General Frederick H. Osborn. The monumental task of preparing the 4-volume "Studies in Social Psychology in World War II" was then undertaken by a brilliant group of sociologists and social psychologists.

The primary purpose of the research in this key volume 3 of the series was to evaluate various Army films and programs designed to make the soldier aware of the ideological issues behind the war. Also studies methods used in mass communication of purely technical instruction. Studies of both types—indoctrinational and instructional—are included.

Contents report on effects of various educational devices in increasing the amount learned and also provide surprising findings about the course of opinion change with the passage of time. Indispensable to all interested in mass communication methods for instruction and indoctrination. Published by the Princeton University Press.

345 pp., illustrated . . . per copy \$5.00

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ble from the Bureau of Communication Research, Inc., 13 East 7th St., New York City.

**Atlas Film Corp. Produces Film for Champion Spark Plug Company**  
 THE ATLAS FILM CORPORATION has just completed *Story of a Spark Plug* for the CHAMPION SPARK PLUG COMPANY of Toledo, Ohio. The film was produced in cooperation with the United States Bureau of Mines.

The thirty-three minute film describes the experimental research on metals to develop the Champion spark plug as well as scenes in manufacture of the product. Emphasis is placed on regular inspection of spark plugs by automobile owners and latest testing techniques are illustrated.

*Story of a Spark Plug* is available for distribution to schools, colleges, scientific and technical societies, business and labor groups, civic and other organizations through the Film Library of the U. S. Bureau of Mines at Pittsburgh.

**Yale & Towne Work-saver Line Demonstrated in New Picture**

YALE & TOWNE is sponsor of a new film titled *Here's Your Work-saver* which demonstrates the rapidly growing family of battery powered "walkies." "Walkies" or Work-savers are the company's new powered hand trucks that have been designed for moving light weight equipment. PRINCETON FILM CENTER of New York City produced the film in cooperation with the Fuller & Smith & Ross advertising agency.

Scenes in the movie show the Work-saver being used by such companies as Crucible Steel, Aluminum Company of America, Canada Dry, The Carrier Corporation, Jones & Laughlin Steel and others. Typical examples of the handling of drums, bins and boxes are demonstrated.

The seven basic models of the Work-saver are illustrated and explained. This fifteen minute

# Type Titles

... a small item in the cost, but a big factor in the appearance of the finished production.

**THE KNIGHT STUDIO**  
 341 EAST OHIO STREET - CHICAGO 11

sound color film is available to materials handling, warehousing, traffic, methods, businessmen's, engineers and university meetings, on free loan basis.

**Pacific Gas & Electric Releases 'Snow' and 'America in the Making'**

◆ Two new motion pictures, covering widely different phases of public relations, were recently completed and released by PACIFIC GAS & ELECTRIC COMPANY, San Francisco. This firm has used films for public relations over a period of many years, with continued distribution of pictures filmed as many as ten years ago.

*Snow* is the story in color of the problems that come with winter snows in the mountains. It is the record of the PG&E snow crews which keep canals open and power lines up, regardless of weather. The script was written by William Park, photography was by Joseph Rucker and Jon F. Stanton, and W. A. PALMER FILMS, INC. made the sound track and finished the picture.

*America in the Making* is the photographic record of the Grand National Junior Livestock Exposition at the Cow Palace, San Francisco. All the principal classes of livestock judging, as well as the rodeo events are shown in detail. Through PG&E representatives, showings may be arranged for farm groups and organizations in California.

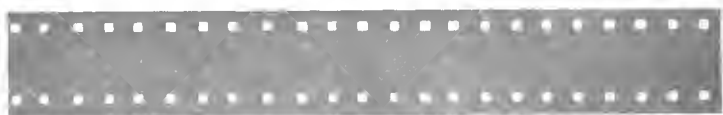
**'You Are My Neighbor' Is Aimed To Attract Visitors to Cincinnati**

◆ BERT JOHNSTON COMPANY recently produced a color film titled *You Are My Neighbor* for YOU ARE MY NEIGHBOR INC. The sponsors were the Cincinnati Convention and Visitors' Bureau, The Cincinnati Chamber of Commerce, Retail Merchants Association and The Hotel Association.

The purpose of the film is to invite visitors to Cincinnati and the treatment is based on the idea that all cities in the U.S. should get to know each other better.

Scenes of the Cincinnati Symphony Orchestra, the zoo, amusement park and the Cincinnati Seismological Observatory are included. The emphasis has been placed on the city as it is today with all its attractions stressed rather than reviewing its history.

Running time is 22 minutes. The film is available to school, church, club and all adult and youth audiences on free loan, by the Bert Johnston Company, 8201 Blue Ash Road, Cincinnati 13, Ohio.



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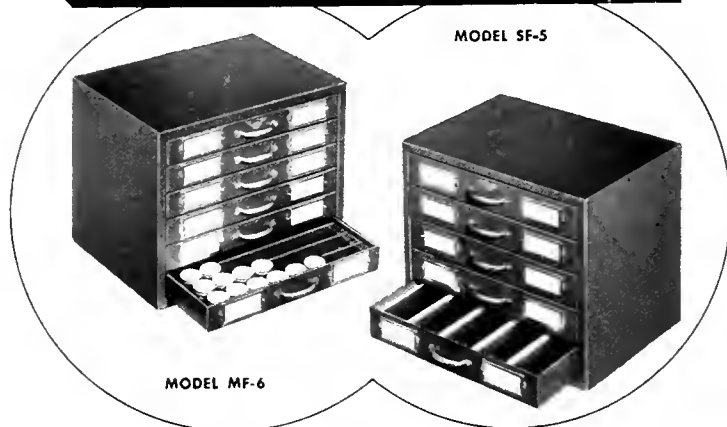
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**Neumade PRODUCTS CORP.**  
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## William Burnham Joins Transfilm

◆ MAURY J. GLAUBMAN, sales manager, announced that WILLIAM BURNHAM has joined the sales department of TRANSELM, INC. Burnham was formerly with RKO Pathe and for the past year has been in charge of the New York office of Cascade Pictures.

## Hamilton Leaves BIS Staff For State Department Post

◆ THE BRITISH INFORMATION SERVICES announces the resignation of JOHN L. HAMILTON from the position of Films and Publications Officer in their Chicago office.

Mr. Hamilton, an American citizen, has been with B.I.S. since 1944. He is resigning to take a position with the U.S. Department of State. After a period of consultation and orientation in Washington he will leave to take up the post of film officer at Tehran, Iran where he will be attached to the U.S. Embassy.

Until a successor is appointed, film work at the Chicago office will be carried on by NORMA BARRIS and publications will be looked after by BASILE ANGLIN.

## Robert Rubin Joins Pathescope

◆ PATHESCOPE COMPANY OF AMERICA, INC., of New York, producers, announces that ROBERT RUBIN has been appointed to their sales staff. Rubin was formerly manufacturer's representative for the Automatic Projection Corporation of New York City. Previously he was assistant supervisor of the Audio-Visual Center of the College of the City of New York.

## Skellie Joins Ross Roy Agency

◆ BEN N. SKELLIE has been named script editor and recording director for slide film programs currently being produced by ROSS ROY, INC., Detroit national advertising agency. Skellie was formerly associated with WILLARD PICTURES, New York, and also did free lance work.

## Crawley Films Names McCauley as Studio's Director of Music

◆ F. R. CRAWLEY, president of CRAWLEY FILMS, Ottawa, Canada, has announced the appointment of WILLIAM A. MCCAULEY as director of music for that organization.

McCauley has been director of music at the Ottawa Technical School and composed the score

representing Canadian music at the conference of the Music Educators of America held in Detroit last year.

## Announce Executive Staff Change at Special Purpose Films, Inc.

◆ HAMPTON W. HOWARD has announced his resignation as president and director of SPECIAL PURPOSE FILMS, INC. JOHN FOX, vice-president and treasurer, will move up to the president's post, while WILLIAM F. CROUCH will take over as vice-president in charge of production.

SP Films have just completed a series of TV commercials for Procter and Gamble and a 30-minute film featuring CBS's Bill Leonard,

## Babbitt Named Director of UPA

◆ The new director of UNITED PRODUCTIONS OF AMERICA is ART BABBITT, it was announced by STEPHEN BOSESTOW, president. Babbitt has been a supervisor of animation at Walt Disney Studios. He also worked a year and a half in the UGC cartoon studios in Paris, France and was an animator for Paul Terry Studios.

## New Quarters for Sterling Films; Add Television Film Department

◆ STERLING FILMS, INC., has moved to new offices at 316 West 57th Street, New York. Expansion of the business, plus addition of a new television department necessitated the move to larger quarters.



GEORGE HILTON

## Joins Handy for Planning Control

◆ GEORGE HILTON has joined the planning control department of the JAM HANDY ORGANIZATION to work on sales promotion and training programs, EVERETT SCHAFER, vice-president in charge of service operations stated.

Hilton has been with Campbell-Ewald and Brooke, Smith, French and Dorrance, Inc. in key creative and planning posts.

## Film Counselors Incorporate

◆ On its third anniversary, FILM COUNSELORS, INC. has announced that it has become a corporation and moved to new offices at 8 West 40th Street in New York.

During the past three years, Film Counselors has served over twenty leading film sponsors with consulting and supervisory services on business films.

## Form Screen Associates, Inc.

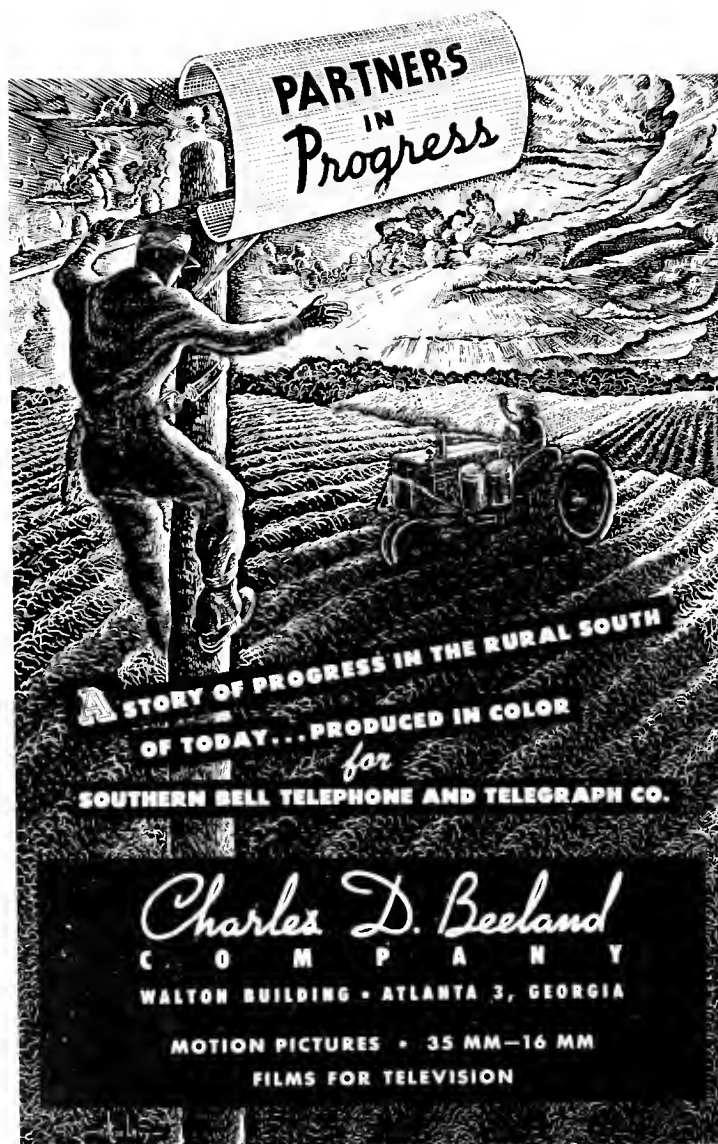
◆ SCREEN ASSOCIATES, INC. has been formed at 347 Madison Avenue by MORRIS ROIZMAN, formerly Chief Film Editor of the March of Time. The new production firm will specialize in industrial, advertising and public relations films for industry and television.

## Madison Filming Yellowstone

◆ LAWRENCE MADISON of MPO Productions, Inc., New York City, has been on location in Yellowstone Park, Wyoming, shooting an MPO production of Yellowstone Park in 16mm color for the FORD MOTOR COMPANY.

## Completes Venezuela Project

◆ THE PRINCETON FILM CENTER'S director of photography, FRED MANDL, A.S.C., has arrived in the United States after six months in the mountains and jungles of South America. Mandl directed the photography for a film on transportation, part of the series, *Venezuela on the March*, which is due to be released this fall.





ALVIN W. STREITMATTER

**Kodak Names Executives for Professional Studio Activities**  
**THE EASTMAN KODAK COMPANY** has selected ALVIN W. STREITMATTER to head its professional studio and convention activities, and at the same time appointed OSCAR W. WIEGGL as assistant manager of the professional studio.

Streitmatter has been with Eastman for nine years, and has supervised the professional studio since 1947. Wieggl has been with the company since 1941, and has been attached to the professional studio for the last two years.

**Western Electric Merges ERPI Film Activities Into Westrex**  
 F. R. LACK, vice-president of the Western Electric Co. Inc., has released the information that the talking picture and disc recording activities of the company's Elec-

trical Research Products Division will be merged, effective October 1st, with Westrex Corporation, a wholly-owned subsidiary.

For many years Westrex has distributed sound recording and reproducing equipment outside the U.S. and Canada and is currently servicing over 5000 theatres abroad.

This consolidation, Lack believes, will enable Westrex to serve the industry more effectively on a world-wide basis.

**HANDY STAFF CHANGES**

♦ **JAM HANDY ORGANIZATION** editorial head JOHN FARIGY has announced a new appointment to the writing staff, BRUCE ELLISON. Ellison has been with Albert Pick Co. and J. W. Kennedy Co.

In his new capacity he will assist in planning meeting guides and other printed material, and in writing slidefilm scripts.

Another editorial addition is ELSIE KEOLEIAN, who has been added to the TV editorial staff. Miss Keoleian was associated with Hershey-Paxton Advertising agency, Detroit.

ELSIE KEOLEIAN



**Adds Reed and Mudgett to Staff**

♦ **GEORGE REID** has recently joined the contact and sales promotion staff of THE JAM HANDY ORGANIZATION, it was announced by George B. Finch, vice president in charge of sales. Previously Mr. Reid was engaged in sales promotion activities with Standard Oil of Indiana. During the war he was an aerial gunnery instructor, using Jam Handy training devices to expedite military training.

**WALTER MUGGETT** has joined the JHO planning control department. Formerly Mudgett worked with the W. W. Garrison Advertising Agency and was sales promotion manager of the Liquid Carbonic Co. of Chicago. He has also been associated with the Kawneer Co., Niles, Michigan.

**NEW 16MM MOVIOLA**

**Model LP**

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Write for literature and prices on our complete line of 16mm and 35mm editing equipment, which includes: film viewing machines, sound readers, synchronizers, differential gear rewinders, rewinders.

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*The Three (3) Color Process that is destined to play a leading role in the Motion Picture Color Field.*

**VITACOLOR** gives the producer... Release Prints with more Brilliant and Saturated Color, Sharper Definition, Finer Grain, Silver Sound Track and at low cost!!

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- ✓ Complete Printing and Processing Service for the New DU PONT Color Positive.
- ✓ Complete Ansco Color Printing and Processing Service for Motion Pictures, Slide Films, and Slides.
- ✓ All the highly specialized Contact and Optical Printing equipment used in the VITACOLOR Process is available for use on work from our Ansco Color and Du Pont Color Customers.
- ✓ VITACOLOR is the largest and best equipped 35mm Color Film Processing Laboratory in the United States devoted to Color Motion Pictures, Color Slide-films, and Color Slides DAILY CAPACITY—216,000 feet.
- ✓ FREE Testing and Filter Pack Data for Ansco Color Film.
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**SNAP-IT** ALUMINUM 2x2 SLIDE BINDER  
*Instantly Mounts 35mm. Transparencies*

You snap-it... and presto!... your favorite picture is in the binder ready to show! You slip it into the Manomatic... and all its beauty is brilliantly, safely projected on the screen!

Send for helpful Bulletins No. 451 and No. 480.

300 WATT BLOWER COOLED  
**MANUMATIC**  
 2x2 SLIDE PROJECTOR

**GoldE Manufacturing Co.**  
 1220-M WEST MADISON ST., CHICAGO 7, ILL.  
*In projection, enjoy GoldE perfection*

At Better Dealers Everywhere

RCA Presents TV Color Plans,  
Du Mont Requests TV Color Tests

◆ THE RADIO CORPORATION OF AMERICA has presented plans for a new all electronic TV color system to the Federal Communications Commission. The outstanding feature of RCA color TV is that it does not make present receiving sets obsolete. They can be changed to color by adding an adapter or go on receiving black and white from color TV broadcasts.

The transmitting station can send some of its programs black and white and others in color and both types of sets will receive all programs. Also present transmission equipment will not be made obsolete.

Following the release of RCA color TV, Dr. Allen B. Du Mont, president of the Du Mont Laboratories, requested that the FCC hearings this month view the three color TV systems developed to date and compare them with black and white TV. The three color TV systems are those of RCA, The Columbia Broadcasting System and Color Television, Inc.

Du Mont suggested using the Du Mont Washington TV station for the black and white broadcast, and that it and the color TV systems broadcast the same sports event.

Mr. Wayne Coy, chairman of the FCC, responded to the suggestion by calling a meeting to arrange for a schedule for such a test.

Dr. C. B. Jolliffe, executive vice president in charge of RCA Laboratories, announced that WNBW of Washington D.C. begins color TV broadcasts September 26 which will be received at a down town location. These broadcasts can be received on black and white sets in monochrome and will not interfere with the station's regular schedule.

Du Mont National TV System  
Outlined in Hearings for FCC

◆ At hearings before the FCC this month The ALLEN B. DU MONT LABORATORIES, INC. are presenting an outline for a national television system that will utilize the very high frequencies and ultra high frequencies so that viewers in most of the country's 140 metropolitan districts including all cities over 50,000 have a choice of TV services from a multi-network system.

The DuMont plan also provides for 7 UHF channels for educators and 10 additional channels for service to smaller communities.

# TELEVISION in the NEWS

## FCC Begins Own Quiz Program on Color TV

This plan is an alternative to the FCC plan that was presented last July.

Dr. THOMAS T. GOLDSMITH, JR., director of research, developed the program which is being presented by Du Mont. The eight points of their TV allocation plan are as follows: to utilize the twelve present commercial VHF channels to the fullest extent for metropolitan areas, to utilize 48 UHF channels for other areas, to reserve twelve additional UHF channels for smaller communities, to set aside nine UHF channels for educational broadcasting, to allocate VHF and UHF frequencies so that every metropolitan community has a

minimum of four stations, to minimize intermixture of VHF and UHF assignments in the same area, to designate certain cities now having limited VHF service as future UHF cities, and to allocate channels so as to minimize interference between stations.

\* \* \*

## Radio Manufacturers Ass'n to Make Color Television Study

◆ A committee on Color Television has been formed by the Engineering Department of the RADIO MANUFACTURERS ASSOCIATION to make a study of present systems of color television. The committee's report will be made



From color film, "Evening Star," introducing new Oneida Ltd. pattern.

### Serving such business leaders as:

- A & P • American Kitchens • Amion • Anacin
- Arrow • Ballantine • Bendix • Blue Bell
- Briggs • Bulava • A. B. Dick • GE • Gimbels
- Heed • Heinz • Household Finance • Jewel Tea
- Johnson & Johnson • Kaiser-Frazer • Kimsul
- Kalynos • Lewis Candy • Lucky Strike • Lustre-Creme
- Miller High Life • National Safety Council
- National Shawmut Bank • O' Cedar • Oneida Ltd.
- Orange-Crush • R&H Beer • Santa Fe Railway
- Sears • Sherwin-Williams • Sloane-Blaban
- Swift • Standard Oil (Indiana) • U. S. Plywood
- Wamsutta Mills • Whiz Motor Products



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SLIDEFILMS • MOTION PICTURES  
TELEVISION COMMERCIALS

to RMA's Television Committee

Official attitude of RMA on color runs like this, "When and if one of these (color television) systems is accepted by the FCC and the industry as standard, it must be thoroughly field tested and proven under practical broadcasting conditions. The industry is in accord with the policy expressed by the FCC that any future color system must be capable of being received on present sets with only minor modifications."

\* \* \*

## TV Audience Reaction Tests Conducted by Schwerin for NBC

◆ THE SCHWERIN RESEARCH CORP. is conducting a series of TV audience reaction tests for NBC. The largest such test made for any TV program on any network to date, was of the NBC "Garroway at Large" variety show Sunday, September 4.

Viewers in New York, Baltimore, Boston, Wilmington, Providence, Cleveland, Chicago, Washington, Philadelphia, Detroit and Lancaster recorded their minute-by-minute reactions to the half-hour program. The system depends on small "cue numbers" which appear in a corner of the TV screen. A score sheet is used to record reactions to specific sections of the program and a list of general questions appears at the end of the sheet.

A regular series of home tests in New York will be applied to a full schedule of sustaining and commercial programs of NBC's WNBC station. The first such test was of the "Believe It or Not" show August 24 when 2,000 owners were tested. Over 25,000 set owners are expected to participate in these Schwerin viewer tests by the end of 1949.

\* \* \*

## SMPE Develops TV Test Film

◆ THE SOCIETY OF MOTION PICTURE ENGINEERS has produced a test film which will help TV broadcasters make certain that they transmit all of the picture the film producer intended with the best possible picture quality. Seven different test targets and fifteen scenes photographed specifically for TV use, make up the 985-foot test reel. The film was developed by a committee under the chairmanship of Dr. R. L. Garman, research director of General Precision Laboratories. It is available in 35mm and 16mm width. For further information write the Society of Motion Picture Engineers, 342 Madison Avenue, New York 17, N.Y.



## FILMS ON TELEVISION

### Commercial's Stars in Olds' Film

OLDSMOBILE's recent picture *Johnny Makes a Date* which was produced by WILDING PICTURE PRODUCTIONS of Chicago, is the first in which actors appearing in TV commercials were also featured in a company film. Wilding produced during 1948 a series of TV spot commercials for the Oldsmobile division of General Motors through their agency D. P. BROTHNER AND COMPANY. These proved so successful that it was decided that the recognition value of the hero and heroine of the TV shorts, could be profitably capitalized on in the film. Thus one form of audio visual media was supplemented with another.

### MA Sponsors TV Film Series

Designed to help TV set owners get maximum service out of their receivers, films will be produced by Radio Manufacturers Association.

These educational films, which will cover points on the care and maintenance of television receivers, will be released to TV broadcasters for screening and should eliminate many "nuisance calls" to servicemen.

### Santa Fe Films in Production

Santa Fe's series of fifteen 13-minute television film programs featuring Burton Holmes, "the world's most famous traveler," is currently in production at Sarra's Chicago studios.

Sarra, for certain scenes, constructed a complete Santa Fe ticket office in the studio. In addition to scenes such as these, the series utilizes footage from the famed Burton Holmes Travelogues, familiar to lecture-goers throughout the country.

### Boston Bank Used Trademark to Open and Close Its TV Show

Boston TV audiences are seeing the familiar Shawmut Indian, trademark of the NATIONAL SHAWMUT BANK, come to life via television in a series of spot commercials produced by SARRA, INC. for DOREMUS AND Co., the bank's agency.

Live and animation footage are combined in the spots, used to open and close a regular program sponsored by Shawmut.

### Offers Twelve Short "Musicals"

TELECAST FILMS, INC., 145 West 45th Street, is now offering a new series of twelve short three-minute musical films for television. Fea-

tured are nine Hawaiian songs by Charles King, Andy Iona and Johnny Pineapple, and three popular songs by Jackie Paris and his trio. The company is now distributing copies of its new thirty-page catalog of shorts and features of every description for television use.

### Ford Sponsors Geisel Cartoons

TED GEISEL, cartoonist famed for his "Quick Henry, the Flit!" series checked in at United Productions of America to turn out a series of five commercial shorts for Ford. Booked through the J. Walter Thompson Company, the cartoons are being done in Technicolor for release in theatres, and in black and white as 40-second TV commercials.

### Copies of Exhibition Contract for Tele-Films Now on Sale

NATIONAL TELEVISION FILM COUNCIL, head, Melvin L. Gold, has announced that copies of the Standard Exhibition Contract for Television films, authored and sponsored by the NTEFC, are now available to film producers, distributors and television stations.

Also for sale are supplementary schedule forms, which preclude the need of a new contract being drawn up each time a distributor sells a film to a station. These sheets provide for establishment of separate financial arrangements on each film, but automatically make the negotiations a part of the original contract form.

Documents may be ordered from NTEFC offices at 300 W. 23rd St., New York City. Contracts are \$5.00 per hundred; schedules \$2.00 per hundred.

## Specially designed . . . FOR A HUNDRED DIFFERENT JOBS



Selectroslide projector unit supplied with the Cabinet can be taken out for employee training or public relations jobs. Projector has self-contained carrying case for portability.

## Selectroslide

### CABINET PROJECTOR

Sales meetings, waiting rooms, employees training, display windows — everywhere you can use visual impact you can use the Selectroslide Cabinet Projector. Flexible projection equipment that can be instantly converted for a variety of jobs. AND NOW . . . on special order you can have any Selectroslide unit equipped for accompanying sound sales or instructional talks. Ideal for exhibits, conventions or fairs for now your message can be delivered with that personal touch, plus the color, action and interest available only with the SELECTROSLIDE.

### FEATURES

- Large 17 inch square, brilliant-vue screen for brighter images.
- Modern wood design in attractive light or dark finish. Also available with mar and scratch-proof covering.
- Famous trouble-free Selectroslide unit, 48 slide capacity, entirely automatic. Operates for just a few pennies a day.
- Cabinet easily moved, needs only 4 sq. ft. of space.

Write now for descriptive literature.

*Spindler & Sapppe*

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LOS ANGELES 4, CALIF.

PRODUCTS AND SERVICES ADVERTISED IN THESE PAGES ARE QUALITY LEADERS IN THE AUDIO-VISUAL FIELD

## One of the 163 . . .

"Malnutrition In Tropical Diseases," now in production for E. R. Squibb and Sons, is one of the 163 films\* for which our staff has done the writing.

\*as of August 22

## Scripts By Oveste Granducci

THE COMPLETE FILM WRITING SERVICE

GUARANTEED ACCEPTABILITY

709 ATLANTIC BLDG. ★ 930 F STREET NW ★ WASHINGTON 4, D. C. ★ EXECUTIVE 5941



SARRA LUSNERS stage TV commercial scene at Chicago studio; see item on Purity Bakeries television series below.

## TELEVISUAL SHOP TALK

Carl M. Stanton recently joined the NBC Television Dept. Stanton was formerly head of night time radio and television for Dancer-Fitzgerald-Sample advertising agency.

... TV stations in Washington D.C. estimate an increase of 1700 sets in the area during August bringing the total number to 55,700. The Washington Television Circulation Committee, representing the four TV stations in the area, made the survey.

... Hubbell Television, Inc. announces they are now distributing over 600 films for television made in England and Canada. The new company has a ten year contract with Richardson-Hubbell Television Networks Ltd. of Great Britain for all rights to their films for distribution in U.S., Mexico, Canada and Cuba.

... Convention note: FESMA-TEDA annual convention and trade show, Stevens Hotel in Chicago, September 26-28.

... A new series of animated video commercials for Petri Wine will be filmed by Jerry Fairbanks Productions. Young & Rubicam, Inc. is handling the Petri account.

... Candy Lu a marionette in Candy Land Settings is featured in a new series of Boston TV commercials prepared by Sarra Inc. for the Lewis Candy Co. Mrs. Remo Bullano, animator and widow of the late master marionette maker, fashioned Candy Lu especially for this series. ... A series of one-minute commercials for TV has also been completed for Purity Bakeries, makers of Tavstee Bread, by Sarra. William D. Fisher, assistant radio and television director, supervised production for Young & Rubicam, Inc., advertising agency. In charge for Sarra were Joseph G. Betzer, director of film planning and Harry W. Lange, production manager.

◆ The DuMont Television Network will reach seven new markets and provide full night and day

network facilities to its affiliates, stepping up program offerings 90% after September as a result of allocations arranged in joint conference with AT&T and other webs. Commander Mortimer W. Loewi, its director, announced.

### New TV Filmstrip Projector

◆ ADDISON E. FISCHER of BAUSCH & LOMB's Educational Instrument Division announces a new Television Slide Projector which is being used to transmit slide strips directly onto the pickup tube signal plate of the film television camera. The new projector was developed by Bausch & Lomb Optical Company for General Electric's transmitter division at Syracuse, N.Y. The unit will be especially useful in televising news flashes, photographs, temperature readings and time announcements, from filmstrips. It is now in use in New York, Washington D.C. and San Francisco stations.

### Gold Renominated as President Of National TV Film Council

◆ MELVIN L. GOLD, Director of Advertising and Publicity for NATIONAL SCREEN SERVICE has been renominated for a second term as president of the National Television Film Council. Also nominated were WILLIAM S. ROACH, U.S. legal counsel of the law firm of O'Brien, Driscoll, Raftery & Lawlor, as vice-president; SALLY PERLE of the Mesal Organization advertising agency as secretary; and ED EVANS, film relations director of WPIX as treasurer. The entire slate is unopposed. Election of officers will be held at the regular meeting of the NTFC on September 29.

### Form Cinetel Corporation for Central TV Film Purchasing

◆ CINETEL CORPORATION, at 119 W. 57th St., New York city, has been formed by Edwin Woodruff to meet requirements of television

stations needing a central film purchasing agency. Cinetel will offer subscribing stations advantage of group purchase of films exclusive to their markets on an optional acceptance basis.

Before pix are submitted to their subscribers they will be reviewed and approved by a board consisting of Bert Balaban and Paul Diamond of Paramount; Robert Paskov and Woodruff. To date 16 stations have subscribed to the service.

### Signal Corps Photographic Engineers Solve Water Problem

◆ Water, always a major problem where field photographic units are concerned, is going to be supplied from an inexhaustible source in the future, Signal Corps Photographic Engineers announced recently.

Casting about for a method of water purification that could be substituted for a daily supply of 3000 gallons needed to operate a typical field laboratory for a 24-hour period, Signal Corps scientists conceived the idea of applying a comparatively old principle used by industry for softening water led to large boilers in order to reduce scale formation, and by the Navy during the war in converting sea water to drinking water.

This method is the ion exchange process, used successfully to separate "rare earths".

In the Signal Corps application, a comparatively small amount of water, about ten gallons, is used again and again in washing photographic prints by passing the water over thousands of small synthetic resin particles. The resins filter out and recapture silver and other impurities acquired by the water in the washing process. These synthetic resins are virtually indestructible and can be rejuvenated by a simple process.

This process is a major step towards solution of the problem of operation of the mobile photographic laboratory, and the applications of these findings may have great value to industry. The motion picture industry may find it of value in field processing, and with minor modifications, it may mean much in that business.

### First "Audio Fair" in October

◆ First "Audio Fair" this country has known is to be scheduled October 27, 28, 29 at the Hotel New Yorker, New York City. Sponsor is the Audio Engineering Society.

# PRODUCERS

of Motion Pictures

for Institutional, Public

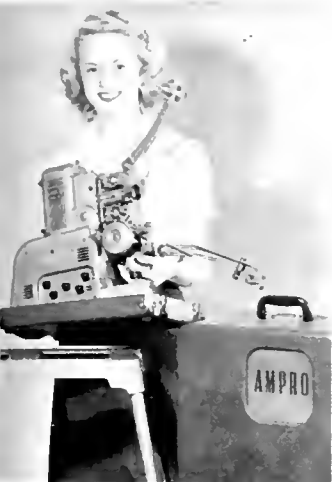
Relations, and Educational Purposes

## LESLIE ROUSH PRODUCTIONS, Inc.

119 West 57th Street

New York 19, N. Y.

**Leslie M. Roush • Jules K. Sindie**



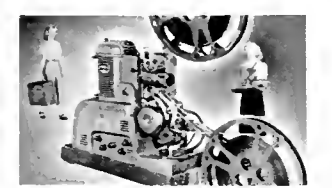
Beauty + Utility—Ampro's "Stylist"

**New 20-Pound Sound Projector**

Shown by the Ampro Corporation  
 ♦ AMPRO CORPORATION engineers are enthusiastic over the "STYLIST", their new lightweight projector—for this new 20-pound baby possesses a host of engineering advances.

Weight and bulk, bugaboos of portable projectors, have been cut to a minimum by the use of magnesium and super-tough plastics. The "Stylist" is a one-case projector in a luggage type carrying case, and with all accessories weighs only 28-plus pounds.

The amplifier and projector together account for twenty pounds of the total. The whole unit is



one of the lightest precision built sound projectors on the market today.

Educational and industrial audio-visual leaders at the recent NAVED Convention in Chicago gave the Stylist their enthusiastic attention. It was generally agreed that it is an excellent low-cost, lightweight one case unit, suitable for small or large audiences, and especially suited to their needs.

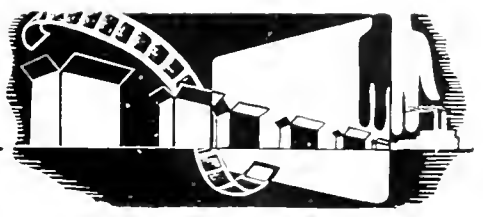
The cost for the complete unit is \$325. Further information can be obtained from the Ampro Corporation, 2835 N. Western Ave., Chicago 18.

**Camera Mart Announces Line of Arriflex 35mm Camera Accessories**

♦ THE CAMERA MART, INC. announces a new line of accessories for the ARRIFLEX 35mm camera. This is the type of camera used by Robert Flaherty for the filming of

# NEW PRODUCTS

AUDIO-VISUAL EQUIPMENT FOR BUSINESS & INDUSTRY



*Louistana Story*, the Pulitzer prize-winning documentary.

Prominent among the new accessories is the Camart Arri-Tripod with friction head, trombone type legs, wide shoulders, sturdy leg locks and points, together with a baby tripod for \$185.

For fine close-up work, the Camart lens extension tube may



The Arriflex 35mm Camera

be used with excellent results. The Arriflex built-in motor can be driven with any of the three models of Camart lightweight plastic batteries. A compact non-overload battery charger and the Camart Hi-Hat are also available. Camart 200 foot magazines are now in stock as well as a limited supply of 400 foot magazines.

For further information concerning Arriflex supplies, write Camera Mart, Inc., 70 West 45th St., New York City.

**Heavy Duty Aluminum-Fibre Case Announced by Perfection Company**

♦ THE PERFECTION SAMPLE CASE COMPANY of Chicago, manufacturers of the Filmico line of film-shipping cases, has introduced a radical new line of aluminum plus fibre cases.

The new line is constructed of hard alloy aluminum at the sides and tough hard vulcanized fibre top and bottom. All parts are riveted with steel cadmium-coated rustproof rivets and stitched cowhide handles and highest quality straps and buckles are used thru-out. A newly designed, functional cardholder facilitates addressing and shipping.

The FILMICO line is being produced in 1 reel, 2 and 3 reels, and 3 to 5 reels capacities, in all sizes from 400' to 2000'. Record and

filmstrip shipping cases are presently being developed.

Information may be obtained from the Perfection Sample Case Company, 322 W. Van Buren Street, Chicago 7, Ill.

**Radiant Adds Vyna-Flect Screen**

♦ VYNA-FLECT is the new glass-beaded fabric developed and introduced by RADIANT MANUFACTURING CORP. The new material is flameproof as well as being treated so as to be safe from mildewing. The fabric is vinyl plastic and the beads are bonded to it with a thermoplastic.

It can be used where public safety requires the use of flameproof materials and can also withstand tropical humidity. These are considered two major projection screen problems.

Write for samples and further data to Radiant at 2627 W. Roosevelt Road, Chicago 8.

**Natco Improves Model 3030 But Original List Price Unchanged**

♦ THE NATCO COMPANY, Chicago manufacturer of 16mm sound projectors, has announced that the quality of the Model 3030 projector has been improved but the company is maintaining the original low-cost price of \$298.50 which was established in 1918 and which they have held since that time.

Among the features are new oilite bearings, an improved type plastic belt, new motor design, improvements in the lubrication system, and in the speaker and amplifier.

For further information on the Model 3030, write NATCO, 4401 W. North Avenue, Chicago 39.

**Short Reel of Magnetic Tape Introduced by Minnesota Mining**

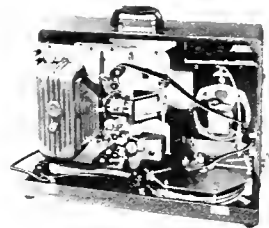
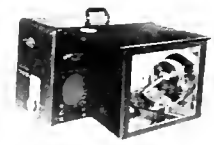
♦ THE MINNESOTA MINING AND MANUFACTURING COMPANY has introduced a new short-playing reel of "Scotch" sound recording tape designed for use of radio stations and business and industry, etc.

The new reel is 150 feet long compared with standard reels of 600 to 1200 feet. It will provide three minute playing time on conventional recorders, or twelve minutes on dual track recorders. The tape is available with either paper or plastic backings and is identical to other "Scotch" sound tapes.

**Self-Contained Suitcase Model Announced by Technical Service**

♦ TECHNICAL SERVICE, Inc. of Plymouth, Michigan, has announced a sound motion picture suitcase projector, weighing only 10 pounds, yet containing screen, magazine, amplifier and speaker. This model carries 800 feet of film, and with the addition of reel arms will show up to 2000 feet of film.

The projector has been developed, according to TSI president Robert Nevin, to fill requirements of the educational field and the needs of business for individual and group sales work, job training and labor relations. The cartridge-type magazine is power-driven to save the film and to rewind it for continuous showing. Magazine is located away from the lamp heat area and may be changed as easily as conventional reels.



The TSI 16mm Sound Projector

Nevin states that this new projector is the result of research in the suitcase type model which they have been manufacturing since 1939. There are over 2500 self-contained units now in service. During the war TSI manufactured large continuous photographic developing and printing machines for the Air Force.

The new model is 15 3/4" x 22 3/8" x 12" with DeViv mechanism, 800 ft. capacity cartridge-type magazine, uses up to 1000 watt lamp on 110 volt A.C. or D.C., lens fast coated 8.6-2" and 12.0-15mm, five tube amplifier, daylight screen 13 1/2" x 10" and is supplied complete with reel arms.



DeFry lightweight 16mm projectors enroute to the Jam Handy Organization (the first of 1400). Shown above is DeFry's v.p. Ed. DeFry at the Chicago factory holding one of the lightweight models in this first shipment.

#### Calvin Company In Production on 16mm Magnetic Film Recorder

◆ 16mm synchronous magnetic film recorder is now in production, it has been announced by THE CALVIN COMPANY, of Kansas City. First machines will not be ready for delivery until January, 1950, however.

Sound is recorded on the magnetic coating of standard 16mm motion picture film base such as is available from DuPont and The Minnesota Mining and Manufacturing Co. for sound recording purposes only.

The recorder will run at 72 feet per minute. This speed makes it possible to record with a frequency response flat from about 80 to 10,000 cycles without the necessity of equalizing at this stage. The sound can be equalized for 16mm printing when it is re-recorded to 16mm optical film. On the set all that needs to be checked is placement of the microphone and volume level. The recording is heard through a playback head at the time it is being recorded so that any errors can be detected immediately and the scene re-made.

The Magnefilm Recorder will be available for purchase or lease.

#### Prestoseal Introduces Film Splicer Using Controlled Heat Principle

◆ A new film splicer for 16mm and 35mm motion picture safety film has been introduced by Prestoseal Mfg. Corp. The machine, called the PRESTO-SPLICER PROFESSIONAL MODEL, can also be used on magnetic recording tape. The splicer can be used on raw stock, short ends and processing of film and eliminates the need for clips or staples. The machine uses the principle of controlled heat and pressure and eliminates the need of scraping or cementing.

The splicer's overall dimensions are 9x11¼x17 inches. The weight is 17 pounds. Maximum current

consumption is 3 amperes for cycle period. It operates on 115 volts 50-60 cycles and operation on 220 volts can be provided.

The price is \$498 for the motion picture or magnetic tape model or \$461 for a special model adapted for microfilm. Additional information can be obtained from Leonard A. Herzig, sales manager, Prestoseal Mfg. Corp., 38-01 Queens Blvd., Long Island City, N. Y.

#### Dunningcolor Adds New Models

◆ THE DUNNINGCOLOR CORPORATION now has available three models of the Dunning Animatic 16mm filmstrip projector, Carroll H. Dunning, president, has announced. Model A has manual control by electric push-button and sells for \$168 FOB Hollywood. Model B is equipped for automatic or manual operation and

sells for \$198, Model C has a rear projection screen with supporting arms and shadow box and sells for \$239.25. For further information write The Dunningcolor Corporation, 932 N. LaBrea Ave., Hollywood 38, California.

#### Lightweight 35mm French Camera

◆ THE CAMERETTE, a lightweight 35mm motion picture camera, has recently been introduced in this country by its maker, Etablissements Cinematographiques Eclair of Paris.

Robert Sussfield, American sales representative for the Camerette has opened offices at 1472 Broadway in New York.

The Camerette weighs but 14 pounds and is operated by batteries weighing six pounds which are carried on a belt around the waist. It takes a 400 foot film magazine.



THE AMPRO "REPEATER"

#### New Ampro "Repeater" Provides Motion Picture Theatre in a Case

◆ An effective television advertising and sales promotion tool recently made its bow to prospective buyers in a new role, introduced by the AMPRO CORPORATION. This new "television salesman" that may revolutionize the selling and promotion of television shows and commercials is the Ampro "REPEATER"—a 16mm sound motion picture theatre complete in a lightweight carrying case.

A unique 450-foot endless film magazine eliminates rewinding, and a latex projection screen is said to work wonders for the picture image. Compact, simplified controls, full film protection and complete accessibility make this projector ideal for pre-testing, merchandising or selling television campaigns.

The "Repeater" can be plugged in, opened up and in less than a minute a sound movie can be shown in a normally lighted room. This model was used for over eight years for intensive sales work by an American tobacco concern before being presented for sale.

#### Radiant Changes Product Names

◆ RADIANT MFG. CORP. announces a change in brand name of two products: the Radiant "Champion" has been improved and will now be called The "Deluxe Champion." Radiant's "DL" portable tripod screen has been renamed the "Screenmaster." Designations for the models (Model K for the Deluxe Champion and Model DL for the Screenmaster) remain.

#### Craig Introduces 'Fold-Away' Base

◆ CRAIG MANUFACTURING COMPANY has now on the market a new "Fold-Away" base for use with its line of 8mm and 16mm Projecto-Editors. The base is made of light die cast metal and finished in bronze crackle to match the Projecto-Editor and splicer finish. For further information write Craig Manufacturing Company, 1053 South Olive St., Los Angeles 15, California.

TOP QUALITY LONG LASTING

**Filmco**

HARD ALLOY ALUMINUM SIDES  
THREE-PLY COWHIDE STITCHED HANDLES  
STEEL CADMIUM-COATED RUSTPROOF RIVETS  
HEAVY DUTY 1" WEB STRAP WITH SWIVEL BUCKLE  
TOUGH VULCANIZED FIBRE TOP AND BOTTOM  
SPRING-ACTION CARDHOLDER

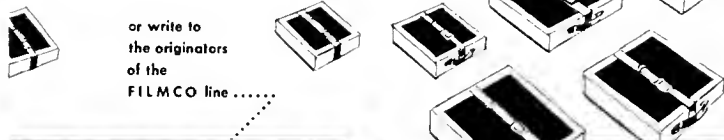
FEATHER WEIGHT - ALLOWING SAVINGS IN SHIPPING COSTS

## LOW IN COST—LONG IN LIFE

Available at the finest distributors to the trade in 400' to 2000' sizes

- 1 reel
- 2 or 3 reels
- 3 to 5 reels

or write to the originators of the FILMCO line.....



**PERFECTION SAMPLE CASE CO.**

322 West Van Buren Street • Chicago 7, Illinois

**Victor Animatograph Holds Two Day Sales Conference at Factory**

Members of the VICTOR ANIMATOGRAPH CORPORATION home office and field sales staff completed a two-day sales meeting last month at the company's new plant and office headquarters in Davenport, Iowa.

The meeting was held to review sales progress and to discuss plans for future selling activities.

Field men who attended the meeting included H. O. Jones, vice-president in charge of eastern sales; A. J. McClelland, midwest sales manager; Walter C. Vance, Chicago sales manager; and Wilbur A. Gillum, Jack Conlon, Kalman Spelletich, Jr., Dan Stoelting, John Greenwood and Horace Bonsteel, all field sales representatives.

L. V. Burrows, vice-president and general sales manager, was in charge of the sales conference.

**New 16mm Continuous Projector**

The VAN DER SCHALIE CORPORATION has started production on a new model of its self-contained continuous 16mm sound projector using the Continovie driven rewind.

The Van Der Schalie projector weighs 37 pounds, has a film capacity of 400 to 1000 feet and uses the Ampro COMPACT projection head, amplifier and speaker.

It provides a bright image 12 by 16 inches in broad daylight with its 1000 watt lamp. Other interesting features are push button starting, easy set up, automatic shut-off in case of film breakage, forced draft humidification and cooling, dural case.

**GoldE Ships Model to Ethiopia**

That most imperial potentate, Emperor Haile Selassie of Ethiopia, who counts among his hobbies the projection of slides, has been shipped a GoldE "Master" projector, in fulfillment of an order from GoldE's Ethiopian distributor. With majestic forethought, Selassie also requested a spare lamp.

**ANFA-NAVED Service Award to W. K. Hedwig of Nu-Art Films**

A bronze plaque was presented to Mr. William K. Hedwig at the opening meeting of the ANFA-NAVED Convention in Chicago for "outstanding service to the 16mm film industry." Mr. Hedwig is one of the founders of ANFA as well as founder and president of Nu-Art Films, Inc., of New York City.

The plaque was inscribed as follows:

"National 16mm award presented to William K. Hedwig, founder and past president of ANFA, in recognition of his outstanding and unselfish service to the 16mm motion picture industry. His tireless activity through the many years as producer, distributor, laboratory and film library operator set a noble example of enlightened interest in this industry and the public it serves."

**Kodak Revises 'Slides' Booklet**

The Kodak Data Book, SLIDES, has been revised for a new edition by the Eastman Kodak Co. Major revisions include expansion of the section on making Kodachrome title or graph slides, enlarging the section on making a slide presentation and bringing all material in the booklet up-to-date. Suggestions on planning slide sequences have also been added.

SLIDES is available through photographic dealers and is priced at 35 cents.

**Electric Pointer Is Introduced**

WILLIAMS, BROWN & EARLE, Inc. of Philadelphia, Pennsylvania, have introduced an electric pointer. A press of the switch button throws a point of light on the subject being discussed. The pointer consists of a case and batteries with a built-in optical system which permits focusing from any location. The speaker can easily call attention to any part of the illustration without moving from his original reading or lecturing position.

**HOUSTON Color Laboratories**

**FILM STRIPS  
in  
ANSCO COLOR**

**FASTEST SERVICE LOWEST PRICE  
HIGHEST QUALITY**

**OTHER SERVICES INCLUDE**

- ★ Film Strip Masters,
- ★ 35mm copies from 35mm
- ★ or 16 mm Motion Picture Films,
- ★ 2 x 2 Color Copies

**THE HOUSTON COLOR LABORATORIES**  
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LOS ANGELES 25, CALIFORNIA

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Cable: HOUSCORP

**"Roll-it" TABLES**

**MOBILIZE Projector Equipment**



by rolling it where you want it

- safely
- easily
- quietly
- smoothly

**MAKE ANY ROOM  
A PROJECTION ROOM  
with  
"Roll-it"**

The first projector table equipped with brakes

Height 38" Wheels . . . . . 4"  
Length 30" Wheelbase 22½"  
Width 16" Weight . . . . . 32#

WRITE FOR ILLUSTRATED FOLDER B-12

Model VF-2 illustrated above.  
Model FT-15 Junior size, 18¾" wheelbase.

**MERRILL LEE COMPANY**

3049 E. GRAND BOULEVARD

DETROIT 2, MICHIGAN

**TRANSMISSION "T" Stop Calibration**

DESIGNING and MANUFACTURING of Specialized lens mountings and equipment for 16mm & 35mm cameras

**LENS COATING**

John Clemens — Erwin Harwood

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20 WEST 22nd ST., NEW YORK 10, N. Y.

**RENTALS — SALES — SERVICE**

Eyemo, Mitchell, Bell & Howell, Wall, Cine Special Cameras

Bausch & Lomb "Baltar" lenses and others for Motion Picture Cameras

Animation Equipment MOTORS for Cine Special, Maurer and Bolex Cameras



*The Carpet Viewer in Action*

**Carpet Viewer Shows Color Slides for Retail Demonstration**

◆ A new technique has been introduced in the retail merchandising of floor coverings in the recent use of THE GULISTAN CARPET VIEWER. An automatic slide projector (the LA BELL model 301) has been housed in an attractive cabinet. The film is controlled with a remote control push button slide changer. The unit also contains a built-in plastic screen, size 15"X19".

The cabinet has been especially designed for indirect rear-view screening, thus eliminating the necessity for darkening the room. 35mm color slides project individual room scenes or carpet patterns. The customer or salesman can show the scenes for any length of time and then change the slide by pressing a remote control push button.

The unit has been made to accommodate groups of up to ten people and is portable so that the projector may be removed from the cabinet for viewing slides in the customer's home. Full color 35mm slides illustrating the Gulistan lines and selected room interiors are made available to retailers through A. & M. Karagheusian, Inc.

**Vitacolor Laboratories Plan to Double Film Handling Capacity**

◆ THE VITACOLOR LABORATORIES are now handling daily 216,000 feet of film and expect a capacity of more than 500,000 feet per day will be attained after the completion of additional processing machines now in construction.

Vitacolor is printed from three-color separation negatives. In printing from Monopack camera film to Monopack printing film, there is generally a loss of quality due to lack of control over contrast. The Vitacolor process controls the contrast completely. Also Vitacolor produces top quality color release prints from black and white color separation negatives, permitting valuable original films to remain safely in the vault.

Slidefilm producers who have conventional color masters may order any amount of footage with-

VITACOLOR LABORATORIES IN Hollywood announce expansion of facilities to handle more than half million feet of release printing daily (see column one below).



out additional wear to the color master because the Vitacolor process makes separation negatives from the master, and all color printing is then done from the separation negatives.

JAMES J. BRADFORD, owner of Vitacolor, has spent the last ten years in research on the new three-color process.

\* \* \*

**Eastman Reports Earning Drop**

◆ EASTMAN KODAK COMPANY reports earnings for the first part of 1949 dropped 21% as compared

to earnings for the same period in 1948. President THOMAS J. HARGRAVE pointed out in the mid-year report to stockholders that earnings were \$1.63 per share compared to \$2.24 for the corresponding period in 1948.

The company now has almost 55,000 stockholders. This is an increase of about 3,000 since the beginning of the year. About 1,500 hold preferred shares and the rest common. Reversing the six-month lower trend, however, were news reports from Rochester at mid-September that some departments

at Kodak had gone on an overtime work basis.

**S.O.S. Executive Donates Five Projectors to State of Israel**

◆ JOSEPH A. TANNEY, president of S.O.S. CINEMA SUPPLY CORP., has announced that his firm is giving five 35mm projectors to the state of Israel to be used in the training of Israeli army units. The equipment is valued at \$2,500. Mr. Tanney suggests that others in the A-V field may have excess new or used machines. They are badly needed by the new state, and contributions may be sent to him if desired or to Materials for Israel, Inc. of New York City.

**Construction Operations Begun on New Miami, Florida Studios**

◆ Contractors are starting to remove the Amelia Earhart airport, located just outside Miami, Florida, into what is claimed to be the largest motion picture studio on the east coast.

The new studio's operation, headed by Jack Goldberg, is being incorporated under the name of Hialeah Motion Picture and Television City. New York offices are at 1650 Broadway.

Three hangars on the property are to be converted into sound stages, while administration and other buildings will be made into dressing rooms, wardrobe rooms, property rooms and shops. In addition, several permanent outdoor sets will be erected and maintained.

**Film Center Stages 481 Showings For Washington D.C. Newspaper**

◆ LAST SUMMER THE FILM CENTER of Washington D.C. arranged for 481 showings of free pictures over a ten week period as part of a promotion campaign for the Washington, D.C. EVENING STAR. The films were shown in some eighty playground and recreation centers to an audience totalling in all 183,850 children and adults.

C. T. "Toby" Chandler of The Film Center was in charge of the project. The films shown were mostly shorts and the schedule was mentioned every day in the STAR.

**Community Chest Uses Slidefilm**

◆ SARRA INC. has produced a slidefilm *Let's Take a Businesslike Look at Community Chest* which will be used in the Community Chest drive in Milwaukee, October 10-27. The film is aimed at business leaders, stressing the role of Community Chest member groups in alleviating human suffering and in building a better community in which to live.

**The mark of quality in lamps**

**RADIANT**  
*Projection*  
**LAMPS**

**RADIANT LAMP CORPORATION** 300 Jelliff Ave., Newark 8, N. J.

## Film and Record Cases Designed for Your Needs

Your ideas, based on your own requirements, plus our long experience will result in cases that are just right for you.



Special cases designed and built to meet special conditions.

This film and record case, for Coca-Cola, is but one of many special cases we have produced. In fact, our business is special carriers, which we can produce on time and at really low prices. Send us a dimensional sketch of what you need and we will design and bid promptly. No obligation, of course.

**PANDORA PRODUCTS CO.**  
929 Eion Road  
BIRMINGHAM MICHIGAN

## Cinema Research

Largest Independent Optical  
Printing Concern on the West Coast

**MORE EQUIPMENT  
FASTER SERVICE**

... featuring

### OPTICAL PRINTING—

COLOR or BLACK-WHITE  
16 to 35mm BLOW UPS  
35 to 16mm REDUCTION  
16 to 16mm MASTERS

### SPECIAL EFFECTS—

Any type of effect desired is possible with the finest equipment in the motion picture industry.

### TITLE and ANIMATION

Camera service for television, slide film masters.

We are specializing on AnSCO color and Dupont 3-color blow-ups from 16mm to 35mm.

## CINEMA RESEARCH, Inc.

HAROLD SCHEIB, Pres.

7000 Romaine HU 2-7464  
Hollywood 38, Calif.

## BIRD & SON SPONSOR A FILM

Sponsor: Bird & Son, Inc. Title: *Proud but Practical*. Producer: Bay State Film Productions, Inc. Advertising Agency: H. B. Humphrey Co.

★ *Proud but Practical* is being used as the main element of a new merchandising campaign for Bird & Son, Inc., manufacturers of floor coverings and roofing. The film aims to stimulate enthusiasm in the sales force by presenting an intelligently thought out program which will help close more sales. It demonstrates that Bird & Son products meet exacting standards of interior decorators, and illustrates ways to encourage the homemaker to keep in step with modern decorating trends in floor coverings and design, and make her home a thing of beauty.

### HERE'S STORY OF "PROUD BUT PRACTICAL"

The story of *Proud but Practical* calls attention to the fact that Bird floor coverings meet all the requirements of beauty, long-life, easy upkeep and low cost. Jim Blake and his wife are planning to buy and refurnish an old homestead. They want to leave their furnished apartment in the city, but think they can not afford to buy and furnish a place at the same time. On a fishing trip, a friend tells Jim he had the same problem and refers him to a Bird salesman.

The salesman shows Jim and his wife the new Bird Color Schemer. This sales device is a series of drawings of rooms in the average home with the floor patterns die-cut, so that sample color lithographs of popular Bird floor covering patterns may be inserted in the floor area. Approximately a dozen of the many Bird patterns are included with the booklet. Jim and his wife then fill in the colors for drapes and slip covers to match the floor coverings. The picture ends with their deciding to buy the house and shows them using the Color Schemer to pick out wall paper patterns, slip covers and other details.

### NOW SHOWING TO DEALERS, DISTRIBUTORS

The film is being shown at dealer and distributor meetings. Bird & Son, Inc. feel that it is doing an excellent job in illustrating to their dealers, the approved techniques of displaying Bird rugs and floor coverings, and the way to do an effective selling job in today's competitive market.

IN PRODUCTION at Bay State studios on the new *Bird & Son* film reviewed above.



# Rings the Bell without Bell Ringing



No bell signal needed to change pictures with new Illustravox Automatic—no interruption of your training message. For details write ILLUSTRAVOX, 2135 Bueter Rd., Fort Wayne 4, Ind.

DIVISION OF THE **Magnavox** COMPANY

## Save-Kote

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## SPONSORED SPORT PICTURES

(CONTINUED FROM PAGE THIRTY-FOUR) infertile sand. This is good writing and superb photography.

The biggest fish of the trip was caught, of course, by Marian, who is a right attractive gal in her checked shirt, levi's and hip boots. When the narrator gets back to New York he receives the beautifully mounted trout, neatly labeled (with apologies to one of those magazines), "Never underestimate the power of a woman".

The first part of *Fishing in Alaska*, running about 27 minutes, is completely non-commercial. There is a single opening title credit, but no other mention or picture of Nash. At the end, and not directly integrated with the rest of the picture, is a three minute commercial showing how the Nash bed works, the accompanying window screens, weather eye air conditioning, large gas tank capacity and other features of Nash as the sportsmen's Dream Car.

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This disassociated commercial is an interesting and little used technique in sponsored films. Most pictures for consumer showings are frankly commercial all the way through; slyly "non-commercial" but full of scenes of the sponsor's product; or "educational" in the sense of explaining how the product is made. All of these techniques are all right and acceptable to the consumer if done with a little taste. The Nash "radio-style" end-commercial comes just at the point when audience reaction is most favorable—which seems to be an excellent idea in this case.

Larry Madison, photographer and director partner of MPO Productions, spent three months in Alaska on this and a forthcoming Nash picture, *Big Game Hunting in Alaska*. His weather problems in the Aleutians ranged from fair to very bad; heavy clouds and fog stymied him for two days out of every three. Madison has been shooting outdoor stuff for years, though, and his own "weather-eye" gauged some magnificent color photography most successfully. The title, with the beautiful speckled side of a rainbow trout making up the background, is but one of the nice touches in the film. Another is the narrator, Joe Julian, who sounds somewhat like Henry Fonda and is as natural as if telling the story from a cracker barrel in the village store.

### SCRIPT AUTHORED BY ED ZERN

Ed Zern, author of several fishing books, and an executive of Geyer, Newell & Ganger, (CONTINUED ON THE FOLLOWING PAGE)

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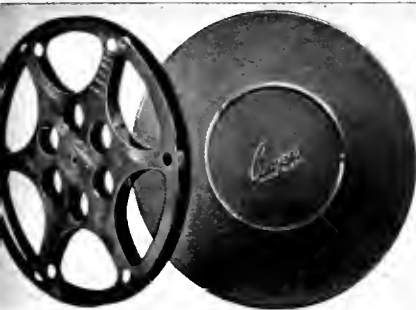
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(CONTINUED FROM THE FACING PAGE)  
the Nash agency, wrote the script. Although the notion that sportsmen's audiences are 100% masculine is not completely true, Zein has wisely incorporated a good woman's angle in the pitch that the little lady is as good a sportsman as the men.

#### IS THERE A SPORTS FILM AUDIENCE?

One of the fallacies that confronts commercial film sponsors in seeking outdoor minded audiences is the idea that only organized sporting groups are interested in sports films. Although there are over 15,000 organized sportsmen's clubs in the United States (147 in Connecticut and 170 in Wisconsin, for example), and these are prime targets for sports appeal sales promotion of non-related products as well as actual hunting and fishing equipment, it is a good bet that most audiences contain a fair proportion of anglers or nimrods whether in veterans', civic, grange, school or even women's groups.

It might be said, however, that the proportion of outdoor clubs owning projection equipment is fairly low, but using a chicken-egg analogy, so has the supply of really good sports films been low until recently. Organized sports groups would seem to be an excellent sales target for projector manufacturers, as well as for sales promotion minded non-related business firms.

#### PIPER CUB FILM SELLS WINGED ANGLING

The Piper Aircraft Corporation and the Edo Corporation, makers of seaplane floats, joined together last year to sponsor *Wings For An Angler*, an interesting new color and sound film on trout and salmon fishing in Newfoundland.

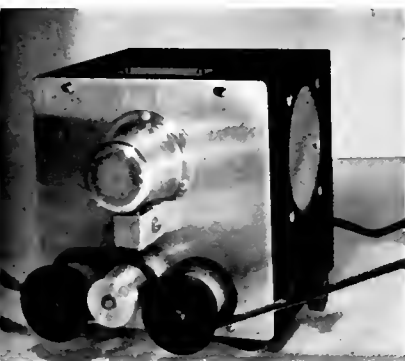
Lee Wulff, a well known hunting and fishing expert, purchased a Piper Cub with Edo floats two years ago. Five weeks after his first flying lesson, he took off from his New York state home with his ten year old son on a thousand mile trip to Newfoundland. *Wings For An Angler* is the pictorial record, made by Wulff himself, of the successful trip.

Wulff wrote and narrated the film, which includes spectacular shots of rugged Newfoundland scenery and the phenomenal fishing results of the trip. Prize catch of the trip was a 42 inch, 30 pound salmon, caught with a 2 1/2 ounce leader. Edo Corporation rents the 18 minute film at \$3 per showing or \$5 per week.

MPO PRODUCTION CREW (and cast) on location during filming of "Fishing in Alaska".



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 Eastern Film Libraries, 148 Grand Street, Waterbury 5.

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 Paul L. Brand & Son, 2153 K St., Washington 7.  
 The Film Center, 915 12th St. N.W., Washington.  
 The Walcott-Taylor Company, Inc., 501 Mills Bldg., Washington, 6, D. C.

• MAINE •

D. K. Hammett, Inc., 620 Congress St., Portland 3.

• MARYLAND •

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 Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.  
 Robert L. Davis, P. O. Box 572, Cumberland.  
 Stark Films, 537 N. Howard St., Baltimore 1.  
 Howard E. Thompson, Box 204, Mt. Airy.

• MASSACHUSETTS •

Audio-Visual Corp., 116 Newbury St., Boston 16.  
 Ideal Pictures, 40 Melrose St., Boston 16.  
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 Massachusetts Motion Picture Service, 132 Central Ave., Lynn.  
 Bailey Film Service, 711 Main St., Worcester 8.

• NEW HAMPSHIRE •

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• NEW JERSEY •

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Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

Mogul Bros., Inc., 112-114 W. 48th St., New York 19.

Nu-Art Films, Inc., 145 W. 45th St., New York 19.

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Specialized Sound Products Co., 551 Fifth Ave., New York 17.

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The Jam Handy Organization, Inc., 1775 Broadway, New York

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Visual Sciences, 599BS Suffern.

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Orben Pictures, 1137 Miramar Ave., Jacksonville 7.

Ideal Pictures Co., 1348 N. Miami Ave., Miami 36.

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Southern Photo and News, 608 E. LaFayette St., Tampa.

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• VIRGINIA •

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Midwest Visual Equipment Co., 6961 N. Clark St., Chicago 26.

wank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.  
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Capital Film Service, 224 Abbott Road, East Lansing, Michigan.  
Locke Film Library, 120 W. Lovell St., Kalamazoo 8.

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Coast Visual Education Co., 6058 Sunset Blvd., Hollywood 28.

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Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.

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Radio-Cinema, 5011 Verdun Ave., Montreal, Quebec.

Distribuidora Filmica Venezolana, De 16MM., S.A., Apartado 706 Caracas, Venezuela, S.A.

Insular Film Exchange, Room 312, De Leon Bldg. Rizal Ave. Cor. Raon Manila Philippines.

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**TENNESSEE**

## MASS COMMUNICATION

(CONTINUED FROM PAGE 39)  
for further research. The studies were rigidly controlled and the findings are presented as general hypotheses—highly suggestable hypotheses, however, for the practical audio-visual producer or user.

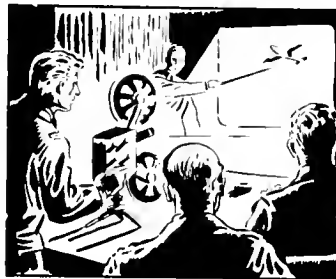
The first study reports the overall relative effectiveness of sound film and strip film. Those data show reliable evidence of learning from both forms of instruction, *but there is no reliable evidence that either form is superior to the other.* The same results were obtained with groups of more intelligent men and less intelligent men tested separately.

The second study compared the relative effectiveness of the two mediums for each of the main topics covered in the instruction. The topics were concerned with map reading; distance and direction, azimuths, contour maps and elevation. These topics are comparable in nature to the typical knowledge and skills presented to business and industrial employers. Again the study shows no statistically reliable superiority for either experimental group over the other in the second and third topics (both heavily loaded with mathematics). The first topic contains much more general subject matter, in other words was "easier." *For the first topic the filmstrip was superior.* The level of intelligence of the men was the same as reported previously.

**Transfer of Learning:** It was found that in either medium reliance should not be placed on the audience members to transfer film generalizations to the specific details of performance. Precise demonstrations and directions were found to be much more effective. Parenthetically, college students react the same way, as do all employed adults. We cannot, it seems, dish out generalities and expect people to function on a job. The "transfer of learning theory" was disproved by Thorndyke many years ago. It is time to abandon it in business training.

Most of the differences on other points, and they were minor, were due to the skill of the instructor and the teaching methodology employed.

For one topic the motion picture was found to be superior to projected stills. The topic was *Map Reading — Contour Lines.* Many of you readers have seen it. Here the large effect of the motion picture was due to the fact that in a movie the object being photo-



graphed can remain still while the angle from which it is viewed can be progressively altered. For business and industrial trainers, therefore, *it is important to note that where familiarity with three dimensional spatial relationships is important in learning the material, motion pictures have an inherent advantage that cannot be equaled by filmstrips.*

Perhaps the most interesting aspect of this study is the fact that on the whole the two mediums were often equally effective. The claims made by many people that motion pictures *always* provide better instruction than that attainable with less costly filmstrip are disproved. It is apparent that the lowly filmstrip is not so lowly, after all. It is highly probable that a great many film producers and professional trainers will recast their thinking with regard to films after they study this book. It is believed by this reviewer, however, that *effective use of filmstrips must be accompanied by skilled and effective instructors.*

### LEARNING FACTUAL MATERIAL

**Relation of Learning To Intellectual Ability:** In the learning of factual material it was found that those with greater intellectual ability learned more, from a given exposure than those with less ability. This is not surprising. It does indicate, however, that film presentations could be aimed more often at the intelligence level of the prospective audience and not used as a shotgun treatment for everyone from top management to janitors.

**Relation of Motivation to Learning:** We all know that the amount an individual learns depends greatly on the degree of motivation present. This study found that *by simply announcing in advance that a test of the amount learned was to be given immediately after a showing, the amount learned increased from 66 per cent to 81 per cent.* This is a very large increase for such a simple device. It has implications for all employee training. Practical experiences in many business organiza-

tions have also proved its effectiveness.

Another motivating device reported in the study was the use of an introductory discussion of *what the film was about, what to look for, just prior to the showing.* The introduction had the important effect of giving significance to the film—made the men feel it was worth paying attention to and to try to learn the contents.

**Audience Participation:** Many years ago Thorndyke found that little was learned from imitation or passive exposure to subject matter. The present study as well as others found that recall of verbal material is greatly facilitated by dividing the time spent in studying the material and attempting to recall it. *Active participation is intuitively used by all practical trainers.* But—applying this principle to motion picture instruction presents problems, for members of motion picture audiences sit back and receive the instruction passively.

For effective learning, an active recitation method is required, at frequent intervals, during a film presentation. The motion picture does not permit this activity. The filmstrip does — indeed it encourages participation. The implications here for practical business trainers is obvious—use strip film, plus good instructors or utilize all possible participation devices when using a motion picture for instruction.

However, the participation procedure added little to learning in the case of the bright, motivated men, but considerable benefit was obtained among the less intelligent non-motivated men. Since high intelligence, strong motivation and easy material favor learning, it is suggested that active participation will contribute more as other learning conditions become less favorable.

## YOU ARE

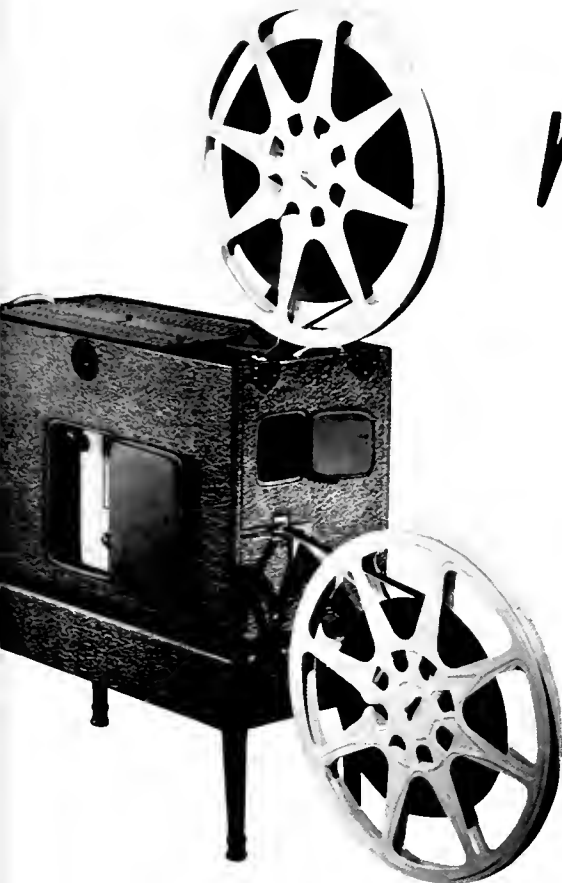
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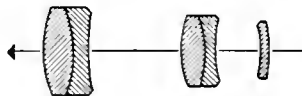
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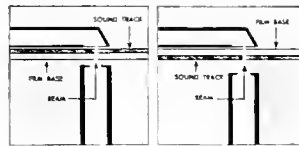
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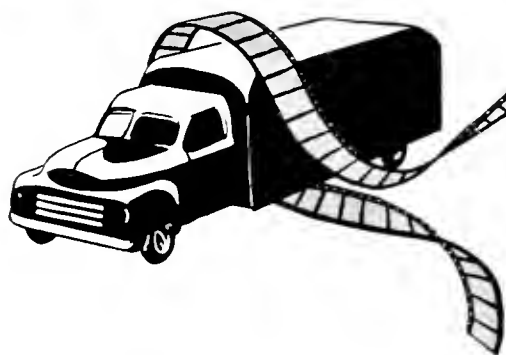
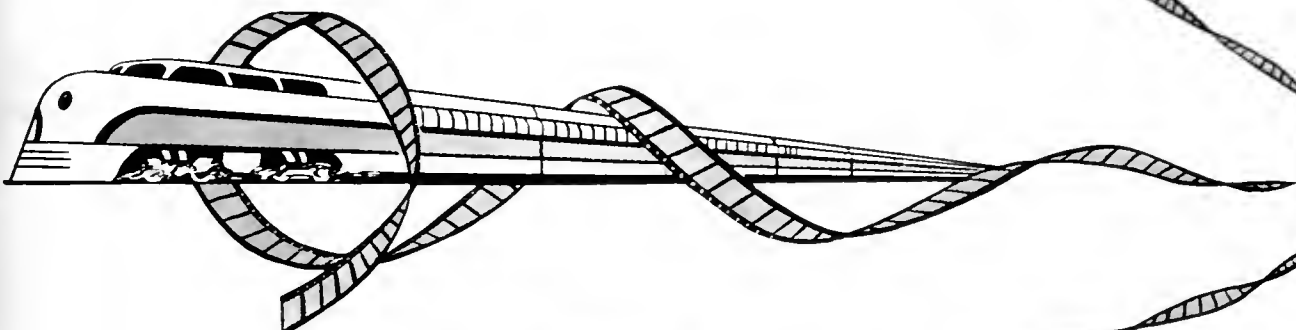
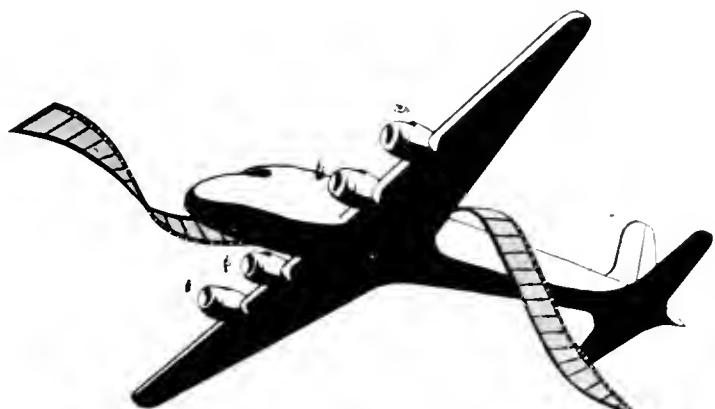
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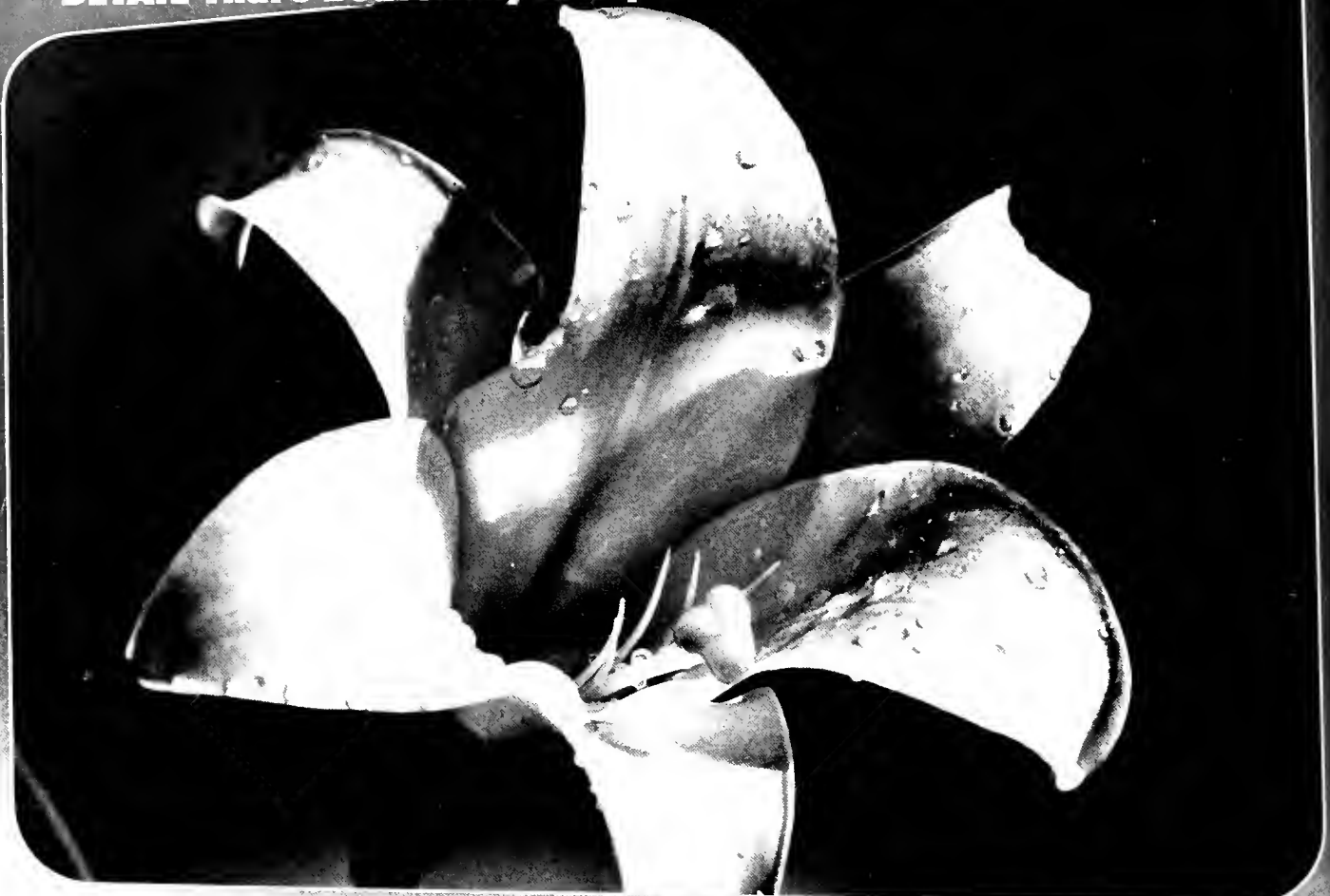
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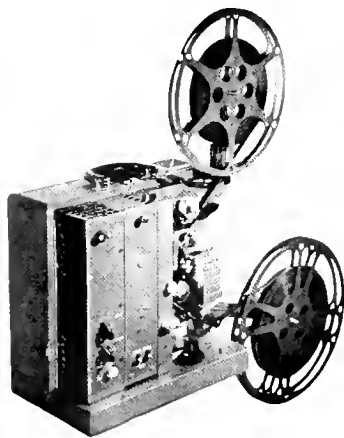
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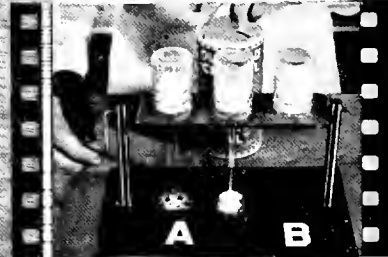
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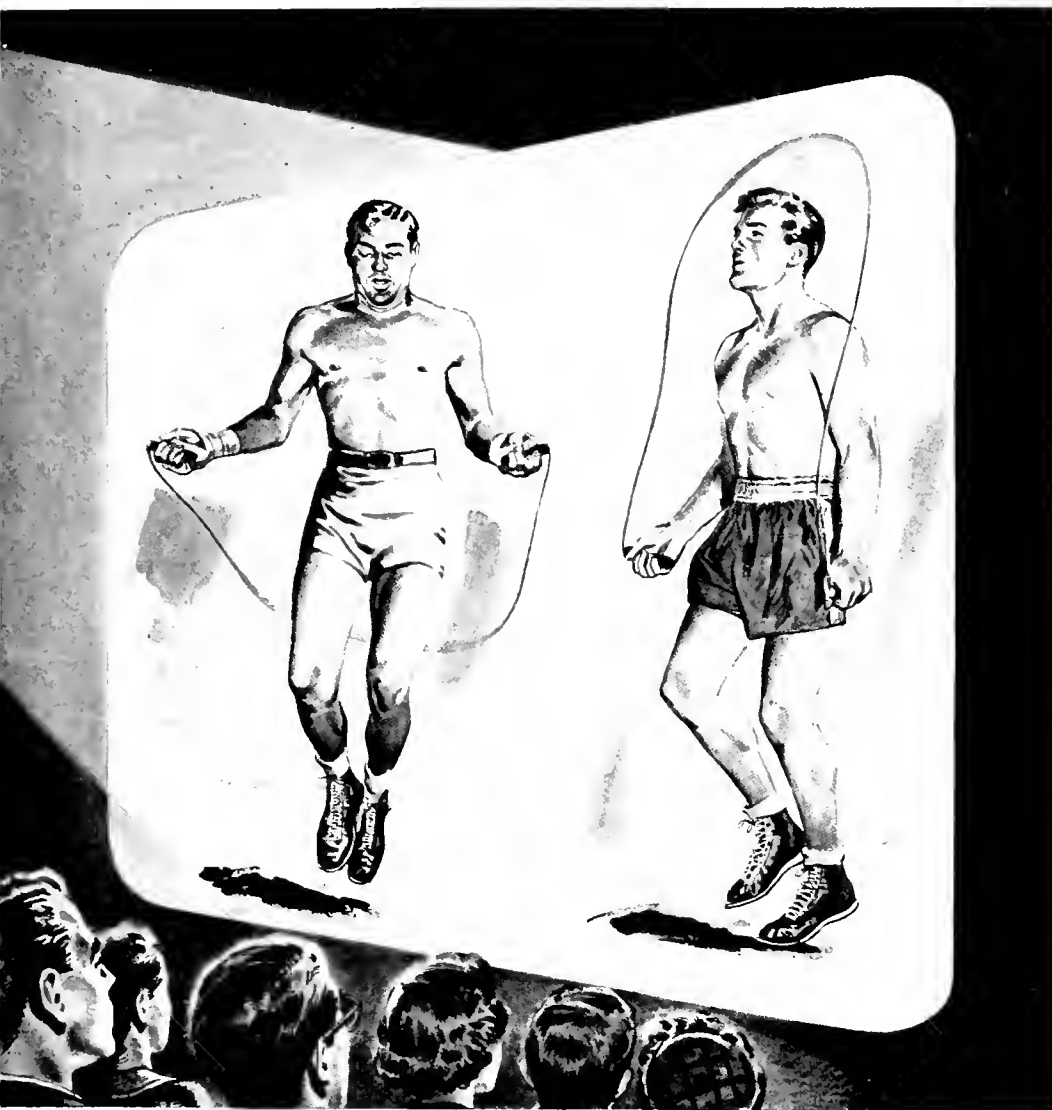
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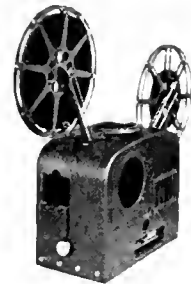
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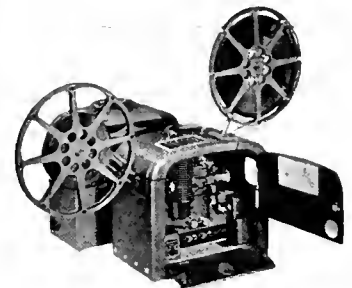
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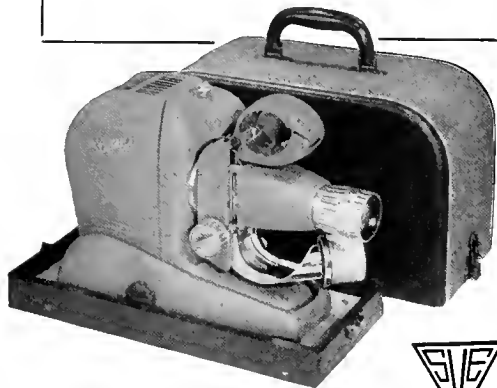
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# BUSINESS SCREEN

## PREVIEW OF CONTENTS

Right off the Reel.....	6
Notes and Comment.....	14
Camera Eye: News of the Month.....	16

### SPECIAL FEATURES

Distribution: Key to the Future.....	21
Business Screen Camera.....	22
The Bowery's Youth Movement.....	27

\* \* \*

Measuring Audience Reaction.....	23
Medicine Pioneers Color T.V. ....	24
Iowa "Sells" Football Thrills.....	26

Case Histories: reports on recent film programs—including Rexall Drug; A & P; Link Belt; Bethlehem Steel; Malleable Iron Founders; Air France; Carnation; American Bankers Association.....	28
The "Voice" Behind Your Film.....	32
SMPE Hears Reports from Field.....	42

### DEPARTMENTS

In the Picture Parade.....	34
Industrial Films Serve Wide Field.....	36
Television in the News.....	38
Business Screen Executive.....	44
New Products: Audio-Visual Equipment..	47

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# right off the reel

## SOME PERTINENT OBSERVATIONS ON THE TIMELY SUBJECT OF PRE-TESTING AND CHECKING AUDIENCE FILM REACTIONS

**N**EWER TECHNIQUES for investigating audience reactions are making use of the experimental results of studies by psychologists and sociologists in the field of mass communication. Clues about who likes what particular part of a film and why, enlarge the amount of information available to the producer.

Although the preview is used, the composition of the audience is controlled. Thus, when decisions about the final editing of a film are to be based on the preview results, an audience is selected to represent the audience which would usually be drawn to the type of film that is being previewed. When promotion is to be planned on the basis of the preview or the film is to be revised in order to enlarge the size of the potential audience, the audience is selected to represent a cross section of movie goers. An analysis of their reactions helps to indicate which sections of the entire motion picture audience will probably be drawn to the particular film. Before the film is run each member of the preview audience, selected by either method, is asked to furnish information about his background and taste in motion pictures.

### MACHINES TEST DURING THE SHOWING

Another important improvement in the newer technique is the introduction of a machine to record audience reaction. Several variations of the same basic principle have been used to test films. The chief value of these machines is their ability to record reactions during the running of the film.

Over a period of fifteen or twenty years, many types of recorders were devised for measuring reactions. Most of the early experiments required equipment much too complicated for practical use with an audience of any size. It was the development of the Program Analyser by Paul Lazarsfeld of Columbia University and Frank Stanton of CBS which led most directly to the recorders of today. The Program Analyser was evolved before the last war to test the effectiveness of various parts of certain radio programs. The basic aim was to record simultaneously the favorable or unfavorable reactions of each of the members of a small audience.

### NEW EQUIPMENT HAS WIDER RANGE

Current modifications of this basic technique include machines which can handle larger audiences by improved methods of recording the audience's responses on moving

EDITOR'S NOTE: *These notes are from the informed pen of Emily Gunning, a California writer who has worked with Bernard Cirlin, Paul Lazarsfeld, and Franklin Fearing in this important new field of audience reaction testing. Another article on this subject appears on page 23 and a summary feature will cover the work of Mr. Cirlin and the use of the General Electric Opinion Meter in a subsequent issue of Business Screen.*

tapes. The recording machine used by Audience Research Incorporated<sup>1</sup> registers five degrees of intensity and combines likes and dislikes into a single reading; the Cirlin Reactograph<sup>2</sup> produces an individual like-dislike record for each of a large number of respondents and also shows the total likes and total dislikes separately. The ARI machine has the advantage of approaching some measure of intensity of feeling; the Reactograph has the advantage of being able to catch "split" reactions (simultaneous increase in both like and dislike) and to identify respondents. Both techniques enable the operators to read the results during the running of the film and thus point out the crucial points to be covered in the interviews following the showing.

### FOLLOW UP BY GROUP INTERVIEWS

After the showing, the members of the audience fill out detailed questionnaires asking about their attitudes toward the film, and a group interview is conducted which attempts to draw out further opinions, emphasizing those parts of the film which the recording machine showed to need discussion. Although the like-dislike reaction records show when a reaction occurs, direct questioning is necessary to find clues about why there was a reaction at that particular moment.

The accumulated data for these tests thus include: the background information on the pre-showing questionnaires, the results of the reaction recordings which are charted to show their relation to the script, the answers on the post-showing questionnaires and the verbatim record of the group interview. All of these data are then analysed from the point of view

that was decided upon at the initiation of the test.

If the film can still be revised and edited, the chart and other data are first analysed for overall reactions to the sequences of the film, especially for sequences which show up with large areas of unfavorable reaction or no reaction. If the story line is such that this entire sequence can be cut, the producer is lucky; otherwise he may decide to shorten this sequence as much as possible without interfering with the plot. The chart is also analysed in terms of scenes or sequences where audience reaction drops off and steadily declines. This is usually a sign of boredom and a little tightening at this point may be all that is necessary. Another type of reaction to look for on the chart is sharp dips in favorable attitudes at certain points. These sudden drops, lasting only a few seconds, usually point to specific shots—a bad close up, a confusing match, or a few words of dialogue. The reason for such unfavorable reactions becomes apparent once the shot is spotted and identified. This type of information will seldom come out on questionnaires or in interviews alone.

### MAY INDICATE PROMOTION POTENTIALS

If the test has been held primarily to get ideas for promotion, analysis of the chart, the questionnaires, and the interviews will show which sequences or scenes aroused the greatest interest, and which members of the audience liked the film best, thus indicating the most effective directions in which to aim promotion.

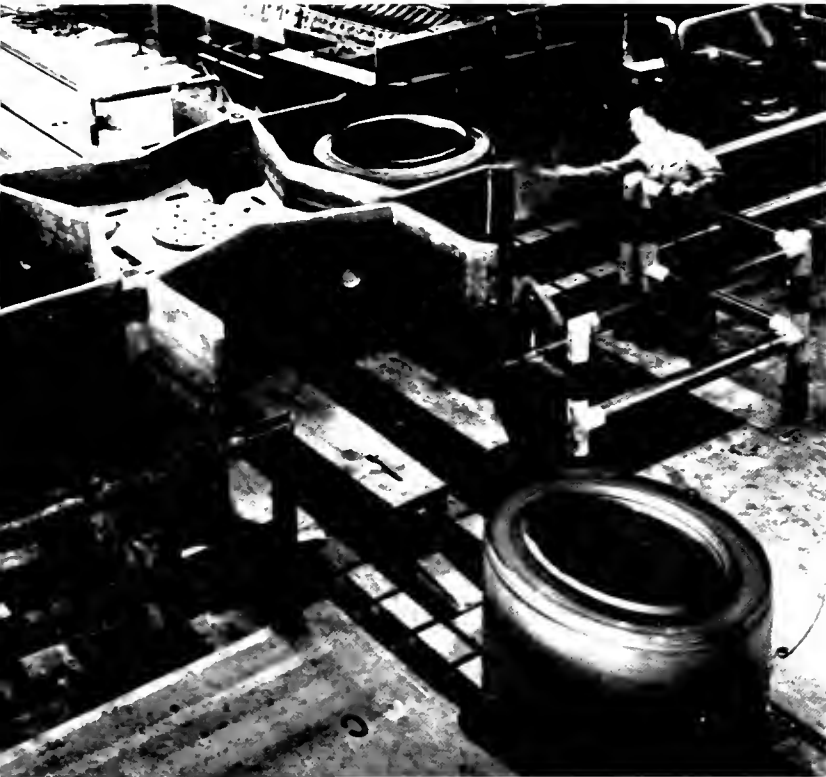
Although these newer techniques may offer the producer much more information than was formerly available to him, there are still many problems to be solved. For instance, some feel the reaction-recording technique does not distinguish reactions to what is happening (the story) from reactions to how it is happening (the production). Is a recorded unfavorable reaction attached to the actor and his acting or to the character in the story? Care must be taken to clear up these facts in the group interview.

### SOME CRITICISMS ARE VALID

Another criticism of the newer technique is that it creates a highly abnormal situation because tests are usually held in one of the larger studio projection rooms rather than in a regular theater. This criticism is sound and the abnormal situation could be eliminated only by setting up portable recording equipment (CONTINUED ON PAGE FIFTY-TWO)

<sup>1</sup> Doscher, Lucerne, "The Significance of Audience Measurement in Motion Pictures," *The Journal of Social Issues*, 1947, Vol. III, No. 3, p. 51.

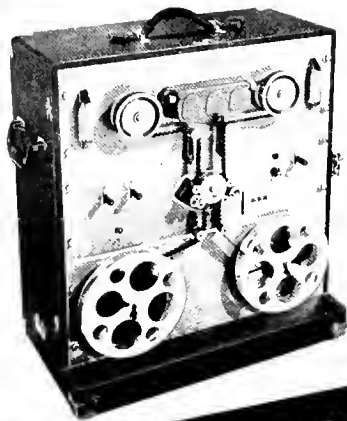
<sup>2</sup> Cirlin, Bernard D., and Peterman, Jack N., "Pre-testing a Motion Picture: A Case History," *The Journal of Social Issues*, 1947, Vol. III, No. 3, p. 39.



America has marched forward on a trail blazed with steel. Billions of tons of steel . . . to give American families an increasingly richer and better way of life. "Handling Materials In The Steel Industry" was produced in color for the Link-Belt Company, to show this famous organization's important contributions to more efficient steel production. Our cameras traveled to important steel centers throughout the nation to make this memorable motion picture of Link-Belt Handling Equipment in action.

*Raphael B. Wolff*

STUDIOS • HOLLYWOOD 28 • CALIFORNIA



... another  
**Great Name**  
 in the industry!

**TIME TESTED** and **PROVEN** offer two years of commercial duty in 16MM production. The Anniversary Model **MAGNAGRAM M-116** Synchronous Magnetic Film Recorder makes its bow.

*Mr. Engineer...*

An engineering achievement meriting the approval of the most discriminating engineers, the M-116 has been refined to the highest degree of technical excellence since the **FIRST MODEL WAS INTRODUCED TO THE 63rd SEMI-ANNUAL CONVENTION OF THE SOCIETY OF MOTION PICTURE ENGINEERS IN MAY, 1948.**

**MAGNAGRAM** . . . incorporates the amazing synkinetic\* motion path imaginatively engineered to wed magnetic recording to the proven principles of motion picture recording. **MAGNAGRAM** . . . 100% low level mixing through two, complete, integral microphone channel pre-amplifiers, ladder attenuated and transformer coupled.

*Mr. Producer...*

**MAGNAGRAM** . . . in everyday use by the UNITED STATES GOVERNMENT, the CANADIAN GOVERNMENT and independent producers the world over.

**MAGNAGRAM** . . . gives you excellent recording, maximum portability and rugged, dependable service.

**MAGNAGRAM** . . . designed to conform with existing MOTION PICTURE STANDARDS. International STANDARD speed of 24 frames per second (36 feet per minute) . . . edited on STANDARD 16MM splicers and editors . . . controlled with STANDARD reels. **M-116** film is STANDARD 16MM!

*Mr. Businessman...*

**MAGNAGRAM** . . . a machine **BUILT TO LAST!** Truly a **SOUND INVESTMENT!**

Sound production **SAVINGS** ranging from 50% to 75% are reported by users **ALL OVER THE WORLD!**

From WASHINGTON to TEL AVIV users say we "owe it to the industry to let more people know about the **MAGNAGRAM!**"

\$1600 to \$2450  
 F.O.B. North Hollywood, California

**MAGNAGRAM . . . the ANSWER in 16MM PRODUCTION!**

PHONE — WIRE — WRITE FOR DESCRIPTIVE BROCHURE  
 Reprints of SMPTE presentation available on request.

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 STonley 7-4173 P. O. Box 405 SUNset 2-9055



—rojection equipment, using the "National" "Pearlex" Carbon Arc, offers you the finest projection available in the 16mm. field—and a substantial saving in the bargain. The carbon arc is 4 times brighter than the next best 16mm. light source—makes it possible to seat 100 to 1000 people . . . offers vivid, glowing reproduction of color—and the actual cost of the carbons is only  $\frac{1}{3}$  the cost of the best competitive light source, hour for hour, as you project your movies.

These statements are all accurate, scientific facts. Write to National Carbon Company, Inc. for complete details on the carbon arc for 16mm. projection.

*What a difference 16mm.*


*projection makes!*



*Seats 100 to 1000 people! Low in Cost!*

*The terms "National" and "Pearlex"  
are registered trade-marks of*

**NATIONAL CARBON COMPANY, INC.**

*Unit of Union Carbide  and Carbon Corporation  
30 East 42nd Street, New York 17, N. Y.*

*Division Sales Offices: Atlanta, Chicago, Dallas,  
Kansas City, New York, Pittsburgh, San Francisco*



# FOR BETTER UNDERSTANDING of Our Economic System — We Present These Outstanding Motion Pictures for Showing in the PLANT • OFFICE • OR COMMUNITY

- ★ **DESERT VENTURE** — Arabian-American Oil Company.  
27 min. Color. Story of venture capital of work abroad.
- ★ **ENTERPRISE** — Cluett, Peabody & Company, Inc.  
31 min. Color. The American Way of work in a small town.
- ★ **GOING PLACES** — Harding College (color cartoon)  
10 min. Fun and facts about American business.
- ★ **IN BALANCE** — Burroughs Adding Machine Company.  
32 min. Wise management of profits for security.
- ★ **LETTER TO A REBEL** — Small Business Economic Foundation.  
18 min. One of the RKO-Radio "This is America" series.
- ★ **MAKE MINE FREEDOM** — Harding College. (color cartoon)  
10 min. Doctor Utopia and the "isms" get the boot.
- ★ **MARKS OF MERIT** — Brand Names Research Foundation.  
18 min. The history of trade marks and consumer protection.
- ★ **MONEY AT WORK** — New York Stock Exchange.  
15 min. Importance of maintaining free and open markets.
- ★ **OUR AMERICA** — Dodge Div. Chrysler Corporation.  
32 min. Dramatizes advantages of American way of life.
- ★ **UNFINISHED RAINBOWS** — Aluminum Company of America.  
36 min. Color. Alan Ladd in a story of achievement.

These and more than 85 additional films available FREE OF CHARGE through the courtesy of American Industry — Associations — and Foundations. They can be ordered individually or on regular backing schedules through Modern's Regional Film Libraries in all leading communities.



★  
**Write for**  
descriptive pamphlet on program service for weekly employee showings or "The Film of the Month" plan for community, club, or church use.

**MODERN TALKING PICTURE SERVICE, INC.**  
45 ROCKEFELLER PLAZA — NEW YORK 20  
142 EAST ONTARIO STREET — CHICAGO 11

## Government Costs a Top Problem ANA Agrees at Annual Meeting

◆ More than 1,000 admen, at the 40th annual meeting of the Association of National Advertisers in New York last month, balloted to discover what non-political problems admen considered of prime importance.

According to the vote, the problems ranked in order, as follows: (1) the high cost of government (2) labor-management relations (3) threat of socialism (4) strengthening the United Nations (5) the threat of Communism (6) moral and spiritual revival (7) stabilizing our economy (8) post-war conditions in our schools (9) strengthening our national defenses (10) Racial and religious prejudices (11) preserving our national resources (12) increasing foreign trade (13) improving national health, and (14) accidents.

### GRAY REPORTS ON CAMPAIGN

Robert M. Gray, advertising and sales promotion manager, Esso Standard Oil Company, and coordinator of the Advertising Council's American Economic System campaign, reported on results of the campaign:

(1) More than \$3,000,000 in space and time has been contributed.

(2) The campaign, which has had more than 500 magazine advertisements, use by 235 house organs and more than two billion radio "listener impressions", was furthered by \$100,000 apiece spent by General Electric and General Foods.

(3) Newspaper mat orders for the campaign ads totaled more than 7,000,000 lines. More than 300,000 car cards have carried the campaign and 6,000 panels were contributed this year by the outdoor industry.

(4) More than 650,000 copies of the council's booklet, "Miracle of America" have been distributed.

### DUAL ROLE OF ADVERTISING

Advertising really has two jobs, to sell goods and to sell the system, said Chester J. LaRoche, head of C. J. LaRoche and Company and a founder of the Advertising Council. Speaking before the ANA, LaRoche further pointed out that additional money should not be spent for advertising when more research and new ideas will multiply the money advertisers are now spending. "Spend time first finding out the right idea," he said. LaRoche urged formation of a business clinic to

provide the information needed in a democracy.

The responsibility for keeping the American public alert to the necessity of the Marshall Plan was urged on the admen by Paul Hoffman, European cooperation administrator. He urged the admen, who have the know-how, to work through the Advertising Council to "win the peace."

While an evaluation of the public service advertising sponsored and executed by the Advertising Council is very important to everyone in the advertising community and to industry at large, it is not the only channel business is now using to communicate with the public on economic and social topics. Along with the activities of the Council, the ANA has long advocated the use of advertising techniques at the community level and in a long-range educational drive, particularly in the realm of economic understanding.

### WILEY DISCUSSES STABILITY

Among the guest speakers at the ANA meeting was John E. Wiley, chairman of the board of Fuller and Smith and Ross, who, in suggesting ways of making advertising plans more stable, likened an advertising and promotion campaign to a wedge. "The basic elements of a good campaign 'wedge,'" he said, "are advertising, promotion, education and action."

Other speakers included M. L. Neison, exhibits manager of the United States Steel Corporation, who spoke on trade shows; Guy Berghoff, public relations director of Pittsburgh Plate Glass Company, spoke on his company's employee communication problem; Robert T. Kesner, Coca-Cola Company, on methods of increasing distributor effectiveness; Sherwood Dodge, vice-president of Foote, Cone and Belding, spoke on buying habits, and John F. Kurie, vice-president of media and research of the ANA, reported on the business outlook.

### FILM COMMITTEE'S CLINIC

Saddened by the sudden loss of Douglas B. Hobbs, Alcoa film executive and an active leader in ANA film activities, the ANA film committee conducted a two-day clinic for members. Tom Hope of General Mills, assisted by other ANA film executives, helped to conduct the informal clinic at which member films were screened and candid opinions expressed on production themes, distribution opportunities, etc. ●

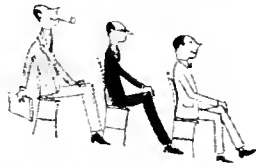
# PRAISE POURS IN

**COLUMBIA**  
 LONG PLAYING **LP** MICROGROOVE  
**TRANSCRIPTIONS**

**Rexall**

**DRUG  
 COMPANY**

**ACCLAIMS NEW QUALITY AND CONVENIENCE!**



"... enables us to get our message on one platter, and on one side of the platter... no longer necessary to interrupt sales training meetings while operator turns the record.

"... fits neatly into top of projectar case, thereby abviating need for separate carrying case for recording equipment. To the salesman who must travel many miles each day and make many stops, this is indeed an important factor.



"... tonal qualities of the Columbia Microgroove Records are outstanding. They preserve the naturalness of the speaker's voice and provide true reproduction of background music, something which is not often found in the average tinny recording."

**SAVINGS, TOO!**

Since Rexall's slide film program with the new Columbia Transcription Records is used by 150 sales representatives... And since Columbia Microgroove Transcriptions offer substantially lower cost per record... It's clear that these sensational recordings save money, too!



LET US SUPPLY ALL THE PRACTICAL DETAILS. CALL, WIRE, WRITE.

- 10" size—13 Minutes per Side
- 7" size—20 Minutes per Side
- Lower Shipping Costs!
- Easier and Cheaper to Pack (Smaller Cartons)
- Now All Records May Be Carried—In the Projectar Case
- Saves Storage Space!
- Full Columbia Transcription Quality Maintained Throughout!
- Prompt Service and Delivery!

*Columbia Transcriptions*

A DIVISION OF COLUMBIA RECORDS

Trade-Marks "Columbia" and Reg. U. S. Pat. Off. Marcas Registradas Trade Mark

New York: 799 Seventh Ave., Circle 5-7300

Los Angeles: 8723 Alden Drive, BRadshaw 2-5411

Chicago: Wrigley Building, 410 North Michigan Ave., Whitehall 6000

**Make sure you show your  
pictures at their best!**



**Ask for G-E Projection Lamps  
... they're the choice of most  
projector manufacturers...**

*Remember... for every photographic purpose*

**G·E LAMPS**

**GENERAL  ELECTRIC**

**FOR BUSINESS FILM USERS: A COMPLETE REFERENCE LIBRARY!**

The rapidly-growing Film Guide Library, prepared and published by the Editors of BUSINESS SCREEN, includes complete source lists and de-

scriptions covering Sports Films, Safety Films, Sound Slidefilms, etc. Write for details on how to acquire copies of these useful Guides.

**BUSINESS SCREEN: 812 NORTH DEARBORN STREET — CHICAGO 10**

**Educators Show Interest In Teaching Aids from Industry**

◆ Educators at the recent regional conference on Industry-Science Teaching Relations, sponsored by the National Science Teachers Association and held in Pittsburgh, were unanimous in the conclusion that industry has much to offer education. Industry must make its material objective, newsy and interesting, attuned to the curriculum and devoid of obvious promotion, they agreed. The more than 400 science teachers and other educators attending the conference reiterated the readiness of educators in this field to accept teaching aids from industry.

**Public Relations Association Names Convention Chairman**

◆ The committee chairmanship for the fourth annual meeting and regional workshop session of the American Public Relations Association, to be held at the Washington Hotel, Washington, D. C. December 2, has been given to Douglas Steinberg, public relations director for the National Institute of Cleaning and Dyeing, Silver Springs, Maryland.

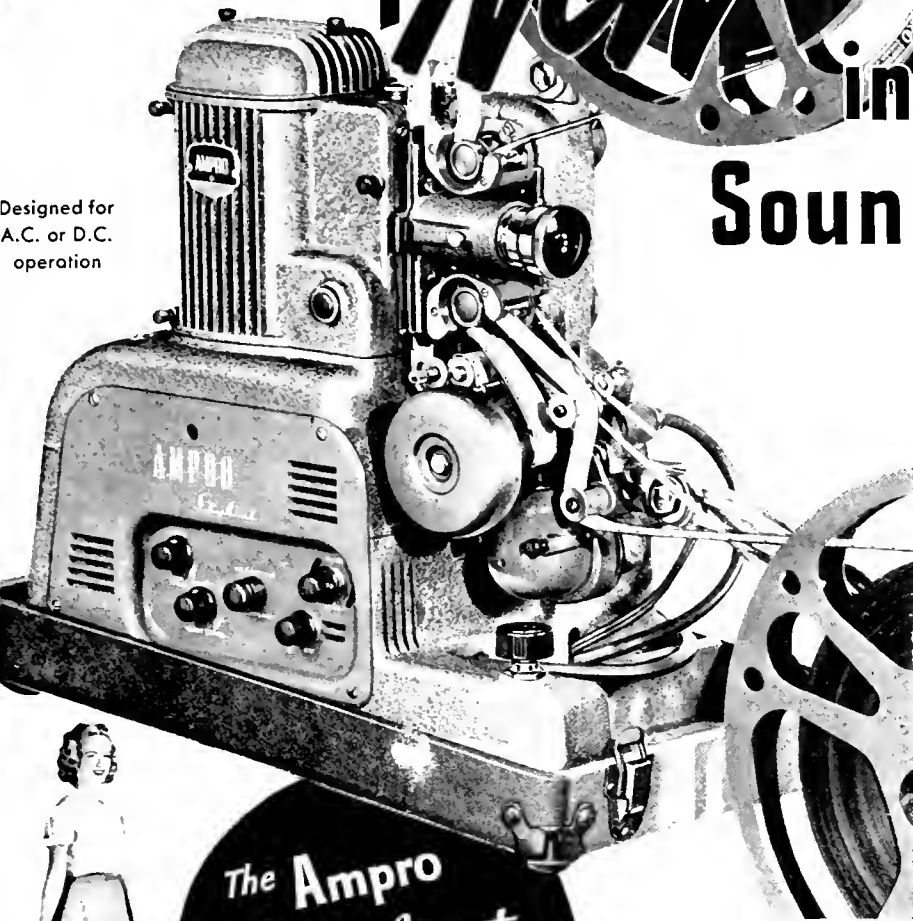
Edward B. Lyman, assistant to the president of Fordham University and president of the APRA, also announced appointments, to the general committee, of Carl Bleiberg, public relations director of the Hecht Company; Robert E. Harper, managing director, National Business Publications, Inc.; George B. Roscoe, public relations director, National Electrical Contractors Association; Frances V. Bishop; Paul H. Bolton, executive vice-president, National Association of Wholesalers, Inc.; Daniel Koplik; John T. O'Brien, director of information, Office of Housing Expediter; Paul L. Selby, executive vice-president, National Consumers Finance Association and Allen Wagner, public relations director, American Road Builders Association.

**Plastics Firms Exhibit Films**

◆ Numerous films are to be used by exhibitors at the 1950 National Plastics Exposition in Chicago's Navy Pier March 28-31. Ninety-one plastics firms, representing all phases of the industry, have been awarded exhibit spaces.

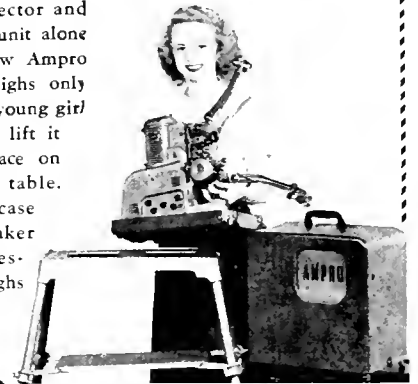
# Amazing *New* Development in Portable Sound Projectors

Designed for  
A.C. or D.C.  
operation



**Actual Lift-up Weight  
Only 20 lbs.!**

The projector and amplifier unit alone of the new Ampro Stylist weighs only 20 lbs. A young girl can easily lift it up to place on stand or table. Lift-off case with speaker and accessories weighs less than 9 lbs.!



The Ampro  
*Stylist*  
\$325.

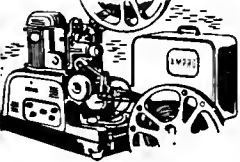
complete including jack for  
microphone and  
phonograph

**A new, popular priced quality sound projector  
— lightweight, compact, an ideal business tool**

The perfect 16mm. sound projector for business and industrial use. Can be set up instantly, anywhere — carried easily to sales meetings, conventions, training classes, prospects. Designed for use with both sound and silent film. Here is the culmination of more than 20 years' experience by Ampro in building fine precision projectors.

*Astonishing light weight and compactness* — made possible by the clever utilization of the new, tough, light materials — make the Stylist ideal for easy moving from room to room — for use by small or large groups. *Tested Ampro quality design and construction* — assure ease of setting up, simplicity of operation, splendid tone quality and illumination and long, satisfactory service. *Remarkable low price* — \$325 *complete* — means outstanding value and assures budget approval in these economy days. Ask your dealer *today* for an eye-opening demonstration of this new record-breaking Ampro "Stylist"!

Write for free circular giving full detailed "Stylist" specifications.



**Quick Easy Set-up**

Just lift off case, snap permanently attached reel arms in place — and the "Stylist" is ready to thread.

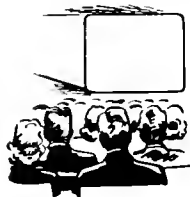
**HIGHLIGHTS:**

Entire unit in one case measures only 17½" high, 9¾" wide, 16" long. Standard, time-tested Ampro projector mechanism and sound head. Fast automatic re-wind. Uses standard lamps up to 1000 watts. Triple slow movement, new slide-out removable film gate. Coated super 2-inch F1.6 lens. Many other exclusive Ampro features.



**Simplified Operation**

Central operating panel, with simplified knob controls, conveniently mounted on operator's side of projector.



**For All Groups**

Quiet-running, easy to set up quickly, the "Stylist" is ideal for showing sound or silent movies to small or large groups.



**Simplified Operation**

Central operating panel, with simplified knob controls, conveniently mounted on operator's side of projector.

THE AMPRO CORPORATION  
2897 N. Western Avenue, Chicago 18, Ill.

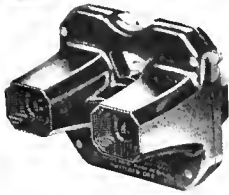


\*Trade Mark Reg. U. S. Pat. Off.

A General Precision Equipment Corporation Subsidiary

# sell *your* products

with  
**VIEW-MASTER**  
full color pictures that  
*"Come to life"*  
in three dimensions



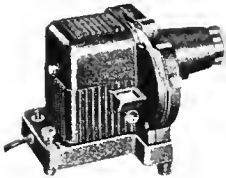
## VIEW-MASTER STEREOSCOPE

Durable plastic construction. Simple, and quick to operate.



## VIEW-MASTER REELS

Seven full-color stereoscopic photographs on Reel.



## VIEW-MASTER NON-STEREO PROJECTOR

Uses interchangeable View-Master picture Reels for group showings.



Add color and depth to your sales story with dramatic View-Master Stereoscopic, full color Kodachrome pictures. Show customers your product, installations, manufacturing operations and services in the amazing "come to life" realism of View-Master pictures. View-Master three dimension pictures are proven "door openers", "attention holders", "sales clinchers" in man-to-man selling. No dark room or electricity needed. Compact. Lightweight. Easy to carry. Each View-Master Reel holds seven different stereoscopic photographs in planned sequence. Inexpensive to produce. Pictures may be projected in full color before group meetings with the View-Master non-stereo Projector. See for yourself.

**VIEW-MASTER**  
*Stereoscopic*  
SELLING PICTURES

MAIL THIS COUPON  
FOR COMPLETE  
INFORMATION  
NO OBLIGATION INVOLVED

SAWYER'S INC., Commercial Sales, Dep't. B.  
3543 N. Kenton Avenue, Chicago 41, Ill.

Without obligation, please furnish me with complete information about View-Master three dimension selling pictures for commercial use.

Company Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

By \_\_\_\_\_ Position \_\_\_\_\_

## CAMERA EYE

### NOTES AND COMMENT

★ AN OPEN LETTER of particular interest to film libraries is in this month's editorial mailbag from W. C. DeVry, president of the DeVry Corporation. Its pertinent facts are well worth quoting:

"For many years projector manufacturers have been asked to get the price of equipment down so that more films could be sold or rented. Well, let's look at the record:

"Our first portable 35mm sound-on-film projectors sold for \$998 in 1931. These eventually were reduced to \$658, a reduction of about 33 1/3%. The original 16mm sound-on-film equipment was introduced at \$750 and later reduced to about \$400. And since the war, despite increased labor and material costs, taxes, etc. they have been reduced to an average of \$300—a reduction of 60%.

"After a thorough survey of the film rental market, we find that cost of equipment is no longer a sales handicap; in many instances the high cost of film rentals and the difficulties in getting and returning films are principal objections cited by potential purchasers.

"I am humbly convinced that a 16mm pickup and delivery service in large metropolitan centers would step up film rentals over 500% and reduce costs considerably. Every projector salesman would push such a service as potent sales ammunition.

"With televised films here to help projector sales just as radio helped record sales, someone is going to reap the waiting harvest. Who will it be?

"Perhaps you have a lot of reasons why it can't be done—but so did we when you told us some years ago to get our price under \$350."—W. C. DeVry

William J. Morris Joins Wilding Picture Productions New York Office

◆ William J. Morris has joined Wilding Picture Productions, Inc. New York offices as an account executive. He was formerly connected with the Motion Picture Department of J. Walter Thompson and, more recently, was supervisor of Motion Picture and Television Production for Batten, Barton, Durstine & Osborn and The Biow Company.

Douglas B. Hobbs, Alcoa Executive Mourned by Entire Audio-Visual Field  
◆ The audio-visual industry, in which he played a prominent role, was saddened last month by news of the untimely passing of Douglas (Barney) Hobbs, film executive for the Aluminum Company of America, Pittsburgh. Mr. Hobbs died suddenly on Tuesday, October 11 in New York city on the eve of his active participation in the program of the Association of National Advertisers. Past chairman of the Films Committee of the ANA, he also served as chairman of committees and an executive of the Industrial Audio-Visual Association.

A pioneer in many phases of company film planning operations, Mr. Hobbs represented Alcoa in the production and distribution of two of the most widely-known sponsored films, *Unfinished Rainbows* and *Curiosity Shop*. Lesser known but of equal significance were his coordinating efforts on Alcoa's extensive library of training and informational films.

### Health and Welfare Film Guide Latest Addition to Library Series

◆ Most recent addition to the BUSINESS SCREEN Film Library Series is "Audio-Visual Resources in Health and Welfare" which has just been issued. The guide lists over 600 films and filmstrips with descriptions of film content and terms of availability. Retail price is \$.50 from BUSINESS SCREEN Film Guide Library, 812 North Dearborn, Chicago 10, Illinois.

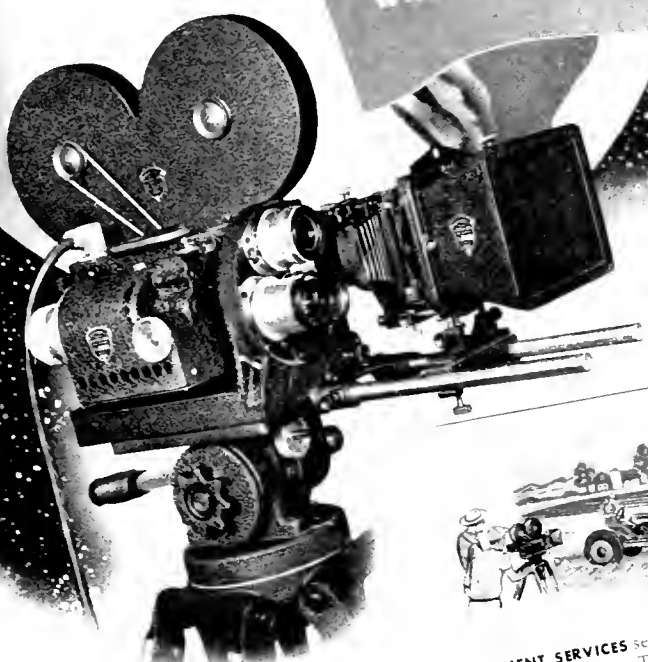
The new guide lists films in the health and welfare field suitable for community organizations, plant film programs and the classroom. Medical films of a technical nature are not included.

### "General Mills Today" Gets Oscar As Outstanding Annual Report Film

◆ Financial World Magazine has chosen *General Mills Today*, a two-reel color short produced by RKO Pathe for General Mills, the best report film of the year. An "Oscar" was presented to Mr. L. N. Perrin, president of General Mills at a banquet attended by 1500 business and financial executives at the Hotel Statler in New York City, October 31.

Clay Adams of RKO Pathe supervised and directed *General Mills Today*, William Deeke was in charge of photography and musical supervision was by Herman Fuchs.

**Mitchell** \* known 'round the world...  
 wherever great 16mm and 35mm films are made.



**THE MOTION PICTURE INDUSTRY** insists upon professional perfection... uses only the finest equipment. Mitchell has become the standard equipment of the world's leading studios... films 85% of the motion pictures shown in theatres throughout the world!



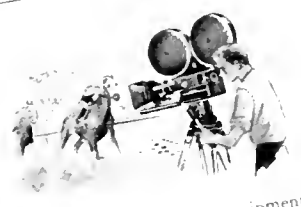
**GOVERNMENT SERVICES** set high specifications for photographic equipment. Time after time, precision perfect Mitchell 16mm and 35mm products have been selected for purchase by United States and Foreign Governments.



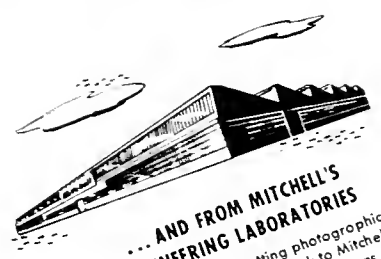
**AMERICAN BUSINESS** needs top quality films to promote sales, educate employees, create good will and inspire a better way of American Life. Today, more and more of the nation's business leaders specify modern, sure Mitchell equipment.



**NEWS SERVICES** require fast, versatile photographic equipment for "on the spot" coverage. Working under pressure, in a field where retakes are unknown, Mitchell has lived up to its reputation for dependability and accuracy.



**TELEVISION** demands adaptable equipment to meet fast-changing techniques. Mitchell's professionally-proven equipment is now winning new successes and bringing new economies to the filming of Television programs and shows.



**... AND FROM MITCHELL'S ENGINEERING LABORATORIES**  
 newly developed, pace-setting photographic equipment will soon emerge. Look to Mitchell for the Year's most important contributions to 16mm and 35mm photographic perfection!

# Mitchell Camera CORPORATION

666 WEST HARVARD STREET • DEPT. FW-8 • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"  
 EASTERN REPRESENTATIVE: THEODORE ALTMAN • 521 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 2-7038

 85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell

# Hallen's NEW

*professional*



## *Synchronous Magnetic Recorder*

★ Low Flutter in the tropics or the Arctic with Hallen Dynamic Tension. No clutches, belts, pads, or springs to give trouble.

★ Fully professional.\*

★ Conforms to Academy Standards.

★ Two channel mixer and dialogue equalizer.

★ Simultaneous playback permitting monitoring 1/12 of a second from the recorded track.

\* Amplifier is contained in a removable unit, permitting space between the amplifiers and the power supply with monitor speaker. This eliminates microphonic feedbacks usually present when a loud speaker and high gain stages are placed in close proximity.

**\$1850 f.o.b.**

Write for further  
information

**hallen**  
CORPORATION

3503 WEST OLIVE AVENUE  
BURBANK • CALIFORNIA

## CAMERA EYE

### Alfred University Using Forty-Four Industrial Films for Classrooms

◆ Alfred University of Alfred, New York, is presenting forty-four industrial training and information films correlated to courses in the business and economics curriculum.

The films will cover two semesters work and will deal with the fields of economic and social organization, production, finance, distribution and consumption. According to department chairman Henry C. Langer, Jr., no attempt will be made to evaluate or interpret the films beyond brief comments based on a preview by the departmental staff.

The program will include: (1) public relations motion pictures designed to present background facts and company viewpoints, (2) industrial training films, (3) sales films directed at consumers, and (4) general information films documenting facts about the nation's economic system.

The university plans to make the program a permanent part of the annual curriculum.

### National Television Council Names Committees for New Year

◆ Melvin L. Gold, president of the National Television Film Council named committee chairmen for next year at the fall meeting of the Council October 27. William S. Roach of the law firm of Weisman, Grant & Jaffee and vice president of the NTFC was named "Coordinator of Committees."

Committee heads are: John Mitchell, United Artists Television, Distribution; Henry Morley, Dynamic Films, Ind. Production; Robert Paskow, WATV, Newark, N.J., Television Station; Jerry Albert, United World Films, Membership; Paul White, International Trans-Video, Inc., TV Film Clearance Bureau; J. A. Maurer of J. A. Maurer, Inc., TV Film Production Clinic; Irwin Shane, *Televiser* magazine, Program; and Sally Perle of the Mesal Organization was named Press Representative.

### New York's Hospital Department Sponsors New Film on Home Care

◆ The Pathscope Company of America recently produced *Ward Home* in cooperation with the New York City Department of Hospitals. The film is a five minute documentary of the city's

home care plan, whereby a patient can receive all the benefits of hospital treatment, including attendance by doctor, nurse and the services of the laboratory technician and others, while convalescing in his own home.

The film will be shown to schools and groups interested in public health and will be available for television use. Prints can be obtained on a free loan basis from Mr. Clifford Evans, New York City Director of Television and Films, 500 Park Avenue, New York 22, N. Y.

### Publish Report on Film Forums Listing Films Used on Programs

◆ Film Research Associates of New York recently published "Report on the Spring 1949 Series of Film Forums", which lists the film programs presented, the procedure for each of the sixteen film forum meetings and a list of the fifty organizations which participated. 43 films and filmstrips were shown describing procedures in Advertising, Public Relations, Sales Promotion, Training, Personnel Development and Labor-Management Relations.

Following the film showings, members discussed the following points: the film sponsor's objective, groups the film was intended for, the film's place in an overall public relations program, other aids that accompanied the film, methods of distribution, technical flaws in production, whether the film medium was used to best advantage, cost of film production, cost of distribution and effectiveness of the film.

Among the films shown were *In Balance*, Burroughs Adding Machine; *Wheel Sense*, Studebaker; *Enterprise*, Cluett, Peabody; *Selling America*, Jam Handy; *Autopsy of a Lost Sale*, Borden & Busse; *By Jupiter*, Marshall Field; *The Price of Freedom*, The National Association of Manufacturers and others.

A new series of film forums begins this fall.

### SALESMAN WANTED New York and Detroit Audio-Visual Equipment

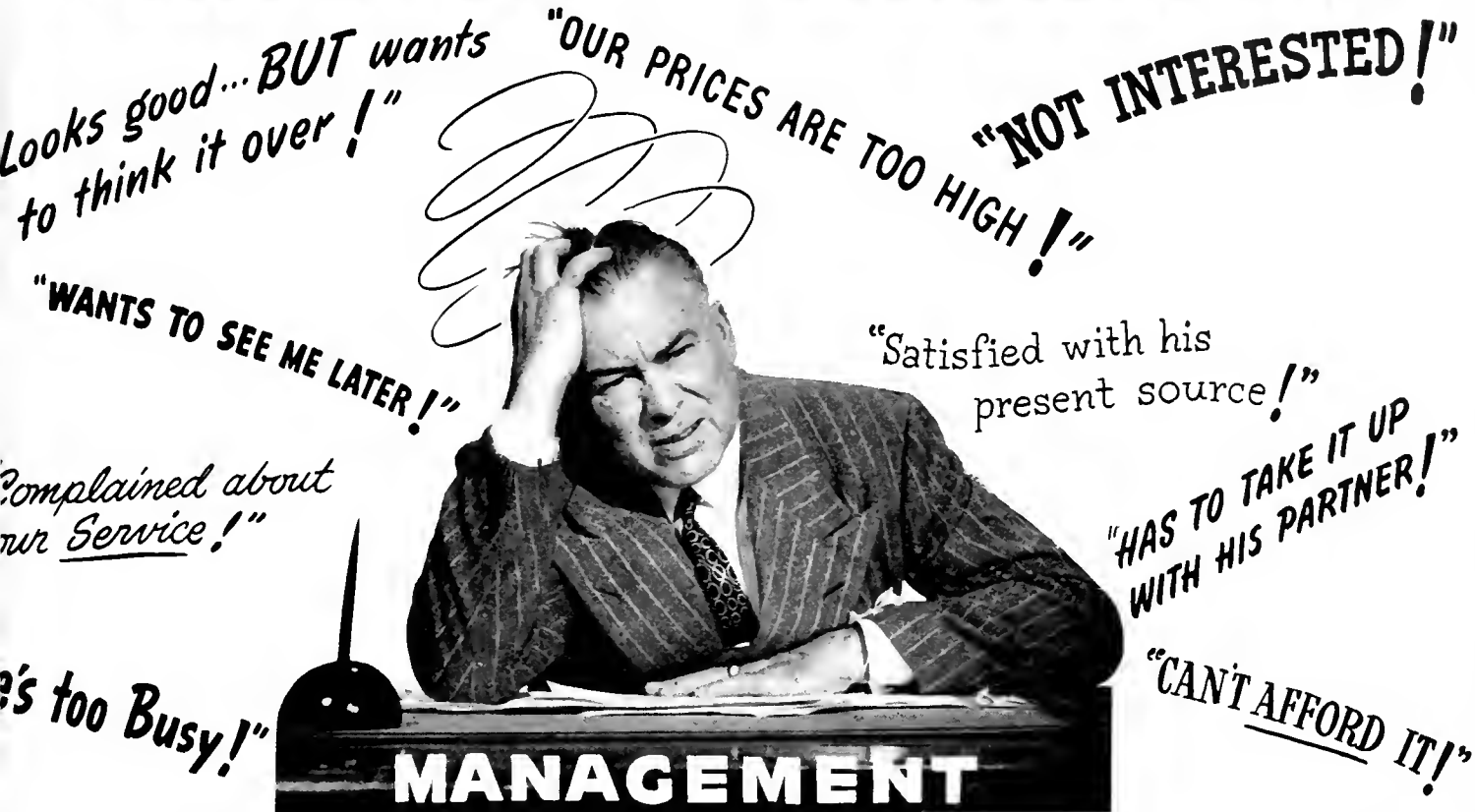
May now be handling related but non-competing lines. Established quality products have profit possibilities.

Box 11

BUSINESS SCREEN  
812 N. Dearborn St.  
Chicago 10, Ill.



# CONFUSED? *or* CONCERNED?



## MANAGEMENT

\* **YOU GET REPORTS** like these from your salesmen every day and will continue to do so until you do something about it. When you do *nothing* your men feel that you condone their ineffectiveness and all remains confusion.

*"... to be confused is to go around in circles: to be concerned is to find a way out..."*

\* **BUSINESS LEADERS** are constantly indicting management for being more lethargic than their salesmen...

*"... more people know how to make things than know how to sell them — we need aggressive salesmanship again..."*

*"... management has shiny pants from sitting too long on wartime profits; they need to get up and walk around..."*

*"... management must realize that the future of business rests squarely upon the shoulders of their salesmen..."*

*"...management's attitude toward sales reflects itself down to their salesmen..."*

*"... salesmen look to management for leadership all the way..."*

\* **ROCKETT PICTURES, INC.**—recognizing the dire need—has created a powerful tool for management—a series of eight thought provoking, action stimulating sound slide films. This series is packed with advanced techniques for use in retraining older salesmen and training newer men who have not heard today's sales resistances—*there hasn't been a competitive market for ten years.*

\* **THE "SLEEPING GIANT SERIES"** of Aggressive Selling Films is designed for alerted firms who are ready *now* to revitalize their sales activities.

\* **WRITE NOW** for details and arrangements to screen these powerful films for you in your office.

**NOW IS THE TIME TO BE CONCERNED!**

*Rockett Pictures, INC.*

6063 SUNSET BOULEVARD • HOLLYWOOD 28, CALIF. • GRANITE 7131

CREATORS OF VISUAL TRAINING PROGRAMS SINCE 1925

**W. B. Potter Elected Chairman of Board of Association of National Advertisers**

★ W. B. POTTER, director of advertising operations for Eastman Kodak Company, was elected chairman of the board of the Association of National Advertisers at its 40th annual convention in New York City last month. This is the highest elective office in the ANA, which is composed of 400 member companies representing the country's largest advertisers.

Mr. Potter has long taken an active part in the Association's affairs and served during the past year as its vice-chairman. He has also served as chairman of the magazine committee, the program committee, the committee to determine methods of setting advertising appropriations and was the first chairman of the film committee.

He is also a member of the joint committee of the ANA and the American Association of Advertising Agencies, which is interested in the Freedom Foundation and in promoting better understanding of the American economic system.

Mr. Potter is a member of the board of directors of the Advertising Council and is a coordinator between the Council and the American Heritage Foundation. He is a graduate of Dartmouth and received his master's degree at Dartmouth's Amos Tuck School of Business Administration and Finance.

Mr. Potter joined Kodak in 1921 as a market analyst and became the company's director of advertising operations in 1943. Kodak is the second company in ANA history that has produced two top officers of the Association, Lewis B. Jones, former Kodak advertising manager, having been its president in 1918.



ASSEMBLING OVERSEAS PACKETS of audio-visual publications for distribution in forty countries via the U.S. National Commission for UNESCO. (story below)

**Business Screen Packets to Forty Lands**

★ The publishers of BUSINESS SCREEN have been invited by the United States National Commission for UNESCO to participate in an audio-visual educational program for forty foreign lands. Copies of BUSINESS SCREEN and a selection of other materials published by Audio-Visual Publications, Inc. will be distributed to U.S. foreign posts abroad. There they will be circulated among teacher-training institutes and other groups with similar interests.

Besides copies of BUSINESS SCREEN, the Audio-Visual library will include copies of SEE & HEAR, Designs for Visual Education, The Audio-Visual Projectionists Handbook and reprints from important articles of BUSINESS SCREEN and SEE & HEAR.

**Industrial Audio-Visual Association Holds Annual Fall Meeting in New York**

★ Representatives of eighteen major concerns utilizing films and other audio-visual media convened at the annual fall meeting of the Industrial Audio-Visual Association in New York city on October 13-14. Guest speakers at the sessions included Mrs. Vera Falconer, John Jenkins, Felix Bruner, Dr. J. Sterling Livingston, and T. R. Hand. H. S. Schwerin, president of the Schwerin Research Corporation, presented a paper on pre-testing of television programs.

Principal topics for member discussion included film distribution methods, film promotion, television problems, as well as a technical review of new equipment, particularly in the area of sound recording. Dr. Livingston, associate professor in the Graduate School of Business Administration at Harvard University, spoke on "Have Industrial Films Come Up to Expectations?"

**James Mills Joins Staff of Pathscope Co.**

★ JAMES E. MILLS, former head of the new business department of Pendray & Leibert, New York public relations firm, has been appointed to the sales staff of the PATHSCOPE COMPANY OF AMERICA, INC., 580 Fifth Avenue, New York 19, N. Y., producers of industrial and educational films and television commercials.

Mr. Mills had been active, before coming to Pathscope, in the conception and activation of the Atomic Energy Industrial Association and the sponsoring of the atomic energy exhibit by the Brookhaven National Laboratory and other research projects.

**PEERLESS**  
**FILM TREATMENT**  
*...the original vapor-in-vacuum film process...*

**PEERLESS** "MAKES FILM LAST LONGER"

WRITE FOR FULL DETAILS

**PEERLESS** FILM PROCESSING CORPORATION  
 165 WEST 46th STREET, NEW YORK 19, N. Y.

**MOTION PICTURES**

**SLIDEFILMS**

**TELEVISION COMMERCIALS**

•  
 SELLING . . . TEACHING . . . TRAINING  
 •  
*Complete Studios and Modern Laboratory*  
 •

**ATLAS FILM CORPORATION**  
 1111 South Boulevard Est. 1913 Oak Park, Illinois

Write for booklet "Producing Your Film"

*Mr. Producer*  
**IF IT'S SOUND  
IN THE EAST  
... IT'S REEVES**

*That's the opinion of hundreds of producers using Reeves facilities.*

**SERVICES  
IN SOUND**

*Motion Pictures  
Newsreels  
Television  
Phonograph Recordings  
Radio Transcriptions  
Band Stages  
Shooting Stages  
Trailers  
Recording and  
Sound Laboratories*

**REEVES:** Studio A picked by Laurel Films to shoot the feature "C"-Man.

**REEVES:** Studio B used by Eugene Ormandy and the Philadelphia Orchestra to record the score for Robert Flaherty's "Louisiana Story."

**REEVES:** Studio C chosen by Film Documents to mix "The Quiet One."

**REEVES:** Studio D where the weekly Newsreels of Telenews, Ziv Television and Universal International are recorded.

**REEVES:** Studio E the recording heart of Mercury Records.

**REEVES:** Studio F chosen by Rudolf Carlson to dub his recent production "I Am With You."

**REEVES:** Where you, too, can record with assurance aided by the most modern equipment and the leading engineers in the sound recording field.

**REEVES:** Where a Producer can work with confidence. Remember, Reeves is not a competitive producer, but a PARTNER.



**REEVES SOUND STUDIOS, INC.**

304 EAST 44th STREET • NEW YORK 17, N. Y. • OREGON 9-3550

*The Largest Sound Service Organization in the World.*

RCA Licensee

Western Electric Licensee

**3 firms have spent more than \$250,000 each**  
**5 firms have spent more than \$200,000 each**  
**7 firms have spent more than \$150,000 each**

*and*

**80 firms have spent  
more than \$5,000,000**

*for motion pictures produced by*

**AUDIO PRODUCTIONS, INC.**

**40 of these 80 companies have had from  
2 to 16 films produced by AUDIO**

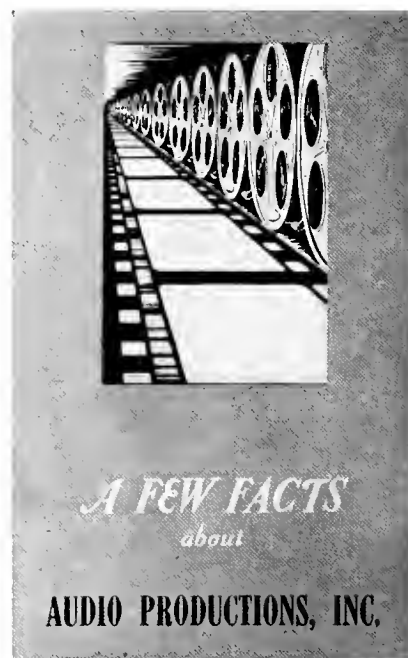
**The record is in this booklet**

**Send for "A FEW  
FACTS ABOUT AUDIO"**

**AUDIO PRODUCTIONS, INC.**

**FILM CENTER BUILDING • 630 NINTH AVENUE**

**NEW YORK 19, N. Y.**



**P**UBLIC OWNERSHIP of 16mm sound motion picture projectors has contributed to the steadily-increasing growth of the "self-equipped" audience throughout this country. This noteworthy progress has now made the commercial film medium a truly formidable means of idea communication to important segments of the American people, particularly among youth groups, adult organizations in both urban and rural areas, and among industrial workers.

Conservatively estimated at 150,000 sound projectors in fairly regular use in schools, churches, membership organizations, farm groups, union halls, business and industrial concerns and a limitless variety of other owner groups as well as some private homes, these "theatres" have extreme mobility. A projector may serve classrooms by day, an auditorium gathering for a special occasion, and a parent-teacher meeting in the evening.

#### THESE ARE OUTWARD SIGNS OF PROGRESS

Thus, each projector may (and often does) represent a number of potential audiences. The average audience ranges from 30 to 100 persons with frequent examples of much larger groups at communitywide gatherings, conventions, etc. Tens of thousands of such audiences are now being served by existing 16mm sound films available in the variety of special subject areas from free loan, rental and purchase sources.

In the specific field of the sponsored film toward which this analysis is now directed, the steady rise of the self-equipped audience has, however, given rise to some special and highly-important problems:

#### AND THESE ARE THE ESSENTIALS

The audience has shown genuine interest in the better sponsored films now being made available by industry, associations, and trade groups.

Among concerns maintaining sizeable libraries of sponsored films available on a free loan basis, the demand for such films has already outstripped present means of efficient distribution. A growing percentage of delayed and rejected bookings is reported where personnel and print resources are not yet sufficient to meet this steadily increasing demand.

Travel time from the distribution library to the requesting audience and return is another critical factor. Time and print cost are the two inter-related factors basic in a new appreciation of the "logistics" of the commercial film medium.

As the audience increases in geographical proportion and in the widening character of groups available (*more farm audiences, more industrial employee groups, etc.*) there is somewhat greater *selectivity* but also a greater responsibility for appropriate, *well-conceived, well-produced and useful* films. The challenge of the medium is not only toward greater quality but definitely toward real satisfaction of the audience's *basic interests*.

Results are a paramount factor in the sponsor's attitude toward this increasingly



# Distribution: Key to the Future

THE POTENTIAL AUDIENCE FOR SPONSORED FILMS HAS GREATLY INCREASED

potent medium—in this category the sponsor will demand minimum standards of *proof of distribution, accurate measurement of the audience actually reached*, its reaction to the film, and its future possibilities in terms of past and current experiences.

#### WHERE IS PROGRESS NOW BEING MADE?

There are important signs on the horizon indicating that some of these challenges are being fairly met. Taking them in reverse order, the sponsor can now underwrite a program of film production with the assurance that a well-designed picture will reach a potential audience of many millions, with each and every person accounted for by an accurate check and with group reactions provided from all who have seen the picture.

But these have been minimum essentials among commercial film distributors experienced in this field for a good many years. Even better progress is being made toward the solution of the Great Riddle: *how many more audiences can be reached per print per week or month?*

#### HOW ARE WE FARING ON LOGISTICS?

As the national audience assumes formidable proportions, it is apparent that (a) more prints per subject will be needed, and (b) that as many showings as possible be accomplished with the full budget of prints available.

To progress equally with other media and to achieve the full stature which its superior power of idea communication truly deserves, the commercially sponsored film needs the kind of answers which far-sighted commercial distributors are now beginning to deliver.

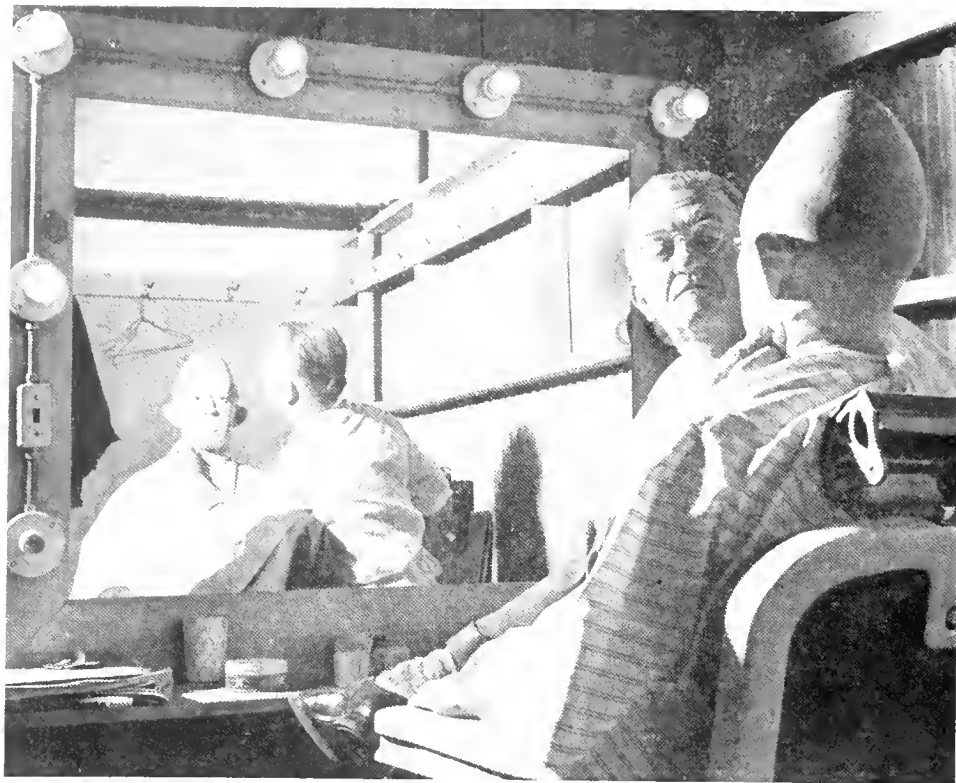
The development of new audiences is of manifest importance. There has been noteworthy progress in the church and farm field in recent years: now there is an apparent reawakening of the industrial audience as more and more plant officials and employee program chairmen welcome weekly or semi-weekly recreational showings during the lunch hour and rest periods.

The improvement of distribution facilities through new film library facilities adjacent to growing audience areas is also taking place. Thus an answer is being found to getting more "mileage" out of existing prints by reducing travel time without eliminating the prerequisites of library control, inspection, and reporting between each booking.

#### CONTROL OF EACH SHOWING ESSENTIAL

The basic essential of such extended library service is *thorough control and a wholly dependable system*. At no time can minimum standards of audience check and measurement be minimized or set aside. In decentralizing print distribution, one large national distributor maintains a direct contractual relationship down to the smallest local outlet.

A tremendous coincidence of effort is thus taking place. While mechanical means of carefully controlled decentralization is taking place on a national scale, the enlisting of hundreds of new local outlets is serving to increase the number of effective audiences. This has manifested itself as a direct stimulus to projector sales in some of these areas. The cycle of progress is irresistible and of real importance to the future of the commercial film medium and to its sponsors.



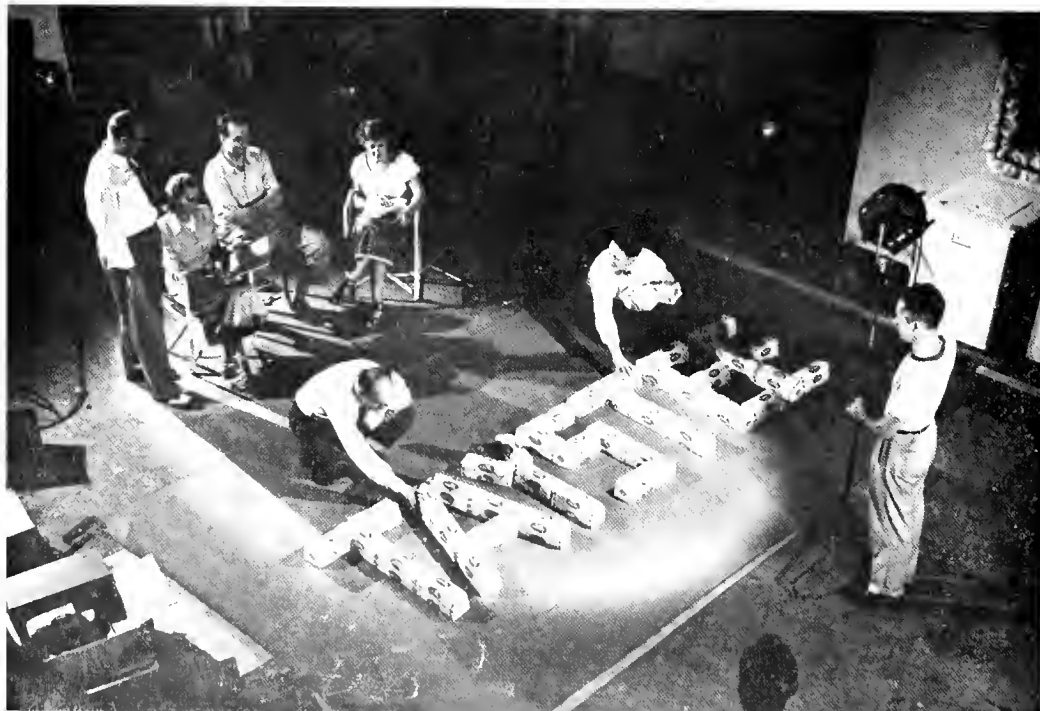
Foremost monster-maker Jack Pierce creates character of "Knucklehead" for a current film.

**BUSINESS SCREEN**

**camera**

**LENS-EYE VIEWS ALONG THE PRODUCTION LINES**

Camera, lights and action spell out Purity Bakeries' favorite product for a T.V. commercial.



★ **STANDARD OIL** (Indiana) trainers admonish service station operators in the Midwest: "Don't be a Knucklehead" and their listeners know what they mean after seeing the current company film *Knucklehead*. For "Knucklehead" comes to life in the picture through the genius of Jack Pierce, makeup expert of Winding Picture Productions, Inc., the producer and character actor George Chandler who plays the unenviable role.

Trick photography and over-sized prop nine times larger than normal make Chandler appear to be only eight inches tall in his "gremlin" part. A careless and indifferent attendant is easy prey to his tactics which disrupt proper and efficient operation of a service station. The film has been most effective, Standard officials tell us.



HERE'S GEORGE CHANDLER as his diminutive self in the unenviable role of "Knucklehead".

★ ★ ★

★ **PURITY BAKERIES**, makers of Taystec Bread, have had their product immortalized for television in a new series of filmed commercials produced by Sarra, Inc. In one sequence (shown left) the product name was cleverly spelled out in loaves of bread twenty feet across. At any rate it made a top-notch "studio production" shot.

William D. Fisher, Young & Rubicam's assistant radio and television director, supervised production. In charge for Sarra were Joseph G. Betzer, director of film planning, and Harry W. Lange, production manager.

★ ★ ★

★ **SPEAKING OF CAMERA ANGLES**, we've noticed the wide margin of superiority which experienced commercial film makers hold over recent entrants into the production field, particularly those who "specialize" in television. Good production costs a little more but sponsors will find that a poorly-created commercial is even more expensive when it fails to sell the product.

For all "species" of commercial films have the same basic responsibility: to deliver the results for which they were created. It takes the kind of experience in film-making which recent decades have given the commercial producer to achieve that aim with dependable regularity.

**A** MECHANICAL TESTER, known as the Classroom Communicator, has been developed at the Pennsylvania State College and it permits a classroom of students or trainees to flash the answer to a question to the teacher as soon as each knows it.

The communicator was planned and built by two young engineers, F. Thomas John and John B. Cannon, for use in the Instructional Film Research Project, conducted at Penn State by Dr. C. R. Carpenter. The project is sponsored by the Special Devices Center of the Office of Naval Research.

#### GIVEN CHOICE OF FIVE ANSWERS

On each desk in the classroom is a response station. Five keys in the station enable the student to indicate one of five answers. The keys are concealed by a plastic hood so that a student cannot observe how his neighbor answers the question.

The Communicator is one of several existent devices which offer interesting possibilities for measuring audience reaction and receptivity to factual data and information imparted through the medium of the screen. The speed of measured response may quickly translate for the producer or sponsor the degree of learning success being achieved by a new budget being previewed by test audiences. Any form of audio-visual media or other prepared aids can be measured.

#### QUESTIONS HAVE A TIME CONTROL

The system works in this way: The instructor asks a question, giving the student one of five possible answers. The correct answer can previously be indicated on the machine by the teacher, or a punched key card may be inserted in the machine in advance of the quiz to indicate the correct answers.

An automatic timing device may be used, or the instructor may time the questions. When the time has elapsed, the machine is

*INDIVIDUAL STATION (plastic top removed) is located at each student desk. Five keys give choice of five answers for each question.*



THE COMMUNICATOR IN CLASS USE with Dr. C. R. Carpenter, Penn State professor of psychology in charge. Sloping panel indicates which students answer questions correctly.

## Measuring Audience Reaction

### "CLASSROOM COMMUNICATOR" QUICKLY TRANSLATES LEARNING PROGRESS

locked and the key that is depressed by the student at that time records his answer on the machine.

At the same time, the correct answer is flashed to the class when the number, indicating the answer is lighted at the front of the room. The instructor can look at his panel and see on a bank of lights, arranged as the seats in the room are arranged, which students answered correctly and which students incorrectly.

Figures, reporting the number and per cent of those answered correctly, flash on the panel.

On another device, the score for each student is recorded so that at the end of the quiz, the student may obtain his score. These are recorded on Veeder Root electrical counters, one for each student.

A printer or recorder attached to the Communicator permanently records the response of each station to each question, so that the record may later be studied.

By pre-determined signals, students may use the Communicator to signal the instructor that he is going too rapidly, that they do not understand, that he should explain a problem again, etc.

#### INSTRUCTOR CAN MEASURE PROGRESS

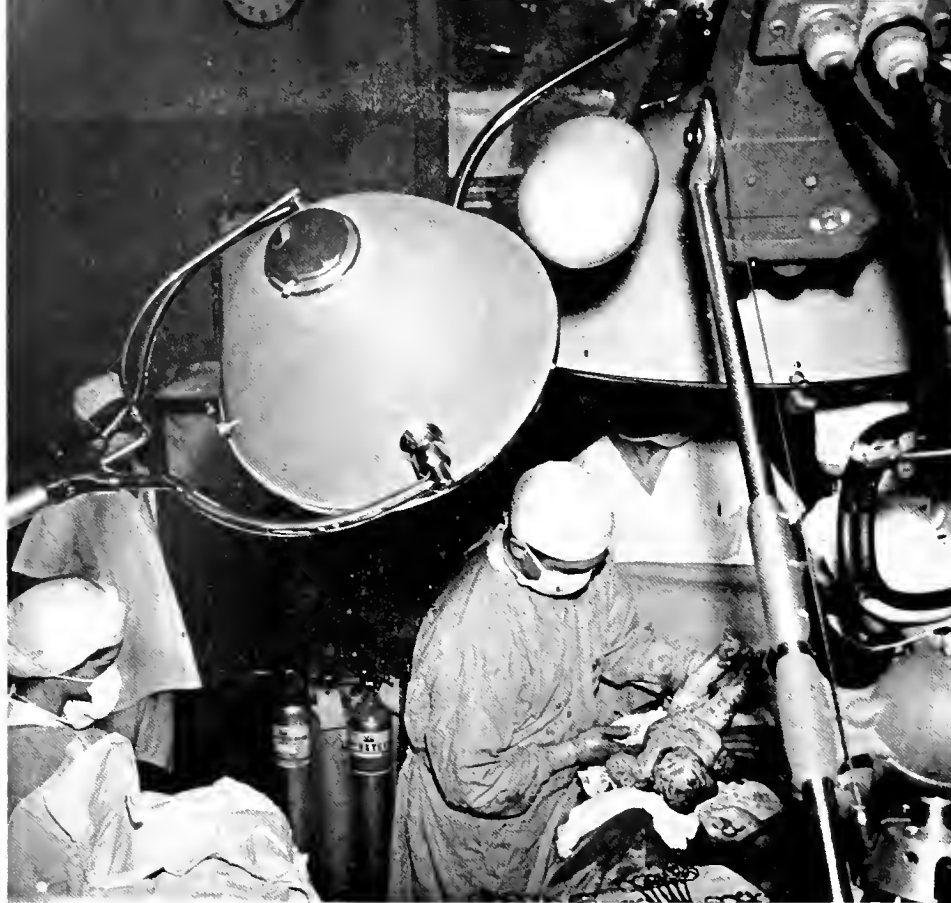
One of the big advantages of the system is that the instructor knows immediately whether or not the material is understood, and if it is not, he can explain it in more detail. The Communicator also enables the student to know where he stands since grades of quizzes

are available immediately, instead of within a week or a month.

The Communicator also allows the instructor to block out any stations which he doesn't want to include in a tabulation, or it enables him to divide the room into two groups, and to measure comparative results of the separate control groups. Measured responses point the way to improved materials and better teaching.

*AFTER CLASS, students pick up their scores from tabulator. In foreground are individual response stations located at student desks.*





The skill of the obstetrician is conveyed by the color television camera.

# Medicine Pioneers Color Video

CONTROLLED TELECASTING FORECASTS A NEW ERA IN EDUCATION

By Charles W. Duke

LOOKING DOWN into a manhole where a workman has been overcome by gas while making repairs in a conduit underneath a busy city thoroughfare, only a mere half dozen spectators standing closest by can actually witness the dramatic struggle against death by asphyxiation underground. Only by word of mouth can hundreds of curious onlookers learn details of what is transpiring deep in the subterranean passageway as the thrilling rescue by police and firemen progresses.

However, should you suspend a television camera directly over the opening into the cylindrical pit, attach a wire which in turn would connect up with a cable leading into a modern telecasting outfit, then transmit by the magic devices of the twentieth century marvel known as radio—simultaneously in thousands of homes, offices, clubs and taverns over a widespread terrain thousands of viewers could follow the rescue more intimately than persons standing only a few feet away from the scene of the accident.

TOMORROW'S SURGEONS LEARN BY SEEING.

Now transport yourself in fancy into the clinical amphitheater of a modern hospital and school of medicine in any of our large

medical centers. Several score students who hope some day soon to be efficient doctors and surgeons are about to witness an operation for the removal of a cancerous growth in the thyroid area. The operation is a routine part of the weekly courses of instruction in the medical institution. White-gowned and masked, an eminent surgeon and his assistants and nurses stand by ready to begin work.

Rising tier upon tier are rows of seats, extending upward from the pit on all four sides of the operating table, all of them slanting further and further back, the last rows rising as much as 20 feet from the floor. Here are seated the surgeons of tomorrow. Not only are they expected to see every minute detail of the operation, but to hear every word of instruction as well. Down through the years this has been the *modus operandi* of medical and surgical teaching: the overcrowded medical "amphi", the view of proceedings often obscured by movements of doctors and nurses, the spoken words of instruction muffled under the protective gauze masks worn by surgeons, frequently inaudible three or four rows of seats away. Only after they have graduated and become interns, to labor as assistants alongside operating surgeons, have countless wield-

ers of the scalpel had their first "closeups" of operations.

Color is inevitable in television, in the opinions of both experts and manufacturers as well as networks. The controlled color telecasts of surgical operations recently sponsored by Smith, Kline & French were an historic milestone and a practical reality during a period of doubt and debate. This is that story.

ers of the scalpel had their first "closeups" of operations.

As related by Dr. I. S. Ravdin, John Rhea Barton Professor of Surgery and Director of the Harrison Department of Surgical Research at the Medical School of the University of Pennsylvania in Philadelphia: "For years it has been the same old story. If you got to class early enough to get a front seat, you might see and hear a little of what was going on. If you were late, you took one of the back seats high in the amphitheater. Unable either to see or hear, you picked up your morning paper and turned to the sports page. Down below there was only a fine view of doctors' and nurses' backs. Even when the operating surgeon briefly cleared a space around the table to point out some step in the operation we were unable to see any of the details."

## ELECTRONICS OPENS A NEW ERA

That was only a few years ago. Today, as science hurtles forward on all fronts, a new era impends in medical education. This is the Age of Electronics, bringing with it motion pictures, radio, television, and now color video, the latter to effect revolutionary changes in many fields of education, particularly in medical education. More than 30,000 physicians attending the 1949 annual convention of the American Medical Association in Atlantic City, N. J., last June went away convinced that a new day has arrived in medical education which is bound to redound to the benefit of all humanity as time goes by.

For the first time in history, surgical operations and medical procedures were seen by means of natural color television. Six hundred persons at a time sat in assembly rooms of Atlantic City's capacious Convention Hall on the famous Boardwalk and witnessed series of operations as they were performed in the Atlantic City Hospital, half a mile away, and beamed to the waiting physicians in their meeting place. All of the operations were performed by surgeons from the University of Pennsylvania. The project was sponsored by Smith, Kline and French Laboratories of Philadelphia, one of the nation's oldest pharmaceutical houses, who arranged for the development and manufacture of the color television equipment as a contribution to the advancement of medical teaching.

## COLOR PROVES SUPERIOR ON DETAIL

Advantages of color over plain black and white were outstandingly evident. Proximity of blood vessels was denoted by blue streaks. Fatty tissue showed in yellow and gold tints. Even the tiniest seepage of blood was evident in crimson trickles. Contrasting shades of pink marked the various layers of tissue. When the apparatus switched from color to plain black and white the effects were startling. The latter pictures looked flat and toneless, losing



depth and character, with much of the essential detail disappearing altogether.

"Color TV provides a sense of depth which is necessary for the adequate teaching of surgery", said Dr. Ravdin. "The deeper recesses of body cavities which ordinarily are difficult to discern can now be readily observed because of the various color gradations. Moreover, color permits recognition of changes in human tissue during the course of an operation; and this is all-important, not only to the surgeon, but to the patient. Then too, color television permits the student to gain immediate anatomical orientation which otherwise could not be achieved."

#### UNIVERSITY OF PENNSYLVANIA A PIONEER

The University of Pennsylvania, for whom Dr. Ravdin speaks, has been the pioneer in the adaptation of TV to the world of medical education. Only last October it telecast operations for two days from the Hospital of the University to visiting doctors attending the annual convention of the Pennsylvania State Medical Society holdig sessions in Philadelphia's big Convention Hall. This was done with the cooperation of the RCA-Victor organization in Camden, N. J., the pictures being in black and white.

Forthwith the University of Pennsylvania set about to pioneer with the first demonstration of color television. Fortunately it had the friendly support of a true patron of medical science in Mr. C. Mahlon Kline, chairman and president of the pharmaceutical firm of Smith, Kline and French in the Quaker City. For many years Mr. Kline has sponsored medical experiments and made possible many notable medical achievements through research work done in laboratories of the University of Pennsylvania for which Mr. Kline footed the bills. It was largely through the efforts of Mr. Kline that the CBS scientists embarked upon and

#### Clinical Congress Views Demonstration

★ During one week in mid-October, 6,000 surgeons attending the 35th clinical congress of the American College of Surgeons and the Inter-American Congress of Surgery in Chicago, viewed a spectacular repetition of the recent Atlantic City demonstration of natural color telecasts of surgical operations.

Seated before 12 television receivers in the Stevens Hotel and two in St. Luke's Hospital, where the operations were performed, the visiting surgeons observed numerous operations brought to them in vivid colors without a flicker of distortion.

On the opening day of the telecasts, seven operations were televised, among them a delicate eye operation which was performed by Dr. James W. Clark and watched by more than 1,000 surgeons, hospital representatives and nurses. Viewers saw the eye enlarged about three times. Dr. Clark's injection of an anaesthetic into the eye, cutting the skin, daubing, laying on a new cornea, and sewing were most realistic.

This demonstration was also sponsored by Smith, Kline and French.

succeeded in perfecting the first apparatus for the transmission of natural full color by TV camera.

It is only a natural sequence therefore that the medical school of the University of Pennsylvania will be the first medical institution in the country to embrace color television as a part of equipment and curricula for the teaching of medicine and surgery. At the moment the University has plans for the establishment of a huge new medical center upon its campus in West Philadelphia having present buildings of its school of medicine and hospital as a nucleus. First unit to be constructed will be a \$1,000,000 outpatient building cap-

able of handling 1,000 patients every day of the week. Incorporated in this unit will be a medical alumni hall to seat about 100 persons and a stage upon which medical techniques can be demonstrated. Blueprints have been altered to include television facilities.

#### DEMONSTRATIONS IMPRESS MANY VIEWERS

After seeing the various TV demonstrations, Minnesota's former governor Harold E. Stassen, now serving as president of the University of Pennsylvania, expressed himself as "tremendously impressed" by the televised operations and said he hoped plans for the incorporation of video in Penn's new medical center would not fail of materialization.

Said Dr. Robin C. Buerki, Vice President in Charge of Medical Affairs: "After viewing these demonstrations, one arrives inevitably at the conclusion that television offers a promising medium for medical education. Our medical students will study surgery from a video screen in the same classroom in which they study other subjects. Such a plan permits the elimination of students' galleries in operating rooms and the saving of valuable space. The video makes possible intimate instruction in many fields to large numbers of students at one time. Skills of the greatest teachers will be viewed close-up by students in surgery, in number and variety of procedures never before possible."

The color television equipment used in this pioneer project was specially designed and manufactured by Columbia Broadcasting System, Inc., primarily for the teaching of surgery and medicine. Zenith Radio Corporation and Webster-Chicago Corporation collaborated with CBS in respect to the design and manufacture of the receivers. The first equipment of its kind to date, it is owned by Smith, Kline and French who announced they would demonstrate it at pending medical conventions in other cities as a contribution to medical teaching.

#### TECHNICAL BACKGROUND IS EXPLAINED

Equipment used, according to CBS officials, is the sequential type which operates on the same principle as black and white television where picture element by picture element, line by line, frame by frame is transmitted in rapid enough succession to present a complete picture to the eye. To introduce color, further use is made of the retentivity of the human eye. The scene to be transmitted is picked up by a camera lens and filtered through rotating filter disks in such a way that first, only the red components of the scene are transmitted during 1/150th of a second, then the blue components and then the green components, each for 1/150th of a second. Thus in 1/50th of a second, a new color cycle recurs.

It was further explained that there are two types of receivers in the sequential system. One is the projection all-electronic type utilizing a single tube on which three color images are produced. The images are superimposed on a projection screen by means of three lenses. The other type of receiver is the direct view type utilizing a color disk which rotates in

(CONTINUED ON THE FOLLOWING PAGE)

MORE THAN 30,000 PERSONS attending the 98th annual sessions of the American Medical Association witnessed the color television demonstration on these banks of receivers.



(CONTINUED FROM THE PRECEDING PAGE)  
synchronism with the color disk at the camera. Receivers shown at the Atlantic City convention were of the latter type.

Equipment-wise and in operation the color television method used was said to be substantially no more complex than black and white television. Signals from the camera in the operating room and compact control desk were fed into a radio transmitter and beamed toward Convention Hall. The entire pickup equipment at the hospital was operated on 115 volts, 60 cycles and required approximately 26 amperes current. Dr. Peter Goldmark, director of the Engineering and Research Laboratories of the Columbia Broadcasting System, is accredited with having developed the first color television equipment for the medical education project.

Spectators at this initial demonstration sat before 20 receiver sets divided between two rooms in Atlantic City's Convention Hall. For four successive days they beheld a series of operations and medical procedures never before witnessed in the video manner. Closeup pictures afforded details usually apparent to only the operating surgeon and his assistants. The pictures were without distortion. The rooms in which the receivers were located were fully lighted. As one surgeon remarked: "You folks over there in Convention Hall are seeing this operation more clearly than persons here at my elbow in the operating room."

#### CAMERA DESIGNED FOR MEDICAL TELECASTS

The reason for this was evident with inspection of the telecasting equipment in the Atlantic City Hospital. The camera used was one specially designed by CBS for teaching surgery and medicine, and can be so focused that the image on the receiving screen is several times larger than what the surgeon himself sees. It was attached to one end of a six and one-half foot steel cross-arm mounted on an upright standard of the type usually used for regular surgical lamps. At the opposite end of the cross-arm was a small metal box containing the scanning equipment. This box, it was explained, helps to serve in part as a counterweight for the camera at the other end of the cross-arm.

Nearby in the operating room stood a small control desk 52 inches long by 32 inches wide. As in standard TV broadcast practice, the televised picture was monitored at the control panel for focusing and colors. It was explained the video band-width was 4 M.C. Pictures were beamed over a closed circuit radio link from hospital to convention hall, even though some skeptics insisted there must be a concealed wire circuit "somewhere up there on the roof."

And here is why the student-spectator sees the operation as clearly as the surgeon himself: when ready for "action", with camera set in overhead position, the lens was approximately four and one-half feet from the operating field. With the incision made, the camera "eye" was pointed directly down into the aperture created by the surgeon's scalpel. To the beholder in Convention Hall, the effect was the same as peering directly into the operative field, but greatly magnified. •



PRODUCER REID RAY (kneeling left) helps staff film Iowa's cherished trophies.



FILLING THIS STADIUM each Saturday is the role assigned Iowa's football film.

## Iowa "Sells" Football Thrills

BY FRANK J. HAVLICEK and PHILIP WARD BURTON

GRIDIRON GHOSTS are selling football tickets at the University of Iowa this year. The special ticket-sellers are the stars of former years — All-Americans and scores of lesser lights — who are brought back on film as a part of the Hawkeye athletic department's big 1949 promotion.

Each year the athletic department faces a double-edged problem — how to sell a lot of tickets effectively and how to bring fan-lung towns around the state in closer contact with the university. This year's problem was a little more acute since sustained ticket buying had to be maintained through four home games in a row.

What was needed was a different kind of promotion than that usually used. Normally, a university like Iowa publicizes ticket sales through direct mail and newspapers. But how could a direct mail piece or a newspaper ad bring to Iowans the noisy excitement of a football game? How could words in print make a football fan really pant to lay his money on the line for a season ticket?

#### PROMOTION JOB BEGINS IN SUMMER

A motion picture was decided upon to supply the extra promotional punch. Through the picture the athletic department could bring to the football fan the sights, sounds, and thrills of the game. Football madness could be fostered in *advance* of the season. It's easy enough to excite a fan in October when the bands are playing and football has become a national mania. It's a tougher job to create "footballitis" during the hot days of August and early September when football seems far off.

Since football fans live largely in the past, glowing in the exploits of gridiron immortals of other years, it was decided to whip up fans' ardor through a film that recaptures for Iowans the pigskin exploits of the past. Forty-thousand feet of spot action football were scanned. Every foot concerned Hawkeye football with Iowa greats like Duke Slater, Ozzie Simmons, Nile Kinnick, and Aubrey and Glenn Devine flashing on the screen to thrill Iowa fans who

have never stopped talking about these men.

All this footage has been boiled down to a ten-minute film, *Fame of the Black and the Gold* that includes choice action pictures from 1921 through 1948. For those who mix sentiment with football, and most people do, there are many moments in the ten minutes that grip the heart.

#### 1921 FILM A CONFERENCE PIONEER

Brought back from oblivion, for example, is the famous 1921 team which had been photographed in the first motion picture training film made in the western conference. This Iowa squad, containing such shining names as Glenn and Aubrey Devine, Locke, and Duke Slater, is shown in fast action as it snowed under Indiana, 41-0. As an interesting sidelight, the photographer of the 1921 game was an Iowa student, Reid Ray. He is now president of Reid Ray Film Industries, producers of the *Fame of the Black and the Gold*. All the scenes in the release were made under his personal direction from footage disinterred from the vaults and reduplicated by optical printing to meet present-day standards.

#### FIRST DISTRIBUTION IS VIA THEATRES

A good portion of the film has been blown up from 16 to 35mm. All of it is in black and white. A lot of digging was needed to get just the right shots. Sources were actual game films made by the university, newsreel shots, stills supplied by the university photographer, and old record books.

National Screen Service is handling the distribution. With five theater chains and most independents taking the picture, everything in the state has been covered from the big houses to the drive-ins. Ninety per cent of the theaters were hit before the first game with UCLA on September 24. Later the film will be used as an important aid in stirring up alumni enthusiasm around the country with "alums" sure to become misty-eyed as they see the heroes of their college days and hear the Iowa band playing school songs as the background for action on the screen. •

# The Bowery's Youth Movement

VENERABLE NEW YORK BANK FORMS JUNIOR ADVISORY GROUP

*(Our New York correspondent reports on a fine public relations program conducted for better community relations by the Bowery Savings Bank in the depressed areas of the city's lower east side.)*

★ A few weeks ago, on a Wednesday afternoon, I took the Third Avenue El down to Grand Street and the Bowery to attend the first session this year of the Bowery Savings Bank's Junior Advisory Committee. Before I went in the bank I walked up and down the Bowery for a few blocks to see again the type of neighborhood which had spawned the old bank, now, since its merger with the North River Bank, the largest savings bank in the country with almost a billion dollars in assets.

The Bowery neighborhood, like its counterparts in Boston's Scollay Square and Chicago's West Madison Street, is a well known haven for derelicts. It is also a dirty beat up "Main Street" for New York's lower east side which is occupied by first generation immigrants of a great variety of nationalities and religions. During the past ten years the lower east side has lost some population and it is probably not as overcrowded as it once used to be. The main occupation of many of its residents seems to be planning and saving to move away from the shadow of the el and out to the Bronx or Queens.

## BOWERY IS IN ITS SECOND CENTURY

Standing in the center of the lower east side is the Bowery Savings Bank, now 115 years old and still in the same location. The bank is an imposing building, although most of the exterior is hidden by the el running along a few feet from the front door. As I went in, a protection officer took me to Chester W. Schmidt, a large genial man and an assistant Treasurer of the bank.

Mr. Schmidt told me that the Junior Advisors would not be meeting for a half hour or so and I suggested that we might talk about some of the reasons they had started the Junior Advisory Meetings.

"Last year," Mr. Schmidt said, "Mr. Henry Bruere, our president, decided that some steps should be taken to assist our neighborhood in some sort of community betterment program. This is really our neighborhood, you know, and it is improving all the time. But Mr. Bruere felt that we could aid this improvement by helping to develop young community leaders who would benefit the community, the bank, the schools and themselves.

"Mr. Bruere called in Thomas L. Cotton, a community relations and research consultant, to formulate a method of carrying out this program. Mr. Cotton came up with a plan

to establish a Junior Advisory Board of local school children and hold meetings designed to inculcate the idea of 'Individual Security Through Community Leadership.'"

I told Mr. Schmidt that I had heard something about the bank's program and it sounded like a wonderful idea. I said I hoped more industries and local businesses could be induced to do something of the same nature.

"I think they would find that putting on a program like this is a two way street," Mr. Schmidt said, "by listening to our Junior Advisors' uninhibited comments and questions on our bank and the community many of our officers have gone away from the meetings with a few new ideas on community problems and even our own bank problems. We get new ideas every session."

## WE JOIN THE BANK'S SCHOOL PARTY

While I asked Mr. Schmidt just how the program is conducted, Mr. Cotton and several representatives of other banks and banking associations walked in, and Mr. Cotton outlined to us the general plan of the Junior Advisory Committee, but suggested that we could judge the program and reaction of the children much better by going upstairs just then, for the meeting was about to begin.

As we walked upstairs, Mr. Cotton explained that the Advisory committees are selected by various local schools from among their leading students. Those selected receive a letter at their home addresses from Mr. Bruere inviting them to join the Junior Advisory Committee. Each group is invited to attend a series of six meetings at the bank on Wednesday and Friday afternoons. After some hesitation at first about the bank's motives, schools now cooperate wholeheartedly in the plan and are most enthusiastic about the results.

On the second floor in the old Board Room of the bank were about 35 boys and girls from the 6th and 7th grades of nearby Public School No. 130. They were seated around in a circle

*CHET SCHMIDT and his guests enjoy an interlude of neighborly relaxation.*



*Juniors visit the Bowery vaults.*

having ice cream and cookies when we walked in. Several of them, repeaters from last year's sessions, called out "hello" to "Chet", and Mr. Schmidt waved back and shook hands around for awhile.

Mr. Cotton took me down the hall to the school savings department where Cortland Burckhardt, manager of the department, showed me about and explained how the bank's 22,000 school savings accounts are handled. This is a big business at the Bowery and a good proportion of the school accounts are later transferred to regular savings accounts when the school depositors graduate.

Hearing Mr. Schmidt getting things under way, we went back with Mr. Burckhardt and joined the group. Going around the circle and including all the adult guests, Mr. Schmidt asked for everyone's name and had a word of greeting for each. He warned the other bank representatives and me that we would have to take part in the meeting and join in the bull session and games just like everyone else.

## DISCUSSION LEADER HOLDS GROUP INTEREST

Taking over from there, Miss Katherine Copeland, a film forum discussion leader, and an attractive young woman who seemed to instinctively capture and hold the children's attention, started talking about the theme of the meeting. Without taking a pedantic stand, and by guiding the children into making all the points themselves, she put across the theme of "Individual Security Through Community Leadership" and "The Habit of Thrift is the First Step Toward Individual Security".

When I had read these themes in the "Fact Sheet" Mr. Schmidt had given me, I thought it sounded like a pretty dull subject to hold 35 restless children's interest for a half hour after a full day at school. But by prodding here and there, laughing and joking a good deal, and getting the group to bat the subject around in their own words, Miss Copeland pretty well established her point and the children seemed to enjoy the process, as well.

During the discussion, Miss Copeland shows a Coronet film, *Your Thrift Habits*, and much

(CONTINUED ON PAGE FORTY-EIGHT)

# CASE HISTORIES

A TECHNICAL REVIEW OF BUSINESS MOTION PICTURES AND SLIDEFILMS

## • RETAIL SALES TRAINING •

### Rexall Drug Company to Assist Stores With A-V Sales Training Program

★ The Rexall Company, probably the nation's leading name in the retail drug field, has instituted a complete audio-visual sales training program, both for its own employees and for its own stores and franchise holders. Of the approximately 10,000 Rexall stores in the country, about 8,000 are individually owned stores holding a Rexall franchise.

In these stores Rexall has no direct control over the sales policy nor the training of salespeople. To meet this need, Rexall has begun a series of sound slidefilms to be offered to all Rexall stores to aid them in training their own sales clerks in more effective across-the-counter selling. The films are being produced by Rockett Pictures, Inc., Hollywood.

#### DRUGGISTS WELCOME NEW VISUAL AIDS

Reactions from the Rexall store owners, "Rexallites" as they are called, has been very good on the first showings of the first film. Rexall salesmen have reported that many "Rexallites" who had previously been cool to many Rexall training suggestions, have welcomed the first film as a real training aid. Since a slidefilm can do much to assist them in store training, druggists have exhibited a real interest.

Since the first film in the program has just been recently released, it is a little too early to report specific results but we hope to be able to review field utilization of the program in a later issue.

#### USING SYNDICATED ROCKETT PROGRAM

To round out the audio-visual training program of the company, Rexall has also purchased and is using sets of the Rockett-produced sales training series *American Salesmanship* to train the company's own salesmen. The Rockett sales series is designed primarily for industrial and commercial salesmen, rather than for retail clerks. Rockett officials report that it is surprising even to them how widespread the uses are for the sales training series. Almost any kind of business is able to use them, for they deal with the fundamentals of salesmanship itself, and many trainees have reported that they hardly realized that it was not their own specific product being presented, so similar are the sales problems on all kinds of products and services.

### New Customer Relations Film Series Initiates Extensive A&P Program

★ The Great Atlantic and Pacific Tea Company is using a new series of *Customer Relations Training* films as a part of an intensive employee training program.

The new film series, produced by Sarra, Inc. under the guidance of Fred E. Garlick of A and P's National Personnel Division, consists of a 10-minute motion picture of interviewing A and P customers and a 20-minute slidefilm dramatizing actual customer case histories.

To make sure that this series shows customer relations problems factually and realis-



"Treat customers fairly and courteously"

tically, many thousands of letters and interviews with A and P customers were followed carefully in planning the films' content. Sarra camera crews went into the company's supermarkets to photograph scenes "on the job."

Wayne Langston, of Sarra's scenario stall, wrote the scripts under direction of Joseph G. Betzer, director of film planning. Harry W. Lange, production manager, directed camera crews headed by Michael Stehney and Hal Schullman.

The film program will be shown more than 1200 times in 40 weeks, to all levels of A and P personnel, including regional vice-presidents, supervisors, store managers, assistant managers, department heads and clerks, said Mr. Garlick. The series was produced in less than one month so that it could become an immediate part of A and P training.

### Retail Credit Filmstrip Shows Clerks Fundamentals of the Charge Account

★ *Retail Credit - Behind the Scenes*, a new 35mm black and white filmstrip covering the activities in the establishment and control of the retail store charge account, will soon be ready for distribution by the Audio-Visual Extension Service of the Evening and Extension Division, City College School of Business, according to announcement by Dr. Robert A. Love, Director.

This film of action photographs, taken right in credit offices, shows the mechanics of the charge account under various systems and procedures. To insure the validity and maximum effectiveness of the film, the Credit

Bureau of Greater New York and several metropolitan stores cooperated in its preparation.

The film was written and directed by the Retail Credit Practice Unit, under the supervision of Walter M. Muller of the Intensive Business Training Program, City College Midtown Business Center, New York. Many of the photographs on slides, used in the classroom, have proved very helpful in visualizing credit procedures to trainees in the 15-week, 225-hour Retail Credit Practice course offered by the College.

The film is designed to show credit department employees how other credit departments operate, and to aid credit bureaus, other retail organizations and instructors in schools and colleges to better present the subject to trainees who have not had any previous experience in credit work. Topics included in the filmstrip are: The Interview, Taking the Application; Ordering the Investigation; A Tour of the Credit Bureau; Approving the Account; Setting up the Records on the New Account; "Charge-Plate" and Shopping Card; The Sale - What Happens in the Sales Department; Authorizing Purchases; Accounts Receivable, and Collections. In each step, the use of the equipment is explained.

Copies of the filmstrip and the commentary may be purchased at the price of \$10 per set from the Audio-Visual Extension Service, City College Midtown Business Center, 430 West 50th Street, New York 19, N.Y.

## • FILMS FROM INDUSTRY •

### Link Belt Film Visualizes Handling of Heavy Materials for Industry

Sponsor: Link Belt Company. Film: *Handling Materials in the Steel Industry*. Producer: Raphael G. Wolff Studios.

★ A good example of a film made for a small but highly important audience. Numerically there can't be many buyers for the kind of heavy materials handling equipment demonstrated in this film. Yet there are far too many to take around the country to demonstrate the installations in person.

Hence this film, which shows many belt-line material handling systems, for all kinds of loading, unloading, feeding and warehouse

*HEAVY MATERIALS HANDLING is the theme of the new Link Belt sound motion picture.*





HANDLING MATERIAL of this size is the task assigned typical Link Belt equipment.

operations, interior and exterior, handling many types of material.

The film should replace many hours of sales effort. And its cost will probably be returned from one or two sales of big-scale installations. Who was it who said that in some cases a film can be worth making for a single showing, if it makes its sales points better and delivers results?

The film is 20 minutes long, in color, and is well designed for the market it is intended to reach.

### "Human Relations in Supervision" Slidefilm Series Is Now Available

★ A series of 24 sound slidefilms on *Human Relations in Supervision* produced by the Armstrong Cork Company of Lancaster, Pa., is to be exclusively distributed by the McGraw-Hill Book Company of New York City, through its Text-Film Department.

Each of these two-to-six-minute programs, prepared for discussion meetings of supervisory personnel, presents an actual case history taken from the personnel files of the Armstrong company. Because the slidefilms treat of basic principles of human relations, they can be used with all types of personnel with equal success. Subject matter of the individual slidefilms covers such topics as tardiness, equalizing the work load, insubordination, incompetence, relations with unions, violations of safety rules and friction between employees.

A special technique used in producing these slidefilms reproduces in dramatic action the facts of each case as they actually happened, up to the point where some supervisory action is indicated. The narrator then turns the problem over to the audience with the question, "What would you do?" All evaluations and possible solutions are left strictly up to the audience.

The prime purpose of these subjects is to ask the supervisor *what he thinks*, not to tell him what to think. The experience of the Armstrong people with these films has been that group discussion of this kind encourages the supervisor to think constructively about his own human relations program and what can be done to improve it.

All twenty-four sound slidefilms may be purchased from the Text-Film Department of McGraw-Hill Book Company, New York City.

### Bethlehem's New "Alloy Steel" Film Factual Story of Modern Methods

★ Bethlehem Steel Company has announced the release of a new industrial motion picture titled "*Alloy Steels - A Picture of Controlled Production.*" Produced by Leslie Roush Productions, Inc., New York, in two of the company's major steel plants, the picture tells the factual story of modern techniques employed in the manufacture of alloy and special steels and the close control of all processes required to insure quality products.

The new film supersedes the company's *The Making of Alloy Steel*, which was released in 1936. It shows many new processes and portrays the greatly expanded facilities which have enabled Bethlehem to keep pace with this rapidly growing branch of steelmaking. A special musical background, sound effects of plant operations and other features help to create a realistic atmosphere throughout the picture. Showing time is 43 minutes for the 16mm sound prints.

#### COVERS ENTIRE RANGE OF PRODUCTION

Following a brief introduction emphasizing the importance of alloy steels to industry, the picture takes the audience to the laboratory, thence to the electric furnace department, the open hearths, blooming mills, hand mills and new continuous mills. These latter are among the most modern in existence and were installed only recently.

The taking of a motion picture in a steel plant entails many problems of timing and lighting generally not encountered in other types of industrial operations. It is necessary to schedule "shooting" to coincide with processes of manufacture such as charging of furnaces, manipulation of "heats," "teeming," or pouring the molten steel into ingot molds, rolling of billets and blooms, and others. There is generally very little opportunity to fit steel production to filming schedules.

#### DESIGNED TO SERVE TECHNICAL GROUPS

*Alloy Steels*, in superseding the older version of the same subject, is designed to serve the same technical groups as its predecessor. In addition, it is suitable for use in colleges and universities for the instruction of metallurgical students, and to other groups interested in alloy steel making. The language of

TAPPING A 70-TON ELECTRIC furnace in a typical scene from Bethlehem's new film.



FILMING the operation of a carbometer for Bethlehem's "Alloy Steels".

the narration is somewhat more on the layman's level than in the former picture.

Bethlehem Steel has made use of motion pictures since 1917. It maintains facilities for showing films to its personnel and guests and recently completed a modern auditorium and projection room at the general offices in Bethlehem, Pa. Projectors and sound equipment are available for showing both 16 and 35mm films.

#### FILMS ARE DISTRIBUTED BY COMPANY

All of the company's films are distributed from the Bethlehem office where a full-time staff fills requests, cuts, cleans, and repairs films and takes care of the projection equipment. In the twelve-month period, from August, 1948, through July, 1949, approximately 1400 requests for films were handled by this staff.

A complete list of Bethlehem films in 16 and 35mm is available upon request by writing to the Publications Department, Bethlehem, Pa. There is no charge other than that of return shipping cost. Film requests should precede actual showing dates by at least three weeks.

### Malleable Iron Founders Present Product Picture on Their Industry

Sponsor: Malleable Founders' Society. Title: *This Moving World*. 30 minutes of 16mm film in color, with sound, produced by Roland Reed Productions.

★ In this dramatically told story of American malleable iron the audience is taken into the foundry and shown its spectacular operation. It shows the uses of malleables in automobiles, railroad cars, farm implements, plumbing and electrical parts and for a wide variety of other purposes.

The picture takes as its theme the importance of malleables in today's era of motion and speed. It demonstrates the durability of parts made of malleable castings, their resistance to corrosion and to impact and shock. It shows the ease with which they may be ma-

(CONTINUED ON THE FOLLOWING PAGE)

# CASE HISTORIES

(CONTINUED FROM THE PRECEDING PAGE)

chined into finished parts and explains the part played by such castings in an industrial world where so much depends upon components able to stand up under sudden and repeated strains.

Malleable iron castings have been made in this country for well over a century yet it is an industry about which the public knows little. It is the aim of this film to acquaint the public with this industry. *This Moving World* will be shown to engineering and technical societies, students in engineering schools, customers of the industry, business groups, clubs and others who may be interested.

**Production:** Production of the movie was supervised by a committee of Society members, of which Frank O. Parker, vice-president of Dayton Malleable Iron Company, Dayton, Ohio, was chairman.

Other members on the committee were C. S. Anderson, president of Belle City Malleable Iron Company, Racine, Wisconsin; George E. Bean, managing director of Eastern Malleable Iron Company, Wilmington, Delaware; D. L. Boyes, director of sales, Central Foundry Division, General Motors Corporation, Saginaw, Michigan; Cal C. Chambers, president of Texas Foundries, Inc., Lufkin, Texas; R. J. LaMarche, secretary of American Malleable Castings Company, Marion, Ohio, and P. H. Vincent, vice-president of Erie Malleable Iron Company, Erie, Pennsylvania. James H. Lansing of Cleveland, technical and research director of the Society, served as consultant to the committee and producer.

**Distribution:** Inquiries may be addressed to the Malleable Founders' Society, 1800 Union Commerce Building, Cleveland 14, Ohio.

## French Air Line Promotes Travel From Viewpoint of the Hostess

**Sponsor:** Air France

**Title:** *A Day in the Life of an Air France*

*Hostess*, ten minutes, black and white, produced by Telenews Productions.

★ Twenty-four hours of a pretty French air line hostess's life is shown in this new film. From awakening in her parents' flat on the Boulevard Saint Germain in Paris to a shopping tour on New York's Fifth Avenue, Mlle. Renee Foyer, who plays herself in the film, is seen in her typical trans-Atlantic commuter's existence as an air line hostess.

The film was made in Paris and New York and en route between. Narration is by Dwight Weist and by Mlle. Foyer, herself. It will be used for television and theatrical showings and for loan to interested groups on request to Air France Public Relations Department, 683 Fifth Avenue, New York.

**EDITOR'S NOTE:** Other case reports on new film programs appear on Pages 28, 29, 32, 34, 35, and 41 of this issue.

## Carnation Company Tells Doctors Story of Modern Infant Feeding

**Sponsor:** Carnation Company. **Film:** *That Babies May Live*. **Producer:** Apex Film Corporation.

★ This film was designed primarily for professional medical audiences. The Carnation Company has sales representatives, called Medical Specialists, who call on doctors and hospitals throughout the country, giving them the story of Carnation products, particularly evaporated milk for infant feeding. The film will present this story, with showmanship, in 20 minutes.

The picture is the story of how infant mortality has been reduced drastically in the last century, largely through the increased use of milk, and the spreading of scientific methods for controlling its purity. Emphasized is the safety and digestibility of irradiated, evaporated canned milk. The Carnation label is not absent from the picture, but neither is it forced on the audience.

The picture is professionally produced, directed and acted in all departments. The cast consists of professional film actors such as Heather Angel, Art Baker, etc. The only possible flaw in the film is that some of the information it contains may be old hat to registered nurses and practicing physicians, but it is valuable information for those who don't know it, and good entertainment for all. All the claims in the film are approved by the American Medical Association.

Use of the film will not be limited to professional audiences. Lay audiences will enjoy it, and get a great deal of good from it. It will be particularly valuable for Parent-Teacher groups, women's clubs, and every young or expectant mother.

The Carnation Company has purchased 27 projectors for its own offices in the United States and Canada, with prints at each of these offices. In addition some prints will be circulated without projectors, and a number of prints are available for school system and general audience use.

The picture is black and white. It was produced by Jack Chertok of Apex, directed by Sammy Lee. Dr. John Van Dolah, director of Nutrition Research for the Carnation Company, was Technical Director of the filming.

*MODERN METHODS improve infant care in other lands around the world.*



*A scene from "Pay to the Order Of"*

## American Bankers Association Launches Educational Program

**Sponsor:** The American Bankers Association. **Title:** *Pay To The Order Of*, 11½ minutes, black and white, produced by Caravel Films, supervised by Film Counselors.

★ This is the first in a long planned series of films on banking for use in schools. Some ten or twenty more subjects will be prepared from time to time to round out the series into a rather complete picture of modern banking operations.

*SHOWS HOW CHECKING SYSTEM WORKS*

*Pay To The Order Of* describes how a bank check is prepared, what happens to it after it is offered for payment of a bill, how it is routed from one bank through a clearing house to another, and why checks are an advantageous method of handling the movement of money. All this is contained in a little story about a young man who wonders why his father pays bills with checks instead of cash, and of the bank officer who explains it to him in terms of safety, convenience, receipts and accurate records.

*Pay To The Order Of* leads off the series because in a recent survey of a thousand schools, bank checks rated at the top in school interest of banking subjects. 90% of the schools said they would use a film on this subject. All films in the series are specifically for 9th to 12th grade students, not for adults, bank employees or entertainment use. A teachers manual prepared by Dr. Harold Clark of Teachers College, Columbia University, is part of the complete film package.

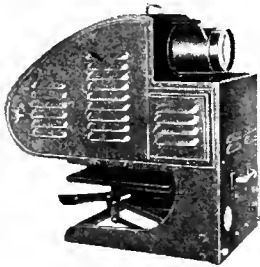
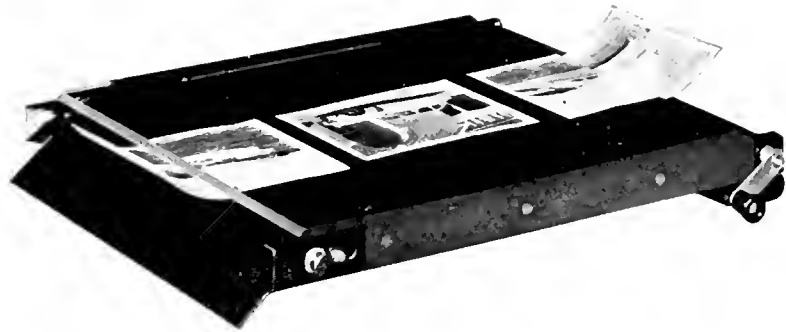
*NEW SERIES TO BE SELF-SUPPORTING*

The American Bankers Association is planning the new series to be self supporting by the sale of prints to individual or groups of banks, who then donate them to local high schools. Prints are \$50, including manuals, film can and fibre case. The Association recommends that the films should be sponsored (credit leaders are supplied for \$10) in the following order of desirability: (1) through local American Institute of Banking chapters; (2) through local Clearinghouse or association; (3) through cooperation of two or more banks; and (4) through individual bank sponsorship. This order is recommended to eliminate commercialism wherever possible and put all banks on an equal footing in their schools. •

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PUPPETEER MARY CHASE puts "Red Feather" through his sprightly antics.

### A Clever Marionette Film Tells Story of Community Chest in 250 Towns

**Sponsor:** The Community Chests of America. **Title:** *Red Feather Magic*. 9 minutes, Kodachrome, produced by Films For Industry in conjunction with Mrs. Eloise Walton of Community Chests and Miss Mary Chase.

★ Last month, 1250 cities and towns throughout America began their Community Chest drives. As units of The Community Chests of America each city conducts its own fund raising, calling upon national headquarters for experience and guidance in telling the advantages of unified giving.

Local conditions determine the exact roster of organizations which do their fund raising through the local chest, but typical recipients are the scouts, the Y's and organizations which aid in the home, the armed services and in health and welfare work.

This year, a new film, *Red Feather Magic*, is telling the Community Chest story and at the same time standing on its own feet as entertainment. This departure in fund raising films, which is now being shown in local theatres, employs marionettes and spins a complete story.

A sprightly, apple-cheeked youngster named Red Feather is shown approaching an American community "which could be your town". He appeals to Mr. and Mrs. Public for funds to support all his services. But Mrs. Public thinks it would be better to go back to the old system of giving individually to separate appeals. So Mr. Public takes some hedge clippers and cuts Red Feather up into segments which Mrs. Public sweeps away with her broom. Immediately an indolent beggar appears on the scene, and the Publics, having no way to know if his needs are real, dole out money to him. Then they are solicited to buy a tag for "Tag Day" by a fluttery society matron who doesn't even know what the money will be used for. An indignant citizen calls upon the two householders to protest that their treatment of Red Feather has cut

funds off from necessary welfare work and made a chaos of charity in their town. Together they appeal to the little fellow to come back. Parts of his torso float down, and he is rejoined and revived by the townspeople.

*Red Feather Magic* is being shown by local councils with 16mm color prints and also in 35mm black and white copies in movie houses where the councils can make arrangements for bookings.

Early scenes of the community were shot at Hamburg, Pa. where hobbyist Laurence T. Geiringer has built in miniature a replica of an American community complete in scale details of houses, streets and shrubbery. Mrs. Eloise Walton of Community Chest wrote the script, and the marionettes were created and operated by Miss Mary Chase. Films for Industry provided scenery, camera work and other production facilities. ●

### A New Presbyterian Picture Awakens Interest in the Christian Way of Life

**Sponsor:** The Westminster Press of the Presbyterian Church. **Title:** *Into the Good Ground*, 27 minutes, black and white, produced by The Pathscope Company.

✠ *Into the Good Ground* is the story of a successful architect who finds in his middle years that life has lost purpose. Although

always outwardly a religious man, Dan Gardner discovers that Christianity has not been the vital driving force in his life. Turning to the Bible, which had always been a handy source of gratification for his intellectual curiosity or a code of ethics for his children's education, Dan finds a reawakened spirit. The Bible, approached in a sense of need at the time of a major disappointment, supplies the central purpose of life that he has always needed.

Attitudes, human relations and motivation techniques, a long established specialty of the house of Pathscope, are given the full treatment without becoming mawkish in this excellent new religious film, one of a series for the Presbyterian Church begun two years ago with *In The Temple and in Every House*. Enhancing the ideas presented are a cast of eight, a specially composed score and choral music by the First Methodist Church of Germantown, Pa.

The fact that a Methodist choir was chosen to sing in this Presbyterian film is an indication of the complete harmony and lack of denominational bias characteristic of almost all new Protestant films. *Into The Good Ground* will reach Protestant audiences through distribution facilities of the Westminster Press and of the other major Protestant film distribution centers. ●

## The "Voice" Behind Your Next Film

EXPERT NARRATION IS AN IMPORTANT ASSET IN GOOD PRODUCTION

AS COMMERCIAL FILMS continue to expand their useful role in meeting the urgent needs of today's competitive marketing and training problems—for more sales via better selling methods—increased attention is being given to the basic components behind each new motion picture and slidefilm production.

Of these, the voice behind your screen effort is one of the most important. An experienced narrator can "make" a good film; certainly a lack-lustre voice can greatly diminish its effectiveness and audience interest. Here are a few of the problems which both sponsor and producer face in finding and selecting narrators.

The concentration of experienced and talented "voices" is in the larger centers of network radio and television production. In Chicago, Detroit, Cleveland, New York, and Hollywood there is a wider selection of talent for this reason. Outside of these centers there is a noticeable tendency to re-use local talent, which leads to a certain monotony in production. Productions also lose effectiveness because the same voice in varying roles loses its impact.

Varying your voice assignments has other obvious advantages. For one thing it prolongs the "life" of local talent to occasionally bring in another narrator. In cities like Chicago, New York and Hollywood, the producer can carry this practice to its fullest advantage and thus lend added audience interest through

variety and specific application to the film's subject by type-casting. It's mostly a matter of knowing the talent available.

This problem is being met by "importing" talent from nearby centers, such as Chicago, and by good production scheduling so that maximum work is provided on a single travel budget. Such talent is available to the producer at the same general rates as local narrators. So this problem narrows down to knowing the talent and for this reason we have opened our pages to announcement copy from a limited number of well-known personalities in the Chicago area.

These narrators are prepared to furnish audition discs for local sponsors or producers and a majority of them can also be heard on network radio or t.v. shows.

In accepting this material, the Editors of BUSINESS SCREEN considered experience, ability, types of voices, etc. before presenting the new feature. It is expected that a similar service will be provided in other months for Eastern and West Coast talent.

We refer you, without hesitation, to the talent presented in this page. Their participation in a film production will not only give a "lift" to the program but also serves to assure its professional quality.

To further this cause, BUSINESS SCREEN will accept calls and mail addressed to narrators on the opposite page and forward to their designated representatives. No fee of any kind is being accepted for this reader service. ●



# MEET THE MIDWEST'S LEADING FILM, RADIO AND T.V. NARRATORS

These widely-known film, radio and television narrators are available for your next production. Call Betty Adams at Whitehall 4-6807 in Chicago to contact narrators on this page for appointments.



**BOB ELSON**

"On the Century"

Baseball

Football · Hockey



**FRANKLYN FERGUSON**

"Breakfast Club" CBS

"News of the World" NBC

TRANSCRIPTIONS · SLIDEFILMS  
FILM NARRATION · T.V. SHORTS



**STANLEY GORDON**

Fourth Season as "John Mason"

Commentator for Chicago  
Title & Trust Co., sponsoring the  
Chicago Symphony Orchestra

WEDNESDAYS 8 P.M. WCFL

"Sky King" "Attorney-at-Law"

ABC WGN-TV



**KENNETH E. NORDINE**

"Breakfast Club" CBS

"Ladies Be Seated" ABC

"Incredible But True"



**MYRON L. WALLACE**

*Currently Announcing*

"Curtain Time" NBC

"Sky King" ABC

"Super Circus" ABC-TV



**JOHN WEIGEL**

"The Northerners" WGN

TUESDAYS AT 9:30 P.M.

"Lawrence Welk Show"

ABC Network

WEDNESDAYS AT 9:00 P.M.

MOTION PICTURES

SLIDEFILMS · RECORDINGS

# In the PICTURE PARADE

NEWS AND COMMENT ABOUT COMMERCIAL FILMS

## RETAIL SALES TRAINING

### Visual Education Series Ready for Distribution to Pharmacists

◆ Visual education material for a series of 12 training sessions, each dealing with a single business aspect of the retail drug trade, has been prepared by the American Drug Store Business Training Advisory Committee, representing the state pharmaceutical associations, the College of Apothecaries and the Proprietary Association, in cooperation with the City College Midtown Business Center in New York and Frederic House, specialists in visual education. The purpose of the series is to satisfy the merchandising and management training needs of pharmacists in the United States and Canada.

### LARGE ADVISORY GROUP

Besides the representatives of the state pharmaceutical associations, the Advisory Committee includes educators, editors and executives of wholesale associations in cooperation with Seymour B. Jeffries, Administrative Coordinator of the Retail Drug, Cosmetic and Toiletry Marketing Unit of the City College Midtown Business Center, in the development of textual and film content so that the new program will reflect the combined know-how of outstanding leaders in the pharmaceutical field.

The series will cover *Retail Salesmanship, Accounting and Financial Control, Merchandising, Promotion, Window and Interior Display, Layout and Modernization, Departmentalization, Prescription Department, Proprietary Department, Cosmetics and Toiletries Department, Baby Goods Department* and *The Fountain*.

### EACH PROGRAM SPONSORED

Each packaged training session will be sponsored by a nationally known manufacturer serving the drug industry, who will bear the costs of production as a service to the profession and practice of pharmacy. The Audio-Visual Center of the Evening and Extension Division, City College School of Business in New York will distribute the training packages and make them available to state, local and county pharmaceutical associations, wholesalers, chain store organizations, local colleges and state universities.

### Color Film on Sales Technique Produced for Yale and Towne

◆ *The King Means Business*, a 16mm sound film on sales technique, has been produced for the Yale and Towne Manufacturing Company by the Princeton Film Center, Princeton, New Jersey. Illustrating the effectiveness of tested sales methods, the film sustains high audience interest by the use of a light comedy technique.

The film is in full color and runs 17 minutes. A part of a sales campaign now being presented to the firm's own distributors and dealers, the film is not available for general distribution.

### Inspection and Care of Bearings Is Subject of a New G.M. Film

◆ A three-reel training film on the proper inspection and care of traction motor armature bearings used in diesel electric locomotives is being produced for the Hyatt Bearing Division of General Motors by the Princeton Film Center, Princeton, New Jersey.

◆ AETNA insurance films recently shown at the Arlecchino Cinema in Milan, Italy, have exerted notable influence in the insurance field throughout that country as a result of the exhibit of American techniques and methods, the State Department has announced.



Sarra production crew at work on the new Safety Council film "Easy on the Eyes" (See column below).

### Latest Safety Council Slidefilm Has First Showing in Chicago

◆ *Easy on the Eyes*, the National Safety Council's new 15-minute sound slidefilm produced by Sarra Inc., Chicago, was given its premier showing at the National Safety Congress and Exposition in Chicago last month. It is the latest in a long list of slidefilms sponsored by the NSC's Industrial Division and produced under the supervision of Glenn F. Griffin, director of Industrial Training.

The film shows how use of safety glasses reduces eye accidents in industry and covers selection and use of the proper kind of safety goggles and proper work habits, which reduce eye hazards to a minimum. It makes use of actual testimonials from workers who have been blinded or nearly blinded in industrial accidents.

Script for *Easy on the Eyes* was written by Wayne Langston under supervision of Joe Betzer. Photography was by Michael Stehney. Harry W. Lange produced and Ken Nordine was narrator.

### Cornell Industrial-Labor School Extends Audio-Visual Services

◆ The Audio-Visual Aids Department of the New York State School of Industrial and Labor Relations at Cornell University is offering to the people of New York state four services in the audio-visual education field.

The services include short courses and institutes for labor or management groups on the techniques of using audio-visual materials, a consultation service with industries and labor unions on audio-visual problems of an educational nature, publication of lists of industrial and labor relations films for both labor and management, and extension courses in various state localities on audio-visual techniques and materials.



Shooting Lucky Strike "marching cigarettes."

*Serving many business leaders with films that get results.*

May we serve you?

We'd be pleased to screen some of our latest productions for you. No obligation.

**SARRA INC.**

NEW YORK • CHICAGO  
HOLLYWOOD

SLIDEFILMS • MOTION PICTURES  
TELEVISION COMMERCIALS

**"How to Cook Turkey" Subject of Sponsored 35mm Filmstrip**

◆ *How To Cook Turkey*, a 51-frame, 35mm filmstrip in color with captions, is being distributed free to Home Economics teachers by the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois. The filmstrip gives a comprehensive picture of how to cook turkey, how to prepare it for cooking, how to carve and serve the bird and what to do with left-overs.

The filmstrip and an accompanying manual are sponsored jointly by the Poultry and Egg National Board, Chicago, Illinois, and the National Turkey Federation, Mount Morris, Illinois.

**Elgin Films Nearing Completion**

◆ Production of a new series of thirteen 26-second, natural color films is now nearing completion by the Alexander Film Company of Colorado Springs, Colorado, for the Elgin National Watch Company as a part of the latter's national advertising campaign.

**Story of Dayton, Ohio Available**

◆ The story of Dayton, Ohio, is now available in a 16mm silent film titled *Gem City*, released by Allied Film Service of Dayton. With 20 minutes running time the film shows the early history, modern industries and points of interest of Dayton. The film may be rented for \$3 per day, \$7 per week or a copy may be had at a list price of \$67.50.

**Expanding Facilities Keep Pace With Larger Audiences in Canada**

◆ A growing audience for commercially sponsored films in Canada, as in the United States, is being served by increased facilities. Keeping pace with this demand is the Benograph division of Associated Screen News Limited, Montreal, which has added a fifth, at Moncton, N.B., to its national network of commercial film distributing libraries. In addition to the Moncton branch, Benograph has libraries located in Vancouver, Winnipeg, Toronto and Montreal.

An intensified promotion programme is being directed to schools, colleges, universities, churches, film councils, commercial lists, service and sports clubs and adult education groups. This is developing a broad pattern of film users among self-equipped audiences. Benograph expects that a film of broad public interest should be able to reach an audience of half a million persons within a two-or-three year distribution period.

Subject matter of commercially-sponsored films in Canada has ranged from straight manufacturing and industrial content, presented in an educational and entertaining manner, to productions slanted to meet the demands of carefully hand-picked groups.

\* \* \*

**State Department to Show Film Abroad About Palisades Park**

◆ The State Department will soon be showing abroad the sound film, *A Natural Playground*, produced by The Princeton Film Center of Princeton, New Jersey. This informative film shows Americans enjoying the year round recreational facilities of Palisades Park along the Hudson River. The State Department's film program reaches 100 million people abroad through projection facilities in 200 embassies and consulates throughout the world and a fleet of self-powered units carrying the American story into remote areas.

\* \* \*

**Film Forum Discussion Held**

◆ A film forum discussion on "The United Nations and You" was held in the Assembly Hall of the Chicago Public Library on October 18. The films *Battle for Bread* and *This Is Their Story* were shown. Mrs. Jane Schrier Schmidt, assistant midwest director of the American Association for the United Nations, led the discussion, with a panel from the United Nations Association of Chicago.

**SELL'Round the Clock with ADMATIC**



- In Store by Day
- In Window at Night

Fully automatic, with color, motion and sound, ADMatic will sell for you day and night. Troublefree — compact — versatile — the ideal point-of-sale medium. ADMatic tells your sales story with thirty 2"x2" color slides projected in sequence on the large cabinet screen. Designed for use in lighted areas, this forceful advertiser is your answer to increased sales.

- FOR
- Dealer Display Rooms
  - Office Lobbies
  - Sales Offices
  - Trade Shows
  - Railroad Stations
  - Personnel Training

Write for circular B-9

**ADMATIC PROJECTOR COMPANY**

SALES AND DISPLAY OFFICE  
111 W. JACKSON BLVD.  
CHICAGO 4, ILLINOIS

**NEW 16MM MOVIOLA**

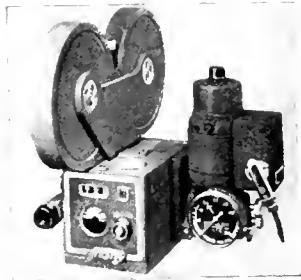
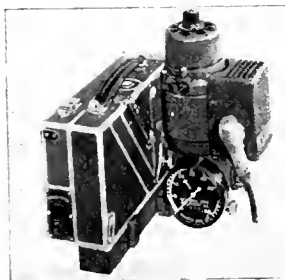
**Model LP**

Picture area 2"x2 3/4" also available with sound equipment.



Write for literature and prices on our complete line of 16mm and 35mm editing equipment, which includes: film viewing machines, sound readers, synchronizers, differential gear rewinders, rewinders.

**MOVIOLA Manufacturing Co.**  
1451 Gordon St. Hollywood 28, Calif.

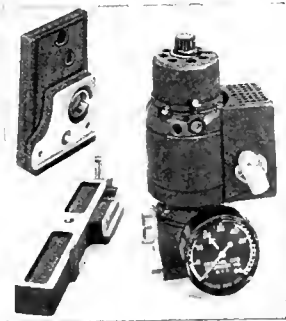


**VARIABLE SPEED MOTOR with TACHOMETER**

for **CINE SPECIAL CAMERA AND MAURER CAMERA**

- 115 V. UNIVERSAL MOTOR—AC-DC
- VARIABLE SPEED 8-50 FRAMES
- SEPARATE BASE FOR CINE SPECIAL
- ADAPTER FOR MAURER CAMERA

- Interchangeable Motors:
- 12 Volt DC variable Speed 8-50 Frames.
  - 115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.
  - 220 Volt AC 60 Cycle, 3 Phase, Synchronous Motor.



Animation Motors for Cine Special, Maurer and Mitchell Cameras. Motors for Bolex and Filmo Cameras. Time Lapse Equipment.

**NATIONAL CINE EQUIPMENT, INC.**  
20 West 22nd Street New York 10, N. Y.

#### Northwest Airlines Distributes Picture on Hawaiian Travel

◆ Northwest Airlines has begun distribution of *Stratoflight*, produced by Reid Ray Film Industries of St. Paul, Minn. The film features the new Boeing Stratocruiser 75-passenger planes used on flights to the Hawaiian Islands. The picture was made in cooperation with the Hawaii Visitors Bureau.

#### National Audio-Visual Institute Sound Slidefilm Now Available

◆ A fifteen minute filmstrip *The National Institute for Audio-Visual Selling* has been released to tell the story of the Institute. Cooperating in the production of the filmstrip was the Audio-Visual Center of Indiana University.

The story of the first Institute for Audio-Visual Selling, which was held in 1949 at Indiana University, is described. Scenes of the class work are explained and a description of the three sections of the Institute courses: Management, Salesmanship and Film Library Operation, is given.

The Operadio signal-on-film automatic filmstrip system was used, thus, the filmstrip can be shown only on this type of equipment. Prints are available on a free loan basis to those interested in attending the 1950 Institute. Write National Audio-Visual Association, 845 Chicago Avenue, Evanston, Illinois. If Operadio automatic filmstrip equipment is not available, showings where possible will be arranged through Operadio sales representatives. Write Mr. Robert L. Shoemaker, St. Charles, Illinois, for further information.

#### Crawley Films Announces Three Long-Term Canadian Projects

◆ Crawley Films of Ottawa, Canada, announces the beginning of three long term film projects. The Toronto Transportation Commission is sponsoring a film on the building of a new subway. The picture will show the step by step story of the subway's construction, through the year 1952, when the project will be completed.

For the next three or four years Crawley also will document the growth of Ajax, Ontario into a model industrial community. This project is being sponsored by the Central Mortgage and Housing Corporation.

The Public Works Department of Montreal is sponsoring a film showing the construction of a recreational park that it is planning to build on St. Helen's Island during the next two years.

All three documentaries will

# Industrial Films Serve Wide Field

## Transportation, Dealer Relations and T.V. in News

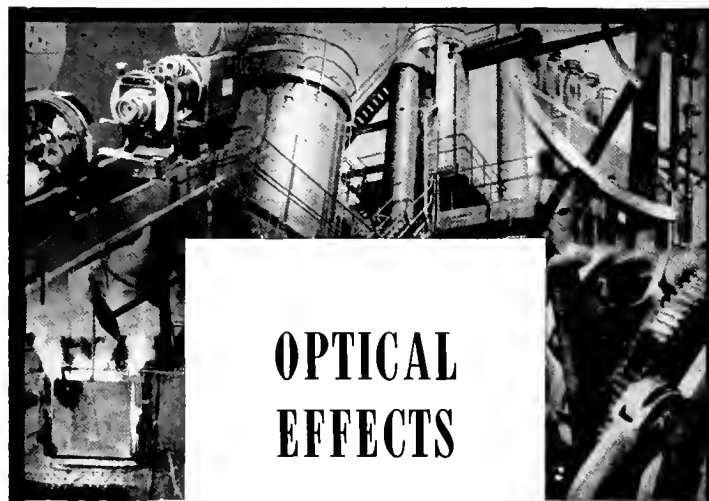
later be released for community showings.

#### John Deere Dealers See New Film on "Behind the Price Tag"

◆ *Behind the Price Tag*, a Reid Ray production for John Deere was previewed recently by eleven John Deere branch house advertising men at a meeting at Moline Plant. The 26 minute film will be part of the 1950 John Deere Day sales program. The MT tractor is featured. Other films prepared for the John Deere Day program are *Farmer of the Year*, *An Eye to the Future*, featuring the full line of two-cylinder and diesel tractors manufactured by the com-

pany and *What's New* which describes new types of farm equipment.

Other Reid Ray productions to be released soon are *Vacationtime at Atlantic City*, for the Atlantic City Publicity Bureau, *The Hampton Roads Port* for the Commonwealth of Virginia, *The Federal Reserve Bank and You* for the Ninth Federal Reserve District, *Poultry Disease Control Through Science and Service* for Dr. Salisbury's Laboratories and a new film for the Fifth District Corps of Engineers, U.S. Army, describing the services the District office gives both the deep harbors and inland waterways.



## OPTICAL EFFECTS

LOUCKS & NORLING have the personnel and equipment (all designed and built in our machine shop) to make optical effects and animation that give an added touch to straight photography in black and white or color.

That is why every Loucks & Norling film gets this audience reaction: "That was one of the most interesting motion pictures I ever saw." The sponsor, and they are the best names in American industry, gets the credit.

Our clients are mostly companies for whom we have been making films for many years. They know their way around in this highly specialized business.

# LOUCKS & NORLING Studios

245 WEST 55TH ST. • NEW YORK CITY  
MOTION PICTURES • SLIDE FILMS • SINCE 1923

#### Television Viewers Favor Short Commercials in West Coast Poll

◆ A survey taken last month at the National Radio and Television Exposition discloses that 50% of the TV listeners polled prefer shorter and less repetitious commercials. Voting on the best film spot announcements showed the Lucky Strike film a three to one favorite over the next film spot. Agency handling the Lucky Strike account was N.W. Ayers, film was produced by Jam Handy. Second in preference was the Milani's French Dressing film spot, produced by Telepix Corporation, agency Jordon Co.

A question on audience acceptance revealed that 58% thought television commercials were "passable," 25% said "wonderful" and 17% voted "terrible."

The polling was conducted by The Telepix Corporation and included over 1900 ballots. 3000 additional ballots have been sent to advertising and other professional agencies. Results of this survey will be announced at a later date.

#### Plans Half-Hour T.V. Series on Theme of "Industrial U.S.A."

◆ *Industrial U.S.A.*, a new series of 52 half-hour TV films, is being produced by the Hal Roach Studios. Each film will tell the story of a different industrial firm, with scenes of the plant, production line and officers. The idea was originated by Reese Taylor, president of the Union Oil Company, one of the sponsoring firms.

Production will begin in December, with the first film released in March. Each sponsored picture will have its own budget. The films will be released to local TV outlets by stock brokers of the sponsoring companies.

#### Baptist Home Produces a Film for 1950 Fund-Raising Campaign

◆ The Baptist Home and Hospital of Maywood, Illinois, has sponsored a new 16mm film *To Thine Own Self Be True*, to be used in a fund raising drive to build a new hospital and expand the Home. The film was produced by Atlas Film Corporation of Oak Park, Illinois. Recently a showing of the film in the Oak Park, Illinois Baptist Church attracted an audience of 750.

#### Cooper Alloy Foundry Visual

◆ Cooper Alloy Foundry of Hillside, N. J., has released a foundry practice film showing manufacture of stainless steel. 22-minute subject available on free loan.

**New Air Force Motion Picture Visualizes Mobile Exhibit Show**

◆ THE UNITED STATES AIR FORCE has completed and distributed a 10-minute, black-and-white film report titled *Road Show*. SFP 214. The picture tells the story of the Mobile Exhibit Unit from the Air Materiel Command, Wright-Patterson Air Force Base, Dayton, Ohio, which travels by truck conveyance to all parts of the country in conjunction with air shows.

16mm sound prints are available on free loan by addressing the Public Information Officer at the nearest of the following headquarters: Hq. Middletown Air Materiel Area, Olmsted AFB, Alabama; Hq. Mobile Air Materiel Area, Brookley AFB, Alabama; Hq. Ogden Air Materiel Area, Hill AFB, Ogden, Utah; Hq. Oklahoma City Air Materiel Area, Tinker AFB, Oklahoma City, Oklahoma; Hq. Sacramento Air Materiel Area, McClellan AFB, Sacramento, California; Hq. San Antonio Air Materiel Area, Kelly AFB, San Antonio, Texas; or Hq. Warner Robins Air Materiel Area, Robins AFB, Georgia. Prints may be purchased through Castle Films, Inc., 1445 Park Avenue, New York City.

**Military Education Film Is New Department of Defense Release**

◆ *Take Time for Tomorrow*, a 12-minute 16mm black-and-white film showing educational opportunities available to all military personnel while in service, has been completed and distributed by the Department of Defense. The film describes educational pursuits from illiteracy to college level. Academic and vocational-type courses are visually described. The film shows how classes are conducted, how study materials are prepared, correspondence lessons graded and how to enroll for the study of a specific subject.

Prints are available on loan through the Army Central Film Libraries, Naval District Headquarters and Air Force Area Head-

**Type Titles**

... a small item in the cost, but a big factor in the appearance of the finished production.

**THE KNIGHT STUDIO**  
341 EAST OHIO STREET · CHICAGO 11

quarters Libraries servicing your locality. Prints may soon be purchased through Castle Films, Inc., 1445 Park Avenue, New York City.

**New Canadian Biological Subject Wins Film Award at Cleveland**

◆ *Vegetable Insects*, a colorfilm study of some common garden pests and showing ways and means of controlling them, has won for its producers, the NATIONAL FILM BOARD of Ottawa, Canada, their fourth film award in international competition within a month. The film was awarded first prize in general biological film competition at a convention of the Biological Photographers Association held in Cleveland.

The Brussels Film Festival in Belgium awarded two "firsts" to NFB films, *Hen Hop* and *Fiddle-de-Dee*, and *Chante Jeunesse*, another NFB production, took first prize for short subjects at the Venice festival in Italy.

*Vegetable Insects* was produced by Evelyn Cherry of NFB's agricultural film unit for the federal Department of Agriculture and runs 20 minutes.

**UNESCO Committee Preparing a Film Catalog for Use Abroad**

◆ An evaluated catalog of visual materials suitable and available for use abroad is being compiled by a subcommittee of the Panel on Films of the U.S. National Commission for UNESCO. The subcommittee plans to have completed by 1950 a catalog of films and filmstrips for use in education, science and culture throughout the world.

The cooperation of a board of outstanding advisers has been secured and a careful process initiated for the purpose of viewing and evaluating visual materials. Producers are cooperating by providing prints of numerous films for screening by the board of advisers.

Another useful service of the Panel on Films has been the collection of audio-visual educational publications produced in the United States. A complete set of these publications has been presented to each of the 16 members of UNESCO.

**Lists Health and Welfare Films**

◆ SEE & HEAR, national a-v educational journal, has just published a complete guide to all Health and Welfare films, totaling more than 600 motion pictures and slidefilms with complete sources. 50c. 812 N. Dearborn, Chicago.

**Do You Want  
"just ordinary"  
prints?**

—OR DO YOU WANT—

perfect prints for your fine production?

There is only one answer to the question. Entrust your printing work to a laboratory that specializes in 16mm.

Fine grain black and white. Special television technique. Sound printing as a separate operation on the Maurer 1 to 1 optical track printer. Exposure correction in color. Synchronous recording from tape. Printer fades and dissolves.

**PRECISION**

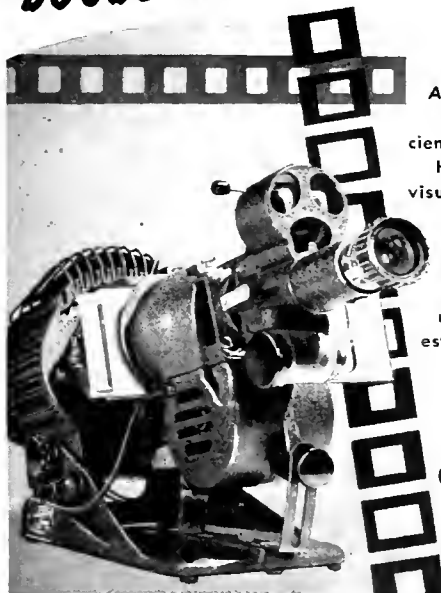
FILM LABORATORIES, INC.

21 West 46th St. — New York 19, N. Y.

Judson 2-3970

**Project All Size Slides  
FROM 2 x 2 UP TO 3 1/4 x 4 ... PLUS Filmstrip!**

**GoldE All Purpose 1000 WATT  
DOUBLE BLOWER COOLED**



Only GoldE ALL-PURPOSE gives you such versatile, high efficiency, long range projection! Handles the full range of visual stills ... brilliantly ... in color or black-and-white! Cooler operation ... Provides utmost safety with high power illumination for even the smallest transparencies! Choice of coated lenses. Compact. Easy to operate. Lift-off carrying case available. Send for Bulletin No. 473

**GoldE Manufacturing Co.**  
1220-5 West Madison St.  
Chicago 7, U.S.A.

Makers of Quality Projection Equipment for 25 years.

### Atlas Film Delivers Ford's TV Football Series in Record Time

◆ A 30-minute TV program on film, covering the highlights of the Big Ten football games and produced by ATLAS FILM CORPORATION, is being telecast each week over 16 television stations, under the sponsorship of Ford Motor Company dealers.

Photography taken for the film is from official Big Ten films which are delivered to the Atlas studios by midnight the day of the games. The film is developed and printed by noon the following day. Work prints are turned over to the editorial staff which selects the highlights from each game, places them in correct sequence and has a finished work print ready for sound recording Monday morning.

Meanwhile, titles have been prepared and photographed and Wilfred Smith, football expert, is photographed as he gives football predictions for the coming weekend. Monday morning, sound recording is made and a composite print of the sound track and picture is then prepared. Additional prints are next prepared so that they may be shipped and in the hands of the various television stations by Wednesday night.

The program is expected to continue through the football season and thereafter it is planned that programs covering other sports events will be developed.

### Educational Possibilities of TV Exploited in Chest Campaign

◆ A demonstration of the mass scale educational possibilities of television was carried out for the first time last month when Philadelphia stations WFIL-TV, WCAU-TV and WPTZ combined their facilities in behalf of the Community Chest to present a half-hour solicitor training program. It was the first time, too, that program content had been planned both for official workers and the general television audience.

The program was kinescoped without charge for use by the Community Chest by Paramount Pictures' television department. Copies of the kinescope recording have been made available to Chest headquarters throughout the country and thousands of volunteer Chest solicitors have derived their basic training from the film.

The three-station Philadelphia program was expected to reach audiences in more than 235,000 television homes in the area served by the Chest.

## TELEVISION in the NEWS

### Video Doubles Share of Total U. S. Audience

#### TV Gains Share of Broadcast Audience; Now Has 11.5 Per Cent

◆ The share of the total broadcasting audience in the United States now belonging to television is 11.5 per cent as opposed to 5.4 per cent in January, 1949. Radio lost 6 per cent during the same period, Thomas H. Brown, Jr., vice-president of C. E. Hooper Inc., told the convention of the Association of National Advertisers last month.

U.S. Hooperatings for mid-winter 1949 showed an average audience increase for evening half-hour sponsored radio-network programs of 20,000 homes over mid-winter 1948, Mr. Brown added. He emphasized that radio

homes have increased an estimated 2,000,000 over 1948.

Television's growth in 37 leading video cities from January to August of this year moved from 9.1 per cent to 17.6 per cent, Mr. Brown said. Share of audiences in those cities, based on seven nights a week of AM-TV shows during July and August, ranged from 1.7 per cent in Oklahoma City to 32.6 per cent in Baltimore. Percentages were 28.2 and 28.5, respectively, for Philadelphia and New York.

◆ A series of 10 television film commercials for Sacony Suits is being produced by SPECIAL PURPOSE FILMS, INC. at Fox Movietone Studios, under the supervision of William Forest Crouch.

### Kukla TV Program Presents Problem in Sales Planning

◆ Televising of the filmed commercials selling the "Dessert of the Month" on the *Kukla, Fran and Ollie* program presents a problem in planning and coordination on the part of the stations, client, agency and film producer. Twenty-two NBC stations carry the show, live, Tuesday and Thursday evenings and 15 stations televise the kinescope version.

Since some of the stations using the kinescope version may be putting it on the air three or four weeks after the original has been televised, the October commercial, for instance, has to be cut from the kinescope of some shows and replaced with a duplicate 16mm version of the November "Dessert of the Month" commercial.

To keep the commercials up to date on all stations Pathescope Productions, producers of the commercials for N. W. Ayer and Son, Inc. whose client, Sealtest Products, sponsors the show, has to deliver the following:

- (1) Thirty-five-mm prints of each commercial for the live telecasts originating in Chicago.
- (2) Sixteen-mm prints of each commercial for cutting into kinescope prints.
- (3) Sixteen-mm negatives of each commercial for cutting into kinescope negatives.

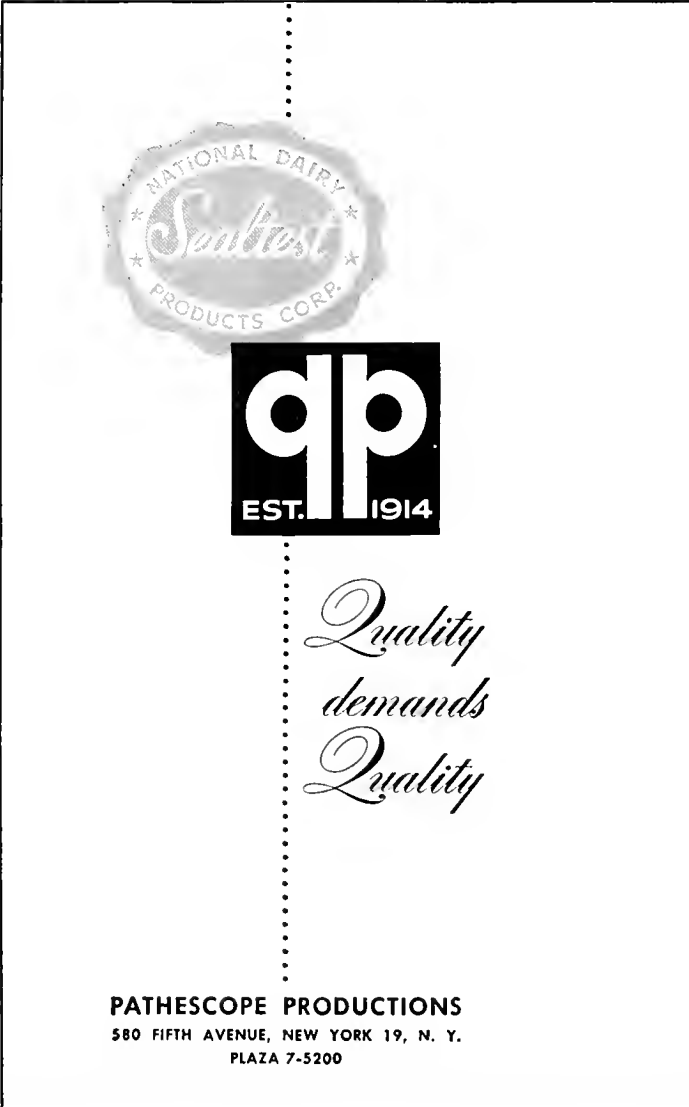
Sealtest plans to continue its sponsorship of the show for the rest of 1949 and for 44 weeks of 1950.

### TELEVISUAL SHOP TALK

... Famous Studios has recently completed a series of 20 second film spots for Sunsweet Prune Juice. Young & Rubicam is the agency.

... James Shelby of McCann-Erickson spoke before the Chicago Television Council at the Tavern Club October 19, on the subject of "TV Commercials — or How to Keep over Filty". Art Holland presented the TV picture from the local advertiser's side.

◆ SARRA, INC. of Chicago has produced a series of 20 and 60-second film commercials to introduce the new O'Cedar Sponge Mop to TV audiences. Prepared through Young and Rubicam, Inc., the commercials are currently being used over WMBQ and WENR-TV in Chicago. Television spots will later be released to other TV stations. The series demonstrates



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Sealtest  
PRODUCTS CORP.

dp  
EST. 1914

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demands  
Quality

**PATHESCOPE PRODUCTIONS**  
580 FIFTH AVENUE, NEW YORK 19, N. Y.  
PLAZA 7-5200



STOP-MOTION PLANNERS at Sarra's Chicago studios are (l to r) Harry Lange, production manager; Bob Longini, camera; Helen Krupka, scenario; and Joseph Zetzer, director of film planning. Client: Anrol Tooth Paste.

the sponge mop permits the mopping of floors dry without wetting the hands.

**Y. Edison Television Series**

The Consolidated Edison Company, now sponsoring the Telepix newsreel on station WPIX, New York, has contracted (through Barton, Barton, Durstine & Osborn) ten one-minute film commercials featuring Arthur Wallender, former New York City Police Commissioner and now Assistant to Consolidated's President.

The ten commercials, to be produced by Transfilm, Inc. will explain various services of the utility's company and show how they affect the consumer.

**Impact TV Films Completes Video Series With Clever Optical**

IMPACT TV FILMS, which was formerly Dunn-Williams Productions, has very recently completed a series of television commercials for the Regal Amber Brewing Co., makers of Regal Pale beer. The minute spots are clever little plays, using gags based on Regal's billboard girl. Some well-known Hollywood character actors and comics are used in the spots. Very effective use is made of trick optical effects in bringing the billboard girl to life to sing the Regal

single and offer a glass of Regal Pale beer to the characters in the skirts. The special effects and optical printing were done by Filmeffects of Hollywood.

**Dr. Frank Back Develops Studio Lamp for Shadowless Lighting**

◆ A special type of cold cathode tubular lamp mounted in front of a diffuse reflector in a close-space arrangement has been designed especially for television by Dr. Frank G. Back of F. G. Back Video Corporation in New York. The new lighting unit is calculated to provide a special shadowless light capable of key or overall illumination matching the light and color response characteristics of present-day camera tubes.

Up until now, TV directors and technicians have borrowed from the lighting tricks and techniques of the stage and screen. But, unfortunately, lighting that looks fine in the theater and the movies just doesn't work when it comes to television. The new unit, said to meet television's unique key lighting requirements, is now available to TV stations.

**Lever Bros. T.V. Show Features New World Roundup Commercial**

◆ A special film opening, showing Lever Brothers' products moving around the world via stop-motion photography, is being used in "The Clock", NBC live television drama presented each Wednesday night to television audiences in the East and Midwest. The film was produced for Lever Brothers by Sarra Inc., Chicago. Bob Jenness, Sarra director, guided the film production in the New York studios under supervision of George Gladden and Larry Goldwasser of the J. Walter Thompson Company, advertising agency handling the account.

**Ford Sponsors United Nations Show**

◆ Late news reports confirm that the Ford Motor Company will sponsor a regular three-hour program on the United Nations via television. This will be one of the longest programs on video.

**TRANSMISSION "T" Stop Calibration**

DESIGNING and MANUFACTURING of

Specialized lens mountings and equipment for 16mm & 35mm cameras

Animation Equipment

MOTORS for Cine Special, Maurer and Bolex Cameras

**LENS COATING**

John Clemens — Erwin Harwood

**NATIONAL CINE EQUIPMENT INC.**

20 WEST 22nd ST., NEW YORK 10, N.Y.

RENTALS — SALES — SERVICE

Eyemo, Mitchell, Bell & Howell, Wall, Cine Special Cameras

Bausch & Lomb "Baltar" lenses and others for Motion Picture Cameras



**CONSOLIDATED Film Industries complete service includes:**

**Kodachrome Reproductions**

**Negative Developing**

**Reduction Printing Contact Printing**

**Dailies**

**Release Prints in color or black and white . . . 16 mm and 35 mm**

**Titles and Optical Work**

**Blow-ups**

**Projection Service**

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Everybody is **MR. BIG** at CFI!

Here at Consolidated, you get just as much attention and the same high quality work as our oldest and biggest customer. Your job doesn't get lost in the shuffle. Equally important, you get all the advantages of the unexcelled production facilities, the long experience and superb craftsmanship CFI has painstakingly developed through years of serving the leaders of the film industry.

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*The Only Complete Laboratory Service for 16mm and 35mm films.*

**CONSOLIDATED FILM INDUSTRIES**

A Division of Republic Pictures Corporation  
959 Seward Street, Hollywood, California  
Telephone — HOLLYWOOD 9-1441

NEW YORK: 1790 Broadway, New York 19, N.Y.

**For Better Attention,**

seat them comfortably in

**AMERICAN ALL-PURPOSE FOLDING CHAIRS**

American Folding Chairs provide the ideal seating for employee meetings, film exhibitions, cafeterias and dining rooms. These attractive, economical chairs are shaped for comfort.

Built strong and sturdy to give you years of service, they are also safe—can't tip over in use. No snagging or pinching hazards. Fold quickly, quietly. Light and compact, easy to carry and store.

To make sure you get top value in folding chairs and all types of public seating, insist on products of the American Seating Company. Write us today about your needs. Dept. A.



**American Folding Chair No. 44**

Five-ply urea-resin-bonded hardwood seat, durably lacquered. Triangular, reinforced tubular steel frame; solid-steel crossbraces. Dipped baked-enamel finish. Replaceable rubber feet.

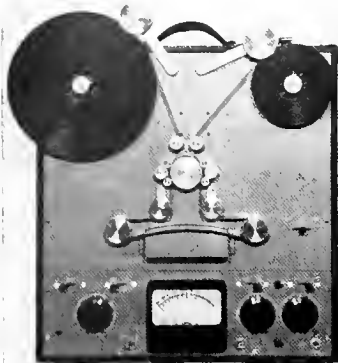
**American Folding Chair No. 43**

has same fine construction features, but with formed steel seat. No. 47, also available, has seat and back upholstered with high-grade brown imitation leather.

*American Seating Company*

Grand Rapids 2, Mich. • Branch Offices and Distributors in Principal Cities  
**WORLD'S LEADER IN PUBLIC SEATING**  
Manufacturers of Theatre, Auditorium, School, Church, Transportation, Stadium Seating, and Folding Chairs

★ The article in Issue 5, 1949 of BUSINESS SCREEN was not intended to be a definitive article on magnetic recording nor did we list all the good available recorders. But because the piece has aroused so much interest among those concerned with film production, we are adding more information here.



The Kinevox Recorder

#### THE KINEVOX

The Kinevox synchronous magnetic film recorder uses 17½mm film (split 35) with a 90 feet a minute film speed. The Kinevox is contained in one carrying case and weighs 50 pounds. The main drive sprocket is driven by a single dynamically balanced salient pole synchronous motor. In place of reels and flanges silent tight-winds are used, having the correct weight to assure smooth film delivery and take-up.

The recorder case is inner treated for sound absorption. Parts are precision cut for easy interchangeability. The Kinevox can be supplied for rack and panel mounting.

The Kinevox Recorder sells for \$1250, F.O.B., Burbank, Calif. More information can be obtained from Kinevox, Inc., 4000 Riverside Drive, Burbank, Calif.

#### HALLEN RECORDER

◆ Described in Issue 5 of BUSINESS SCREEN this year, the HALLEN B-22 is the latest model of this portable synchronous magnetic recorder available. Pictured below:



## REPORTS ON MAGNETIC RECORDERS

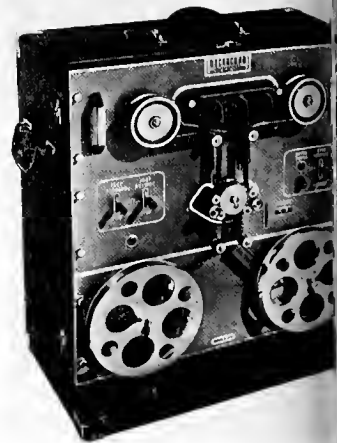
#### THE MAGNAGRAM

◆ The Magnagram M-116 synchronous 16mm recorder was mentioned in the previous article, but was listed by mistake as a non-synchronous recorder. The Magnagram M-116 is not only synchronous but was among the first synchronous magnetic film recorders to be announced. BUSINESS SCREEN carried a story on it in Issue 6, 1948, soon after it was presented at the SMPE Convention in May, 1948.

Magnagram recorders are in use by the U. S. government, by the Film Board of Canada, and by many independent producers. Results, as reported to the manufacturer have been uniformly very good.

The Magnagram M-116 at \$2350

is more expensive than some of the other recorders on the market, but at that price it is a complete recording outfit with no additional parts to be bought. Here are some of the features of the Magnagram: It can be blimped for silent operation. The transparent front cover leaves all parts of the film motion path visible at all times. It is complete with two pre-amplified microphone channels and one phono input. Footage counters are standard equipment and are interlocked with the drive sprocket. All components of the M-116 are mounted on standard W. E. 19" rack panels for studio mounting, when removed from their portable cases. The M-116 is controlled by three separate motors — two hysteresis mo-



The Magnagram M-116 Recorder

tors for the supply and take-up motion and a standard drive motor. The Magnagram drive is vertical for ease in threading and handling the film, and flutter-free motion. The input channels, master control and monitor control are ladder attenuated.

Standard editing equipment can be used for the 16mm magnetic film.


The Magnagram M-116 is designed expressly for 16mm producers. Use of 16mm film is said to provide more perfect synchronization, simpler cutting and editing, and just as good sound as 35mm or 17½mm magnetic recording. It is more economical, in that it uses much less film per hour of recording. Also the Magnagram can take a 1200 foot reel, sufficient to permit 33 minutes of continuous recording, as for recording radio and television programs, etc.

More information and a complete brochure on the M-116 can be secured from Recogram Recorders Co., 11338 Burbank Blvd., North Hollywood, Calif.

#### S.O.S. Cinema Supply Is Distributor for Magnecord Tape Recorders

◆ The use of magnetic tape recorders in pre-release motion picture production has reached such importance that Magnecord, Inc. has appointed S.O.S. Cinema Supply Corp. as a distributor for this field.

"The time may be far off when the magnetic technique replaces photosound recording and reproduction", says J. A. Tanney, head of S.O.S., "but the many advantages of high quality tape machines, such as the Magne recorder, have almost forced film producers to adopt this quicker, easier method."



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C O M P A N Y  
WALTON BUILDING — ATLANTA 3, GEORGIA

MOTION PICTURE PRODUCTION  
16 MM - - - 35 MM



**Visualized Sales Program for Coolerator Company  
Distributors Presented on New Wilding Projector**

★ A new automatic slidefilm projector for large audience use, designed by WILDING PICTURE PRODUCTIONS, INC. was used commercially for the first time, October 14-25, to show a series of slidefilms before a sales meeting of COOLERATOR distributors at the Edgewater Beach Hotel in Chicago. The slidefilms were used in conjunction with displays of the actual products to point out to distributors the new features and selling points of Coolerator's 1950 line of refrigerators, freezers and electric ranges.

"We are tremendously enthusiastic about the job the producer has done for us," William McDonough, advertising manager for Coolerator, said. "We have built our whole sales program around this visual material and we are especially enthusiastic about the professional quality of their presentation."

**FILMS TELL PRODUCT STORY**

*Pioneering for Progress*, a 35mm, black-and-white slidefilm, was used to tell the story of the designing of Coolerator's 1950 line of refrigerators and to impress its features upon the audience. *Preview for 1950*, a series of 4 x 5 Ektachrome slides, showed and described the features of Coolerator's electric ranges for 1950. *Something New in Freezers*, another set of 4 x 5 color slides, told the story of the 1950 freezers, and a 35mm black and white filmstrip, *Quality Counts*, was also shown.

Each slidefilm was shown first, to acquaint the distributors with the features of the product so that they could get the maximum benefit from the "live" demonstration which followed.

The slidefilms were lensed by William McLaughlin, and directed by Robert Rockwell of the Wilding staff. Robert Lane supervised the showing of the slidefilms for

the producer, and A. J. Bradford, Wilding special service executive and designer of the new projection unit, was present at the first showing.

**WATER-COOLED ARC LIGHT**

The new projector makes use of a tiny red signal light which links to the operator when it is time to change frames. Strong Junior-Hi, one kilowatt projection arc lamps are used on the Wilding projector. The heat element of the light is reduced 80 per cent by the time it contacts the film while the light element is only reduced 20 per cent. This is accomplished by passing the light through glass-enclosed ports of a series of water-filled containers. The projector handles either 3 1/4 x 4 1/4 or 4 x 5 inch slides and 35mm slidefilms.

**New Vest-Pocket Model Color Temperature Meter Developed**

◆ A new vest-pocket model color temperature meter, known as the SPECTRA Type B, will be put on the market shortly after the first of the year by the PHOTO RESEARCH CORPORATION of Burbank, it has been announced.

The Spectra Type B is a direct reading instrument for use both indoors and out. It has four scales, one of which reads degrees Kelvin from 2600 to 10,000 and the other three being for Daylight, Type A and Type B film, reading directly in filter numbers. The Spectra Type B introduces a revolutionary new principle in design which makes the meter completely free of directional effect.

The price of the Spectra Type B will be in the \$50 range. Further information on the Type B meter can be obtained from the Photo Research Corporation, 127 W. Alameda Avenue, Burbank, California.



★ ★  
LEFT: Presenting the new theatre-quality large-screen slide and slidefilm arc projection unit developed by Wilding Picture Production's special service department to meet special client requirements. Note the long lens barrel and other special features of this new engineering contribution toward better screen presentation.

# VITACOLOR

*The Three Color Process that is destined to play a leading role in the motion picture Color Field*

**VITACOLOR** gives the producer . . . Release Prints with more Brilliant and Saturated Color. Sharper Definition. Finer Grain. Silver Sound Track — and at low cost!!

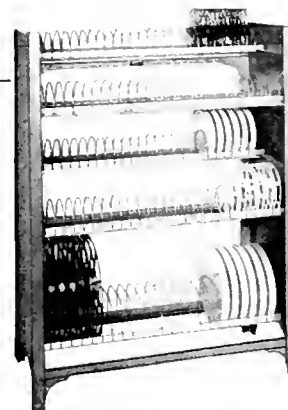
- ✓ 35mm VITACOLOR Theatre Release Prints from all 35mm and 16mm Color Originals.
- ✓ 35mm VITACOLOR Theatre Release Prints from 35mm 3-Color Successive Frame Separation Negatives.
- ✓ 35mm 3-Color Separation Negatives from all 35mm and 16mm Color Originals.
- ✓ Complete Printing and Processing Service for the New DU PONT Color Positive.
- ✓ Complete Ansco Color Printing and Processing Service for Motion Pictures, Slide Films, and Slides.
- ✓ All the highly specialized Contact and Optical Printing equipment used in the VITACOLOR Process is available for use on work from our Ansco Color and Du Pont Color Customers.
- ✓ VITACOLOR is the largest and best equipped 35mm Color Film Processing Laboratory in the United States devoted to Color Motion Pictures, Color Slidefilms, and Color Slides. DAILY CAPACITY—216,000 feet.
- ✓ FREE Testing and Filter Pack Data for Ansco Color Film.
- ✓ FREE Pick-up and Delivery Service in the Los Angeles Area.

— Please write for Quotation —

**VITACOLOR**

"Brings the Rainbow to the Screen"

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RK-125

**A RACK  
FOR  
EVERY FILM  
REQUIREMENT!  
BY**

*Neumade*

**MAXIMUM STORAGE  
MINIMUM EXPENSE**



**FLOOR UNITS**

Many models — any size — any capacity for efficient film filing. Each reel held erect in its place by curved, rigid steel rods. Individual index cards. All steel construction. End uprights of sturdy steel angles closed with sheet metal. Baked-on enamel finish is olive-gray.

**SEPARATE LENGTHS**

Ideal for your own cabinet, showcase, bookcase, table, closet, etc. Same as used in floor units. Supplied in any desired length complete with drilled end mounting brackets ready for use.

WRITE FOR NEW CATALOGUE NO. 17 — Complete line of 16mm aids — Film cabinets, power rewinds, splicers, tables, reels, cans, etc.

*Neumade*

**PRODUCTS CORP.**  
330 W. 42 ST. NEW YORK 18, N. Y.

◆ Discussion of the proposed new constitution, reading of 24 technical papers and the presentation of three awards, highlighted the 66th semi-annual convention of the SOCIETY OF MOTION PICTURE ENGINEERS at the Roosevelt Hotel in Hollywood last month.

A proposal to change the name of the Society to include television, which necessitates a change in the constitution, together with other proposed changes, was discussed preparatory to sending out a letter ballot to all voting members for formal action. Results of balloting will be announced December 15.

#### PROGRESS MEDAL AWARD

The Society's 1949 Progress Medal was awarded Dr. Harvey Fletcher, retired director of physical research of the Bell Telephone Laboratories, for his outstanding achievements in motion picture technology leading to the advance of the motion picture art and industry. The Samuel L. Warner Memorial award was presented to Ralph M. Evans, of the Eastman Kodak Company, for his original work in motion picture color. Fred G. Albin, of the Television Department of the American Broadcasting Company, received the SMPE Journal Award for the outstanding technical paper published in the Society's Journal, titled "Sensitometric Aspects of Monitor Tube Photography." All awards were presented by Earl I. Sponable, SMPE president.

The American motion picture industry must take every legitimate measure possible to combat Great Britain's restrictive laws pertaining to importation of American films if it is to regain its prosperous position in 1950, Edward P. Curtis, vice-president of Eastman Kodak Company, said at a luncheon opening the convention. If we are to give England dollars to spend, he said, a possible solution would be for us to import more and export less.

#### TECHNICAL PAPERS DIGEST

◆ A 16-inch telescope to which a 35mm camera is attached now makes possible the tracking of rockets to over 100 miles in the air, Henry M. Cobb, Ballistic Research Laboratories, Aberdeen Proving Grounds, Maryland, disclosed at the convention. A complete motion picture record of the behavior of the rocket missile from the moment it leaves its launching platform is provided by the unit, he said.

A sprocketless magnetic tape

## SMPE HEARS REPORTS FROM FIELD

### 64th Semi-Annual Convention at Hollywood Features Symposium on High Speed Photography Developments

recorder and reproducer which maintains synchronism by virtue of a control signal recorded simultaneously with the original signal, was described in a paper rendered by Richard H. Ranger, Ranger-tone, Inc.

J. T. Muller, Bell Telephone Laboratories, Inc., told how high-speed motion pictures have made it possible to analyze extremely rapid motions associated with explosion phenomena and high impact shock. Carlos R. Elmer, U.S. Naval Ordnance Test Station, Inyokern, California, disclosed that 16mm and 35mm high-speed motion picture cameras are now operating at speeds up to 4,000 frames per second to obtain de-

tailed slow motion studies of launchings, separations, static firing and detonations.

The invention of a new high-power, high-intensity electric light, the luminescent source of which is two-tenths of an inch in diameter and one-eighth as bright as the sun, was revealed by W. D. Buchingham, assistant to the Electronics Research Engineer of Western Union. The source of the light is a pool of molten zirconium metal which is maintained at a temperature near 6,500 degrees Fahrenheit. It is expected to result in major developments in the projection, television, photographic and lithographic fields, he said.

Television pick-up tubes with

the sensitivity of the human eye have now been attained in the laboratory, announced Dr. Vladimir K. Zworykin, vice-president and technical consultant of the RCA Laboratories Division, Radio Corporation of America Princeton, N.J.

#### Describe DuPont's Color Film:

◆ The development of a new color film stock which will eventually permit motion picture producer to make their own color print released to exhibitors, was announced by A. B. Jennings, research supervisor of the Du Pont Company. Called Du Pont Type 275, the new color film incorporates synthetic polymer material rather than the gelatine now used as an emulsion medium.

#### Magnagram M-116 Paper:

◆ A paper, presented by DeLoe J. White, director of sales, Recogram Recorders Company, described the Magnagram M-116, a portable magnetic location recorder which may be operated off a pack of batteries or plugged into any 110-volt A.C. power source. The unit represents a practical approach to 16mm sound problems, he said.

#### Color Filming Mine Operations:

◆ M. Charles Linko, Mode-Art Pictures, Inc., described the many and varied conditions under which it was necessary to photograph a series of color films in a number of assorted mines, together with the methods used to overcome them.

#### Cinecolor Three-Color Process:

◆ The entire Cinecolor three color process was described, from the printing of the negatives to the final inspection of the finished print, by Alan M. Gundelfinger, Cinecolor Corporation.

#### High Speed Photography:

◆ Fordyce E. Tuttle, Eastman Kodak Company, showed how, with the multiple aperture scanning method of high-speed photography, the absolute number of entirely new position pictures of a moving object is more a function of how many grains of emulsion are uncovered in the total aperture travel than a function of the number of aperture widths uncovered.

#### Other Papers Given on Subject:

◆ Other papers read at the high-speed photography symposium were "A Physical Optic Analysis of Image Quality in Schlieren Photography" by Jerome Shafer,

**Within the past year**

*THE TEXAS COMPANY*  
*PAN AMERICAN*  
*WORLD AIRWAYS*  
*Nash Motors*  
*Ford Motor Company*

have entered into contracts with

**MPO**

for the production of motion pictures in color.

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our clients' complete satisfaction with the quality of color films delivered is evidenced by renewed business.

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for further information about MPO's film-making people and policies write—

**MPO PRODUCTIONS, INC.**  
**342 MADISON AVENUE**  
**NEW YORK 17, N. Y.**

Princeton University; "Schlieren Photographic Processes" by Norman Barnes, General Electric Company; "Automatic Photo-Recording" by James Beattie, Photographic Products, Inc.; "Kerr Cell techniques in Ultra-High Speed Photography" by A. M. Zarem, Stanford Research Institute, and "Ultra-High-Speed Oscillography" by C. Berkley and H. P. Mansberg, Allen B. DuMont Laboratories.

**ANNOUNCE OTHER OFFICERS**  
New SMPE officers announced, including Frank Cahill, Jr., director of theatre engineering for Warner Brothers, New York, as Treasurer; Ralph B. Austrian, New York television consultant, as financial vice-president, and Fred Powditch, research director of the Edgewater plant, National Carbon Company, Cleveland, as engineering vice-president.

**NEXT MEETING IN CHICAGO**  
The Society's convention in October 1950 will concentrate on various aspects of television in the motion picture industry with emphasis on color television, Mr. Sponable announced.

This convention was marked by increased interest in high-speed photography brought about, according to Mr. Sponable, by the government's atomic weapon and guided missile projects. In terminating the 66th semi-annual convention one of the most successful conducted by the SMPE, he pointed out the registration of over 550 delegates. The spring meeting of the Society will be held in Chicago, April 24-28, it was announced.

\* \* \*  
"The Roosevelt Story" in 16mm  
Brandon Films, N.Y. has announced the release on 16mm of "The Roosevelt Story", official biography of the late President. The film is feature-length and covers a 40-year span.

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (39 U. S. C. 233)** Of Business Screen Magazine published eight times annually at six week intervals at Chicago, Illinois, for October 1, 1949.

1. The names and addresses of the publisher, editor, managing editor and business managers are: Publisher and Editor, Otto H. Coelln, Jr., 515 Linden Avenue, Oak Park, Ill.; Managing editor, Robert Seymour, Jr., 501 West 113th St., New York City; Business manager, Harold Hall, 3222 W. Walnut Street, Chicago.

2. The owner is: Business Screen Magazines, Inc., 512 North Dearborn Street, Chicago; H. Coelln, Jr., 515 Linden Avenue, Oak Park, Ill.; Robert Seymour, Jr., 501 West 113th St., New York City; Dale D. McCutcheon, Evanston, Ill.; James E. Almond, 221 N. LaSalle Street, Chicago; and May D. Speer, Laguna Beach, California.

3. The known bondholders, mortgagees, and other security holders owning or holding percent or more of total amount of bonds, mortgages, or other securities are: none.

4. The two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the name of the person or corporation for whom such trustee is acting and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

OTTO H. COELLN, JR., Publisher  
 sworn to and subscribed before me this 5th day of October, 1949.  
ROBERT F. WHYTE, Notary Public  
 My commission expires 10 April, 1952.)

## REFERENCE SHELF

*Publications listed in this column may be obtained directly from the sources listed. Mention Business Screen when writing for material.*

No. 1. Booklet: *Visual Aid Sources for Motion Pictures and Filmstrips*. No charge, Sales Service Division, Eastman Kodak Company, Rochester 4, New York.

• This booklet, extensively revised, covers the most useful indexes of motion pictures, filmstrips, slidefilms for education, religion and other fields, as well as periodicals announcing new releases. The indices describe each visual aid, give sources and terms.

\* \* \*

No. 2. Booklet: *Selected References on Photographic Visual Aids*. No charge, Sales Service Division, Eastman Kodak Company, Rochester 4, New York.

• Extensively revised, this booklet includes many of the significant books and booklets on the subject, written in the past 10 years, together with a brief abstract or statement about each. It lists principal periodicals carrying articles on the subject.

\* \* \*

No. 3. Catalog, 24 pages: *Motion Picture Catalog (B444)*. No charge, School Service Department, Westinghouse Electric Corporation, 306 Fourth Avenue, Box 1017, Pittsburgh 30, Pa.

• This catalog describes 14 sound motion pictures for classroom use. The films may be borrowed free except for transportation costs. The pictures cover jet propulsion, electricity, electronics, radio, nutrition, salesmanship, social science and industrial arts. The catalog also describes various teaching aids available with the films.

Yesterday  
has gone  
forever!  
Today  
it's the  
**KINEVOX**  
Synchronous  
Magnetic Recorder!



(not a tape machine)

DESIGNED FOR MOTION PICTURE RECORDING

- ★ Weight 50 lbs.
- ★ Records on 17 1/2 mm (slit 35mm) oxide coated film perforated for 35mm sprockets—speed 90 ft. per minute.
- ★ High and low pass filters built-in for re-recording insures maximum in professional sound quality.
- ★ Re-recording to either 35 or 16 mm film.
- ★ Frequency response exceeds Academy Standards.

Additional information upon request

**\$1250** F.O.B. BURBANK

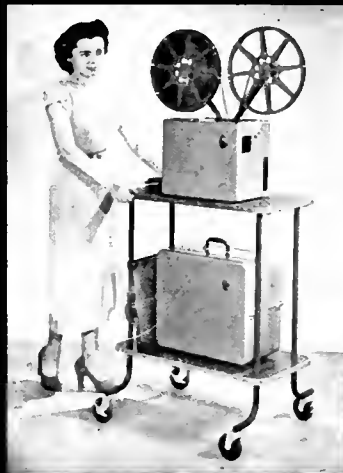
**KINEVOX**  
INCORPORATED

4000 Riverside Drive  
Burbank, California

Phone CHarleston  
0-8271

# "Roll-it" TABLES

## MOBILIZE Projector Equipment



Model VP-2 illustrated above.

Model IT-16 Junior size, 18 1/4" wheelbase.

by rolling it  
where you want it

- safely
- easily
- quietly
- smoothly

MAKE ANY ROOM  
A PROJECTION ROOM  
with  
"Roll-it"

The first projector table  
equipped with brakes

Height 38" Wheels . . . . 4"  
Length 30" Wheelbase 22 1/2"  
Width 16" Weight . . . . 32#

WRITE FOR  
ILLUSTRATED FOLDER B-12

# MERRILL LEE COMPANY

3049 E. GRAND BOULEVARD

DETROIT 2, MICHIGAN



## Columbia Appoints Lieberman as an Executive Vice-President

♦ EDWARD WALLERSTEIN, president of Columbia Records, Inc., has announced the appointment of Goddard Lieberman as Executive Vice President of the company.

Mr. Lieberman joined Columbia Records in 1939 as assistant to the Director of the Masterworks Division. Later, he became head of the division and was appointed to the position of Vice President in charge of Masterworks Artists and Repertoire. He has played a major role in the development of Columbia's classical catalog and has been closely identified with the introduction of Columbia's Long Playing microgroove record. He was elected to the Board of Directors in 1948.

\* \* \*

## Ralph Evans, Kodak Color Expert, Receives SMPE's Warner Award

♦ Ralph M. Evans, superintendent of Eastman Kodak Company's Color Control Department, last month received the Samuel Warner Award of the Society of Motion Picture Engineers for scientific contributions to motion pictures. The award is an annual presentation for outstanding work in the sound motion picture field.

The presentation was a feature of the Society's 66th semiannual convention, in Hollywood, where Mr. Evans delivered a lecture on "Depth Perception in Color Photography," one of the major lectures of the meeting in this field.

\* \* \*

## Robert Longini Joins Production Staff of Sarra, Inc., Chicago

♦ ROBERT J. LONGINI, cameraman and director, has been added to the Chicago production staff of SARRA INC., film producers. Mr. Longini has a background of more than 15 years of film-making. He was an Army photographic officer during the war and supervised the filming of such subjects as *Battle of San Pietro*, directed by John Huston, and later was assistant to Col. Emanuel Cohen, executive producer at Army Signal Corps studios, Astoria, Long Island.

Formerly photographic and motion picture instructor at Chicago's Institute of Design, Mr. Longini also was associated with Coronet Instructional Films and Bowman Films, Inc.

## APPOINTMENTS & PROMOTIONS IN NEWS OF THE MONTH



TOWNLEY A. ELLINGTON  
... joins Jam Handy sales staff



JEROME H. WARNER  
... on Jam Handy editorial staff

## Ellington Joins Sales Contact Staff at Jam Handy Organization

♦ TOWNLEY A. ELLINGTON has recently joined the staff of the sales contact department of the JAM HANDY ORGANIZATION. Mr. Ellington, through survey and research work, will assist sales contact men in transmitting information on new techniques in audio-visual presentations.

Mr. Ellington was formerly a member of the general advertising department of the *Detroit News* and was associated with the Scott Paper Co. as district manager of the industrial sales department in Detroit.

♦ JEROME H. WARNER has been appointed to the staff of the Editorial Department of the JAM HANDY ORGANIZATION. Mr. Warner will write motion picture and stage productions.

He has been a screenwriter under contract to Universal Studios and a free-lance writer for Columbia, Samuel Goldwyn and Allied Artist Studios, Hollywood. Previously, Mr. Warner was copy director for the Amalgamated Advertising Agency, New York.

\* \* \*

## Henning and Cheadle, Inc. Move Into Expanded Detroit Quarters

♦ HENNING AND CHEADLE, INC., Detroit, producers of sales promotion and training programs and materials, have moved from the Book Building to their new quarters at 1060 W. Fort Street in that city.

With industry making greater use of audio-visual programs for sales promotion and training, L.A. Henning, president of the firm, reports they will now be able to handle an increasing volume of business more efficiently.

The new location, in addition to added office, art, production and photo lab facilities, provides Henning and Cheadle with a photographic studio for slidefilm, motion picture and television work.

## Erne and Kelcourse Receive Promotions With Florez, Inc.

♦ HANS A. ERNE, formerly vice-president in charge of sales for FLOREZ, INC., Detroit, has been made executive vice-president and general manager of that concern. PAUL KELCOURSE, formerly comptroller and manager of the accounting department of Florez, Inc., is now secretary-treasurer. Both are long time members of Florez, Inc., which specializes in training and promotional programs, and both have been elected to the board of directors.

**Filmco** TOP QUALITY LONG LASTING

- HARD ALLOY ALUMINUM SIDES
- THREE-PLY COWHIDE STITCHED HANDLES
- STEEL CADMIUM-COATED RUSTPROOF RIVETS
- HEAVY DUTY 1" WEB STRAP WITH SWIVEL BUCKLE
- TOUGH VULCANIZED FIBRE TOP AND BOTTOM
- SPRING-ACTION CARDBOLDER

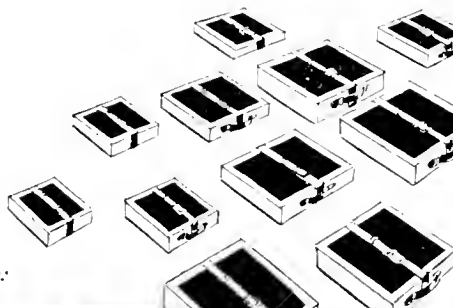
FEATHER WEIGHT - ALLOWING SAVINGS IN SHIPPING COSTS

## LOW IN COST—LONG IN LIFE

Available at the finest distributors to the trade in 400' to 2000' sizes

- 1 reel
- 2 or 3 reels
- 3 to 5 reels

or write to the originators of the FILMCO line .....



**PERFECTION SAMPLE CASE CO.**

406 South Wells Street • Chicago 7, Illinois



J. C. HECK

... a lifetime of service

**Pioneer Screen Executive Dies**

J. C. HECK, 68, retired president of the DA-LITE SCREEN COMPANY, Chicago, and an early pioneer in the photographic business, died last month of a heart attack. A graduate of Purdue University, Mr. Heck practiced law until 1912 when he purchased an interest in Da-Lite Scenic Company, forerunner of the present organization. Mr. Heck is survived by his wife, Mrs. Adele Heck, who has worked side by side with her husband to build Da-Lite Screen Company.

\* \* \*

**One to Continental Electric Co.**

MR. JAMES H. CONE is taking over the duties of chief engineer of THE CONTINENTAL ELECTRIC COMPANY, Geneva, Illinois. Mr. Milton Ritzenberg, president of the company, has announced.

Mr. Cone is a graduate of Ohio University and was formerly associated with Westinghouse, National Cash Register, National Union Radio Corporation and Federal Telephone and Radio Corporation. Mr. Cone has had much practical electronic engineering and design experience in the field of industrial rectifiers and thyatrons.

**NEW YORK NOTEBOOK**

◆ The Second Public Film Forum of the Screen Directors Guild will be held at the Museum of Modern Art auditorium in New York on the night of November 29th. William Alley will be moderator of the meeting and directors of the films to be shown will be present to answer questions about production and directorial problems.

**Wade-Farnham In New Quarters**

◆ WADE-FARNHAM PRODUCTIONS, producers of motion pictures, slidefilms and TV commercials, has opened new studios at 15 West 46th Street, New York.

**Video Varieties Completes Series**

◆ VIDEO VARIETIES CORP. has just completed a series of nine TV commercials for Vaseline Hair Tonic, Cheesebrough Manufacturing Company (through McCann-Erickson).

**Briefs From the Late News:**

◆ Eastern film laboratory prices have gone up 8% as a result of new wage hikes won by Local 702 lab workers.

◆ SUN DIAL FILMS, INC., producers of educational, industrial and television films, has moved into enlarged quarters at 311 East 43rd Street near Tudor City in New York.

◆ CINEEFFECTS, Inc., formerly of 1600 Broadway, has opened new enlarged studios at 115 West 45th Street, New York.

**Warn Made Division Manager**

◆ R. E. WARN has been appointed manager of the new Hollywood division of WESTREX CORPORATION, which on October 1 took over the motion picture activities of the ERP Division of Western Electric Company, Inc. Warn has been associated with the motion picture industry since 1928, when he joined ERPI.

**16mm SPECIALIZED SERVICES 35mm**

COLOR • B & W • BLOW-UPS • REDUCTIONS • SPECIAL EFFECTS  
CINEMATOGRAPHY • RECORDING • TV FILM PRODUCTION SERVICE

**BEAUTIFUL 3-COLOR 35mm THEATER PRINTS FROM YOUR 16mm COLOR ORIGINALS!**

- PRECISION OPTICAL PRINTING Dissolves, Wipes, Fades, Zooms, Montages, Action Speed-changes, etc.
- 16mm Color Balanced Printing Masters With All Special Effects Included
- 35mm Work Prints from 16mm Originals, for Faster and More Accurate Editing
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Experienced Major Studio Technicians — The Best in Precision Equipment — Modern Sound Stage

**FILMEFFECTS of Hollywood**

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**HOUSTON Color Laboratories**

**FILM STRIPS  
in  
ANSCO COLOR**

**FASTEST SERVICE LOWEST PRICE  
HIGHEST QUALITY**

**OTHER SERVICES INCLUDE**

- ★ Film Strip Masters,
- ★ 35mm copies from 35mm
- ★ or 16 mm Motion Picture Films,
- ★ 2 x 2 Color Copies

**THE HOUSTON COLOR LABORATORIES**  
11807 West Olympic Boulevard  
LOS ANGELES 25, CALIFORNIA

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MORE THAN 10,000 INTERESTED BUYERS OF FILMS AND EQUIPMENT NOW REFER TO BUSINESS SCREEN

Open All Year

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**LAND of LEISURE**

All that the name implies is reflected in the Sapphire Blue Sea Private Swimming Pool... Gay Cabana Club, Air Conditioned Sea View Dining Room and Cocktail Lounge and the Dance Patio where swaying palms and enchanting music mate magic in the moonlight.

MILTON M. CHAPMAN, mgr., dir.

MIAMI BEACH ON THE OCEAN AT 18th STREET



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

Only  
 Fiberbilt  
 bear  
 TRADE



original  
 Cases  
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## SOUND RECORDING

at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

**ESCAR**  
**MOTION PICTURE SERVICE, INC.**

7315 Carnegie Ave., Cleveland 3, O.  
 Phone: Endicott 2707

## WESTERN UNION DEVELOPS NEW LIGHT SOURCE

### Predict Wide Range of Use for Telcoarc Lamp

★ Invention of a new high-power, high-intensity electric light was revealed by W. D. Buckingham, assistant to the Electronics Research Engineer, Western Union Telegraph Company, in a paper presented last month before the Society of Motion Picture Engineers meeting in Hollywood.

The luminescent source of the new arc light is two-tenths of an inch in diameter and one-eighth as bright as the sun. The light source, which operates in the open air and not in a glass bulb, is a pool of molten zirconium metal which is maintained at a temperature near 6500°F. The principles upon which the new lamp is based were developed from Western Union research during the war for military communications purposes.

#### 20,000 LUMENS OUTPUT

The new light source is extremely stable in operation, producing a uniformly bright, sharply defined circular spot of white light of dazzling brightness. In a 1000-watt lamp, operating at 55 volts and 18 amperes alternating current, the source spot is two-tenths of an inch in diameter and has a maximum brightness of 130,000 candles per square inch, and twenty times the brightness of the ordinary tungsten filament lamp. The total light from the new lamp is 20,000 lumens.

Because of its unprecedented qualities, the new light, named Telcoarc will result in major de-

velopments in the projection, television, photographic, lithographic and photo copying industries, Mr. Buckingham predicted. It will also have wide medical and scientific use, will be of special importance to color photography, and will be ideal for flood and spot lighting and searchlights, he stated.

#### PROJECTION EXPERIMENTS

The lamps already are being experimentally tried in a few of the many fields in which they are expected to be used. A 16mm motion picture projector designed to use a 1000-watt lamp of the new type produces three times as much light on the screen as the currently available projectors using a 1000-watt tungsten filament lamp. The new light, being a much smaller source, will also produce sharper, clearer pictures on the screen. With this extra light, 16mm projectors can be used with bigger screens for larger audiences.

Operation of the lamp in the open air without an enclosing glass bulb permits a high output of radiations in the infrared and ultraviolet regions of the spectrum, which are cut off by the glass bulb of most light sources. The lamp makes these radiations available for wide scientific and commercial applications.

In addition to furnishing a small, high-intensity source with high lumen and atomic efficiency, the new lamp has continuous spectral energy distribution and a

color temperature which holds constant at 3600° kelvin. These last two characteristics are of particular importance in color photography.

In spite of operating in the open air at this extremely high temperature, the new lamp can be made to have a life of several hundred hours. This is due, Mr. Buckingham explained, to a unique operating principle whereby the zirconium metal is constantly renewed and reproduced from its own products of combustion. The electrodes are small. When they become exhausted from long use, new ones can be inserted quickly and easily. The new lamps can be made in sizes up to several thousand watts, and operate from either alternating or direct current.

#### RCA Sales Representatives Hold Conference To Discuss Plans

◆ Meetings in Pittsburgh and Cincinnati last month opened a series of sales conferences of sales representatives, their distributor sales staffs and company officials of the VISUAL PRODUCTS SECTION of the RCA ENGINEERING PRODUCTS DEPARTMENT for the purpose of discussing sales plans for the coming year.

Representatives from all distributor organizations were briefed on new selling techniques, planned to promote more business in 1950, and on new products to be brought out at an early date by RCA. Similar meetings were held later last month in Philadelphia, Boston, Rochester, Des Moines, St. Louis and Milwaukee. West Coast meetings are scheduled for late this month and next.

#### Three Sign DeVry Contracts

◆ THE DEVRY CORPORATION of Chicago announces conclusion of contracts with three different manufacturers to use its sound projector mechanisms for continuous machines. The small-size, lightweight and simplified mechanism of the DeVry projector is said to lend itself ideally to long continuous film operation.

#### Bell & Howell Lowers Foton Cost

◆ BELL AND HOWELL COMPANY of Chicago announces a reduction in price of the FOTON 35mm camera to \$498 including tax. Claimed by its makers to be the only still camera offering the new T-stop lens calibration and the only 35mm camera with built-in automatic sequence, the Foton is still back-ordered and orders are being delivered in the order in which they are received from the dealers.

## Results Count...

That's one reason why our staff has been employed to plan and write more than 165 motion pictures in the three years we have been in business.

*Scripts By Oveste Granducci*

THE COMPLETE FILM WRITING SERVICE

GUARANTEED ACCEPTABILITY

709 ATLANTIC BLDG. ★ 930 F STREET NW ★ WASHINGTON 4, D.C. ★ EXECUTIVE 5941

**Announce Pathe Super 16 Camera for U.S. Photo Distribution**

◆ The Pathé Super 16mm motion picture camera is now available at major photographic stores. Robert E. Brockway, president of Pathé Ciné, announced recently. The Super 16 is a product of Pathé Cinema, French photographic equipment manufacturers, and is priced at \$395 in the United States and is not subject to federal excise tax.

Among the features of the Super 16 are a full frame focuser which permits viewing the picture through the lens while shooting, a variable shutter, permitting wipes, fades and other special effects while shooting, without additional accessories, as well as allowing a constant film running speed while changing the exposure to suit light conditions.

Other features include a full speed range from 8 to 80 frames per second in six steps, a 30-foot spring run, overall weight of less than five pounds, built in crank, optical viewfinder, single frame device, automatic footage and frame counters and an exclusive tri-lens turret which takes three lenses in standard "C" mounts.

The Super 16 is guaranteed for two years against defective parts.

American distribution for other Pathé Ciné motion picture cameras and accessories, will be handled by Robert E. Brockway at 521 Fifth Avenue, New York.

**Revere Camera Company Develops New Magnetic Tape Recorder**

◆ REVERE CAMERA COMPANY has developed a new magnetic tape recorder including such features as a time-and-foatage indicator, simplified controls, fast forward and re-wind speeds and a five-by-seven-inch, elliptical speaker. The recorder, complete, retails for \$159.50.

\* \* \*

**Kodak Reduces Color Print Cost**

◆ Price reductions on Kodachrome prints averaging 10 per cent and reductions on Kodachrome and Kodacolor enlargements ranging as high as 20 per cent have been announced by EASTMAN KODAK COMPANY.

\* \* \*

**Ad Award Given Bell and Howell**

◆ The Best of Industry Award for direct mail advertising in 1949 has been presented to Bell and Howell Company, Chicago manufacturer of precision photographic equipment, by the Direct Mail Advertising Association, Inc., for the second consecutive year.



THE NEW AMPRO TAPE RECORDER is pictured above in two views, with the complete case unit shown in inset.

**New Tape Low-Cost Recorder Introduced by Ampro Corporation**

◆ THE AMPRO CORPORATION, Chicago, announces a new-type tape recorder and play-back unit, portable and compact, weighing only 15 pounds and costing only \$94.50. It is based on an entirely new electronic circuit which drastically reduces size, weight and cost.

It uses standard magnetic recording tape and records on a dual track on either five or seven-inch reels at three and three-quarter inches per second tape speed. It will record a full two-hour program on a single seven-inch reel of tape. It features a monitoring system which permits pre-setting the proper sound level before starting to record from radio or phonograph, thus insuring clearer, more professional recordings.

The three-way recording system allows live recording through the microphone and recording through the radio or from a phonograph. Threading and operating the recorder has been greatly simplified. For full details, write Ampro Corporation, 2835 N. Western Avenue, Chicago 18.

**Victor Announces New Amplifier and Other Projector Revisions**

◆ VICTOR ANIMATOGRAPH CORPORATION announces a redesigned amplifier for the Victor Triumph 60 sixteen-mm projector. Other current revisions in Victor projectors include a new rubber-

mounted, ball-bearing-type motor for Victory Envoy, Lite-Weight and Triumph 60 projectors. The motor is self-aligning and lubricated for life.

The new amplifier features a high reserve gain, a 60 db signal-to-noise ratio at operating levels making the amplifier completely noiseless, a coupled dual-tone circuit with single control, and rubber shock mounts for critical amplifier components. Output has a range up to 26 watts with less than two per cent harmonic distortion.

\* \* \*

**New All-Purpose 16mm Projector Is Announced by Cine Compacto**

◆ Cine Compacto, Inc. has announced a new all-purpose unit of its continuous automatic sound projector. Similar in design to the regular salesman's model which has been widely used by such companies as U.S. Rubber, General Tire and Johns Manville for several years, the new machine can be employed as (1) a self-contained continuous automatic with built in screen, (2) a continuous automatic for use with wall screen and (3) a standard projector with reel-to-reel operation.

The new all purpose Cine Compacto offers all the features of the regular model, such as Cordomatic cord reel, light weight, Cine Compacto exclusive power drive, 10-second set-up and put-away, push button starting, easy interchange-

ability of looped films, plus the extra convertability to automatic wall projection or conventional projector operation.

Cine Compacto offices in New York are now demonstrating the new machine with a test reel which has been screened over 600 times without appreciable harm.

The new all purpose Cine Compacto retails at \$485, the regular model at \$425.

**Photo Research Co. Introduces SPECTRA Color Densitometer**

◆ THE PHOTO RESEARCH CORPORATION of Burbank, California, has introduced a new color densitometer outstanding in its use for the measurement of monopack and integral tripack color films. For this purpose, narrow-band filters are mounted on the densitometer, red for reading the cyan densities, green for the magenta and blue for the yellow. This makes it a simple matter to measure the relative densities of the three in neutral areas, thus facilitating the application of normal laboratory controls to the exposure and processing of multi-layer color films.

The SPECTRA Color Densitometer, Model 11B, is entirely photo-electric in operation enabling readings to be taken from 0.0 to 4.0 density on either black-and-white or color films. The present model is designed to work with standard 11a or 11b sensitometer strips but other models will be available for use on large negatives and transparencies and on opaque copy.

The SPECTRA Color Densitometer is now in production and is being used in leading Hollywood color film laboratories. It is priced at \$695. Further information can be obtained from the Photo Research Corporation, 127 West Alameda Avenue, Burbank.

BELOW: here's the complete setup for Spectra's Color Densitometer.



# Somco

## PROJECTION LENSES

Recognized, and specified as standard equipment by leading manufacturers of 8mm and 16mm cine projectors, and 35mm slide projectors.

8mm

16mm

35mm

SOMCO short focal length (wide angle) projection lenses will produce full-screen images at short range. SOMCO long focal length projection lenses are recommended for "long throw" projection in banquet halls, etc. Specify make and model number of projector when ordering.

**SIMPSON OPTICAL MFG. CO.**  
3700 W. CARROLL AVE., CHICAGO 24, ILL.

**FOR PERFECT PROJECTION . . .  
SPECIFY SOMCO PROJECTION LENSES**

## CHECK WITH S.O.S. BEFORE YOU BUY EQUIPMENT

• A 3c Stamp May Save You Many Dollars. There's an S.O.S. catalog or bulletin on everything from studio cameras and recorders to printers and processors—all at worthwhile savings. Here under one roof—all your needs—a stock more varied and more complete than any in the industry.

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Dept. Hd 602 West 52nd St., New York 19

MENTION BUSINESS SCREEN WHEN WRITING TO THESE ADVERTISERS

Have you seen pages 12-13 of Burke & James' new photographic catalog? Every movie-maker should have a copy! Write Dept. BS9 for yours today—free!

**BURKE & JAMES, INC.**

321 S. Wabash • Chicago 4

## BOWERY'S YOUTH MOVEMENT

(CONTINUED FROM PAGE TWENTY-SEVEN)

of the talk was related to the picture and what motivated its characters.

### LEARN BY DEMONSTRATION

After the film showing and the discussion on it, Mr. Schmidt and Miss Copeland enacted a little play in which she comes into the bank to open an account and he explains the type of accounts she may open and their purposes. This aroused another discussion and questions and answers filled up a good twenty minutes. It was surprising how well informed most of the group were on individual savings accounts, trust and joint accounts, although some misconceptions popped up and Mr. Schmidt was able to make everything clear.

Following this, committees were elected for programs, refreshments, attendance and the committee song. The young chairman of the song committee seriously volunteered to compose a new song for the group titled "You're Breaking My Heart 'Cause You're Not Saving".

### EACH SESSION BASED ON FILM

During the next five meetings it was planned, according to Mr. Schmidt, to go on tours in the bank to the school savings department, to the banking floor where the tellers describe the machines and answer questions about their work, and to the vaults where protective devices and controls are explained. At another meeting the children are appointed "trustees" and a bank officer reports to them on the condition of the bank.

The theme of each session is carefully planned around a film. In the second session, *Doubtful Dollars* illustrates the idea of cooperating with government agencies. Children enact roles showing how counterfeiters can be delayed until police arrive, and how counterfeit money may be identified. In the third session, *Teamwork* is used to point out that democratic cooperation is the highest form of teamwork.

### SHOW COURTESY AND TOLERANCE

*By Jupiter* is shown in the fourth session to show that courtesy is contagious and helps one to get along with other people. *Make Way For Youth* in the fifth meeting demonstrates that there are fences dividing people and that a community leader must know how to tear down these fences and work for a common good. In the concluding session *Power Behind The Nation* shows that "know-how" and resourcefulness are the real power of the nation.

Mr. Schmidt suggested that the next time the group came they would have some good games worked up and there'd be dancing and whatever else the junior program committee decided on. Meanwhile, in this first session we all sang a few popular songs, and some rounds, such as *Frere Jacques*. Mr. Schmidt taught us some new words to this, ending "Saving at the Bowery, Bowery Bank, Bowery Bank".

I left during the comic movie short which (CONTINUED ON THE FOLLOWING PAGE)

## Cinema Research

Largest Independent Optical Printing Concern on the West Coast

MORE EQUIPMENT  
FASTER SERVICE

. . . featuring

**OPTICAL PRINTING—**  
COLOR or BLACK-WHITE  
16 to 35mm BLOWUPS  
35 to 16mm REDUCTION  
16 to 16mm MASTERS

**SPECIAL EFFECTS—**  
Any type of effect desired is possible with the finest equipment in the motion picture industry.

### TITLE and ANIMATION

Camera service for television, slide film masters.

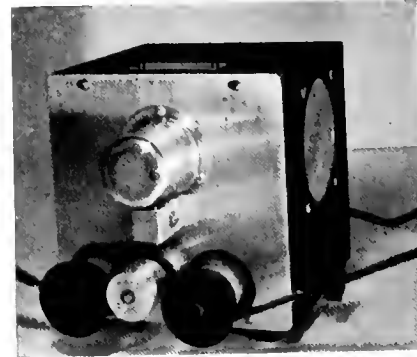
We are specializing on Ausco color and Dupont 3-color blow-ups from 16mm to 35mm.

**CINEMA RESEARCH, Inc.**

HAROLD SCHEIB, Pres.

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Hollywood 38, Calif.

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Used with Rewinds For Editing  
16mm and 35mm Sound Film

- ★ Completely self contained, PM Speaker, volume control, off on switch, etc., all inside compact 4 $\frac{3}{8}$ " H x 6" W x 6" deep case. Weight 7 lb.
- ★ 3W audio power.
- ★ Operates on 117V 60 cycles A.C.
- ★ No Fly Wheel—instant start and stop, with no damage to film.
- ★ Price \$185.00 net F. O. B. Chicago.

**EDL COMPANY**

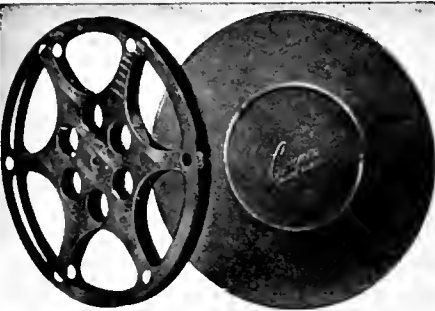
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 precision manufactured  
**STEEL FILM CANS  
 AND REELS**

Tempered steel reels hold to width . . . eliminate film rubbing and binding. Cans protect your valuable films from damage in shipping and handling. Reels and cans are lustrous, baked-on, hammertone gray finish.

See Your Visual Education Supply Dealer or Write to Manufacturer for Information.



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**Save-Kote**

**FILM PROTECTION**

The only film protection that provides a slippery-smooth surface for easier trouble free projection



**Gives Your Films Extra Mileage**

- \* Guards against scratches, wear and climatic changes.
- \* Keeps films flexible —reduces breakage
- \* Protects the sound track

**500% INCREASE IN LIFE**

Save-Kote is a scientific process that covers any 8, 16 or 35mm film with a tough, impervious coating that protects and preserves your film against dirt, dust, scratches, fingerprints, abrasives, excess heat, extreme cold, oil or high humidity. Save-Kote contains no injurious chemicals and cannot affect the film in any way. Can be applied to any film—new or used—color or black & white.

Save-Kote is inexpensive! \$1.25 per 400 ft. reel. Special quantity discount on large orders. Minimum order \$2.50

**SAVE-KOTE YOUR FILMS TODAY!**

DEALERS-DISTRIBUTORS: Valuable territories still available! Write today for complete information about the Save-Kote plan.

**AMERICAN FILM REGISTRY**

Save-Kote Division

28 East Jackson Blvd. Chicago 4, Illinois

**BOWERY'S YOUTH MOVEMENT**

(CONTINUED FROM THE PRECEDING PAGE)

wound up the session. As the officer let me out of the main door in front I was confronted by four or five very distressed mothers wailing that their *bambinos* were locked in the bank. They were almost in tears. The officer opened the door wider so that they could hear the children's laughter coming down from upstairs and the mothers looked a little more assured.

"Sometimes they don't trust us at first," the officer said, "keep their money in mattresses and that sort of thing, but they usually get to like us hard-hearted bankers pretty well after the kids come away from these meetings and talk about ice cream and movies and their pal, Chet Schmidt."

**AIMED TO IMPROVE THE COMMUNITY**

As I rode uptown I read the "Fact Sheet" Mr. Schmidt had given me. It described what the bank hopes to accomplish by the Junior Advisory Committees. Primarily, the bank is looking for better community relations and more understanding of how a mutual savings bank, such as the Bowery, can help the community and cooperate in its rehabilitation. It hopes the children will gain practical experience in committee work which will extend their horizons and supplement their school learning. And, as thrift is basic to good citizenship, the bank believes, good family relations and neighborliness, conservation of one's own property and protective respect for that of others will be inspired in the children attending the sessions to the welfare of the community as a whole.

The bank does not drop the committees completely when the six sessions are over. The 35 attending from each school usually hold a forum telling about the meetings before the whole school body. Elected members of each group become permanent Advisors and meet once a month in the bank. Four times a year, a newspaper prepared by the Permanent Junior Advisors, called the Continuation Committee, is published and sent to all children who have attended meetings in the past.

**228 GRADUATED IN FIRST YEAR**

The Bowery Savings Bank's Junior Advisory Committee is now in its second year. Last year, the bank acquired 228 advisors. This year more than that will be "graduated" so that probably over 500 youngsters in the neighborhood will have a good idea of how the bank operates and what it is trying to do in the community. These 500 have families, friends and classmates. Totaled up, that is quite a sizeable number of people in the community who are probably favorably disposed to the bank. It must be a real asset to the Bowery Bank, and the plan is one that bears consideration by many firms who seek good will from their neighbors.

When I got back to the office that evening, I thought of the old phrase "Hard as a banker's heart". That would give a big laugh to Chet Schmidt's pals on the lower east side. —R. S.

**More Now  
 in Use than  
 All Others  
 Combined!**



Pioneered 17 years ago by Magnavox, today's models reflect long experience, plus latest advancements in automatic operation. For details write ILLUSTRAVOX, 2137 Bueter Road, Fort Wayne 4, Ind.

DIVISION OF THE **Magnavox** COMPANY

**Film and Record  
 Carrying Cases**

**STANDARD Senior Case**  
 Carries and Protects up to 16 1 1/2" cans and 16 16" records  
 Your choice of colors



Being the largest manufacturer of these cases in the industry, we are organized to give you what you want in size, design, color and special arrangements.

We meet your deadlines. Ask any Detroit agency.

WRITE for our Standard Price List

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HOME MAKING ACTIVITIES are stressed at this mountain school in Kentucky...



DR. E. O. GUERNRT preaches to mountain folk in another scene from "Highland Heritage".

## AUDIENCE PRE-EVALUATION:

(CONTINUED FROM PAGE SIX)

in one of the local theaters or by wiring a theater for tests.

Another doubt that many share about the recording machines is that members of the audience do not react normally because they must constantly remember to punch the right button or turn the dial. It is suggested that they may become so interested in the film that they will neglect to signal their reactions. Although the evidence is far from conclusive, there does seem to be some indication that such failure to respond is far less than might be imagined. The procedure seems to become automatic in a very short time, usually within the time it takes to run the short regularly shown before the feature to make sure that the audience understands the recording procedure.

On the other hand, the criticism that the reactions are not the same as in a regular showing of a film which the audience has chosen to see applies as much to this type of preview as it does to all other types. The problem of how to eliminate the special preview tension in the audience, the super-critical attitudes and the feeling that they *must* react are still present and must be taken into account in evaluating the results of any audience testing.

Some also feel that the reactions recorded or the opinions given after a showing may not hold over any period of time. The audience may feel different the next day. This criticism, of course, applies to all expressed opinions, even after a regular showing of a film. The best check on this possibility is to conduct follow-up interviews several days later with a few members of the audience to see whether there has been any change in overall or specific reactions.

### OTHER TECHNIQUES BEING DEVELOPED

Many other techniques are being developed to help the producer in earlier stages of production, for example, story testing and cast preference surveys, previews of a few scenes as a synopsis of a film. However, all tests made before a film is completed must limit their findings to the broad, overall story lines and characterizations. Each person judging such material must fill in all the gaps or imagine the actual treatment of the story in his own way. Only after the film is completed and at least in rough cut can any estimate be made of the probable reaction to that particular film told in that particular sequence, photographed and directed in that particular way, with that particular cast.

The techniques which have been discussed must always be considered as tools to aid the producer in arriving at his final judgment. None of the techniques offer easy insurance against failure. Luckily most of the men working in the field of audience research are well aware of the limitations and do not make claims beyond the scope of their techniques. Their main aim is not to replace the producer's knowledge and judgment in his field, but the aid him by offering information which he may weigh and use in his own decisions.

## "Highland Heritage" An Outstanding Folk Film

Sponsor: The Executive Committee on Home Missions of the Presbyterian Church. Film: *Highland Heritage*. Producer: Charles D. Becland of Atlanta, Ga.

★ In 1885 Dr. E. O. Guernrt, a physician and graduate of Union Theological Seminary of Virginia, began a lifetime of service among the primitive people in the mountains of eastern Kentucky. This 28-minute color film tells the story of his mission which culminated in the establishment of the Stuart Robinson School in Blackey, Kentucky.

The doctor's early efforts to win the confidence of the mountain people is shown beginning with treatment of the sick and preaching the message of religion to a community which had no roads, schools or churches.

In 1910 the railroad reached the settlement of Blackey. Dr. Guernrt began his first classes in the depot but through the help of laymen and the Presbyterian church was able to establish the Stuart Robinson School.

As the narrator tells the story, scenes of the

children in this modern school are shown at chapel, working on the school farm, dairy, and garden, doing the cooking in the school cafeteria, the school janitor work and running the used clothing store. Other scenes show folk dancing and sports complete with girl cheerleaders. The work scholarship plan whereby students earn all their tuition, room and board is explained. The present school superintendent, Rev. W. L. Cooper, is pictured interviewing new students.

The film was designed to tell laymen the story of this inspiring enterprise and even the casual viewer will have difficulty restraining his enthusiasm for the splendid work being accomplished. The photography and selection of material is well handled to drive home a message which is never voiced in so many words, namely, "here is an enterprise which deserves all the support you give it." Showings are scheduled for organizations in the Presbyterian Church and to other interested groups on a free loan basis.

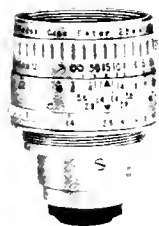
MODERN TALKING PICTURE SERVICE REGIONAL FILM EXCHANGE executives and members of headquarters staff meet at recent Midwest convention: Pictured below at Chicago's Hotel Sheraton are: (front left table, l. to r.) Mrs. W. W. Barry and Mr. Barry, Kansas City; Ruth Hjorth, Peter Markovich, Chicago exchange; Doris Workman, New Orleans; Mrs. Ernestine Gilstrap, Dallas; Juanita A. Thomas, and Frank R. Church, San Francisco. Back left table: (l. to r.) Louise Pratt, Mrs. Alma Pratt and Mrs. Loretta Munsell, Cedar Rapids; Max Rarig, Seattle; Mrs. Keith Smith, Catherine Feney, Omaha; Don Konny and Cal Fricke, Chicago. Front right table: W. H. MacCallum; Jean M. Carlson and Mrs. Roa Birch, Milwaukee; William M. Oard; B. W. Payne, Cleveland. Back right table: R. Linde and DeLores Heinz, Minneapolis; Phyllis Perry, and Mrs. W. D. Engleman, Detroit; Hildegard Tuennerman, Cleveland; C. W. Mauck, Indianapolis. Head table (l. to r.) Ed Wilson, Trailer Coach Assn.; Richard M. Hough, Chicago; Frank H. Arlinghaus, president; and O. H. Coelln, Jr.



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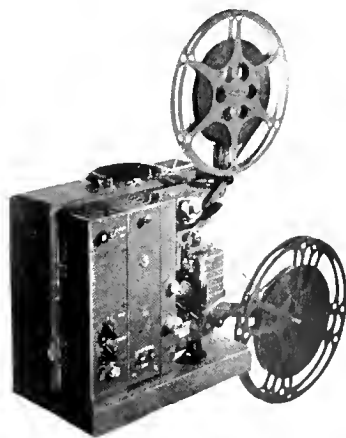
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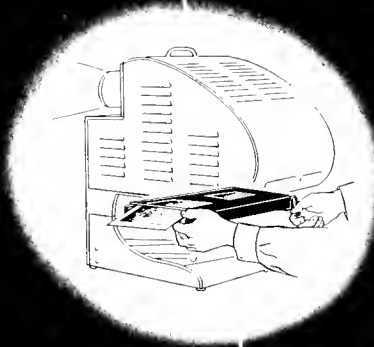
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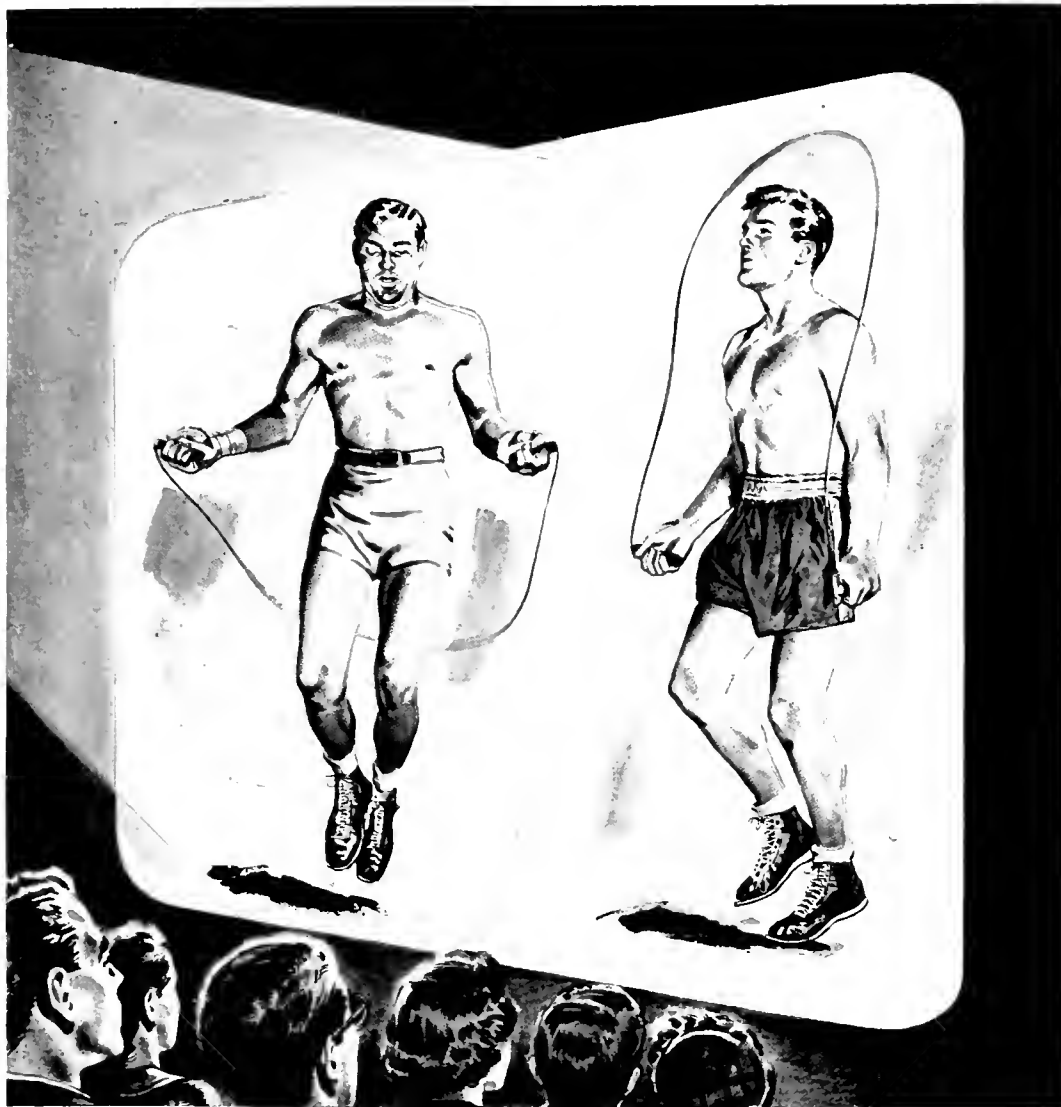
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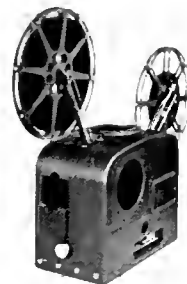
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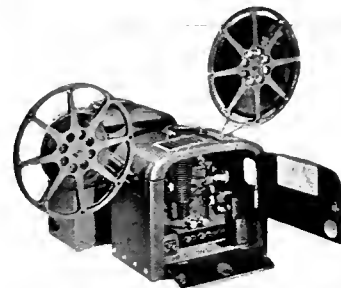
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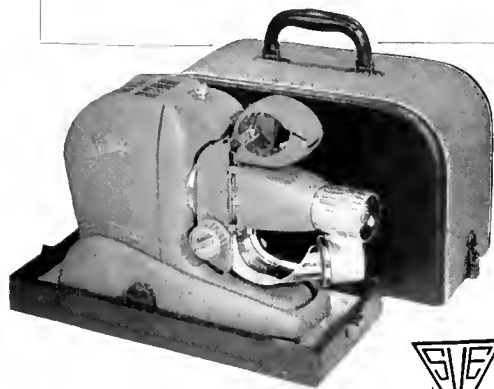
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Here is a practical guide to the selection and use of audio-visual training materials by Ellsworth C. Dent. It has been designed for those who need brief, general information concerning audio-visual materials and their sources. Useful for schools, churches, industrial and other organizations, this book will prove helpful in organizing an audio-visual program or in making existing programs more effective. 224 pages, cloth bound, postpaid. \$3.50.

Write for copy of projector folder B 100 and Handbook folder B 4-49. Address request to Dept. SC-10

**SOCIETY FOR VISUAL EDUCATION, INC.**  
A Business Corporation  
100 East Ohio Street Chicago 11, Ill.

## a foreword to the new half-century

**A** YEAR'S END there is the custom of stock-taking that ranks in tradition with the New Year's resolution but is much more factual and realistic.

As we take personal inventory in this chosen held of our life's work, we are appalled by the unsold goods which lie beneath the dust and cobwebs that have gathered over the fine intentions and high ideals which we stocked with such abundance and enthusiasm a decade ago as we began this book.

The medium of sound motion pictures was well along on its first decade when we founded BUSINESS SCREEN. It was a year of colorful extravagance which brought *Men Make Steel* but which also found auto makers staunchly supporting the sales power of their consumer film programs. It was a few months before the imaginative exhibits of New York's World Fair and its eye-filling visualized displays. Kodak's *Cavalcade* and Chrysler's three-dimensional movies were soon to play to thronging millions in this great showcase.

We had our dreams and the canvas on which to sketch them. But like the commercial film medium we've painted the pictures that sell without selling; we've followed the pack and left the high hills deserted and unclimbed.

In such a healthy mental state of self-analysis and no little dissatisfaction with things as they are, let us take the advice of the lyric which advises *accentuate the positive*. If this sounds a little like resolution-making, then

that's what we had now better make and keep.

In the next half-century let's emancipate the creative people who are the blood and sinew of this medium's future existence. *Let them create* the kinds of films we know will affect their intended audiences as only powerful and honest films can.

Let us write and produce factual, informational, truthful, useful films for the people who are meant to see them. If we aren't going to *move* people, let's not make *motion* pictures. If we can't afford to inspire a better thought or a better deed, a better future or a happier present, let's not waste the potent force of this great medium of idea communication.

Above all, let's flex our muscles for battle with those few sponsors who seek our skill and experience so they may bend them to the shopworn, hide-bound, moss-covered unoriginal routines that characterize most printed and radio-cast advertising. But whatever we do, let's not share the shallow conceit with which the near-sighted re-affirm the flatness of the common man's world.

If you would make *motion pictures*, then make them *move* and *talk* and inhabit them with *real* people. Once in awhile, throw away the book and make films with new, vivid colors or with new dimensions of sound and pictures. Such films can also be *true* and *useful* and those two measures, plus *interest*, are certainly the most precious ingredients of the factual film, sponsored or not.

For in the doing of these things, we were never more certain that there are countless new sponsors to be served, just as there are now vast new audiences awaiting their films. Perhaps our greatest lack is *confidence* in the medium by those who should have it *most*. This is no question of big budget or small; it is the challenge of big minds and ideas versus the *status quo*. The unimaginative quiver at the cost and daring of *Louisiana Story* but the leadership of Standard Oil of New Jersey made possible an original film of inestimable public interest; far-sighted Lawrence Bell of General Mills can view with satisfaction the good works of *The School That Learned to Eat*. Lives saved, living conditions improved, health bettered, more earning power, unfettered minds, goodwill in daily living—these are end results of useful *existing sponsored films*.

You can even measure these things in *sales results* . . . certainly in better *human relations* among workers, management, and all Americans. Ours is a *big* country in a *smaller* world. Let us all help make and show the films that can play their part in making it better.

*Thus resolved . . . we welcome the new year.*

## BUSINESS SCREEN

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Holiday greetings:

To the readers of this page;

To our clients – past, present and future;

To our competitors in the rich field of visual media;

To men of good will everywhere.

To all a Happy New Year!

CHICAGO\*  
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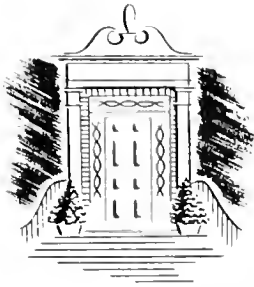
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# MANAGEMENT'S FILM PRODUCTION ROLE

by Felix Bruner, Department of Public Relations, General Motors Corporation

**W**HAT DOES MANAGEMENT EXPECT of an industrial film program? The answer is elementary. Management expects results, just as it expects results from any other activity. We in the film business are particularly under the guns in this respect; first because good motion pictures are mighty expensive, and, second, because results are very hard to measure. We all know that we can make motion pictures that appeal to large audiences. But our job is not an entertainment job. We are not Hollywood. Our job is a selling job. We are employed to sell ideas or products, or both. So we can not always measure results by the number of people who see our films. We must know whether our films are actually selling the idea or the merchandise, or the institution we set out to sell.

In saying these things I am attempting to reflect the hard-boiled, practical attitude of management. To the committee of top brass who must okay the budget, a motion picture is a tool, nothing else. It must compete with other tools — advertising, radio, house organs, speeches, direct mail and others. I have a feeling that the men who actually make motion pictures sometimes become so engrossed in techniques and in entertainment value that they forget what they have set out to do.

#### OUR "BOXOFFICE" IS IN RESULTS

A motion picture that leaves a real message with a half-million people is a better industrial motion picture than one that merely entertains five million people and leaves them with no particular message. So, somehow, our box-office reports must be made in terms of sales results and not in terms of numbers of people in the audience.

With this fact in mind it is necessary for all of us in the business of making industrial films to know as much as possible about the companies for which we work, whether we are directly on the payroll or whether we represent agencies or have some other working relationship. What are the problems with which the management is most concerned? Does it have a sales problem involving some particular product? Does it have a dealer relationship problem? Does it have a government relationship problem? Does it have a problem involving employees? Is there a job to do that involves a safety program? Is there some other immediate job that needs doing?

#### WHAT IS THE PROBLEM TO BE MET?

Our first consideration is to know what particular problems are uppermost in the minds of management. Then we must ask ourselves if the best way, or one of the best ways to approach this problem is through the medium of a motion picture. Seldom can a picture do the whole job, but frequently it can do part of the job.

Second, we must consider what type of audience we wish to reach. As is the case of so

many media, a shotgun approach in the industrial motion picture business seldom is the most effective approach. A picture that appeals to everybody frequently cannot carry a sufficiently strong message to sell the people we are trying to reach. Let's never forget that an industrial motion picture that does not do an effective selling job is not a good industrial picture, no matter how many people liked it. So after we have decided upon the problem we feel we should tackle, we must select the type of audience we wish to reach. Only then are we ready to consider the picture itself.

#### HOW DO WE VISUALIZE AN IDEA?

Right here is where you creative people go to work. The first thing to bear in mind is that it is mighty hard for the boss to visualize from an outline — or even from a script — what a picture is going to look like when it is shown on the screen. I am not a motion picture technician and for that reason I have a lot of trouble seeing how an abstract subject can be turned into a motion picture. But some of the top executives who are much further removed from the subject have even more difficulty in this direction.

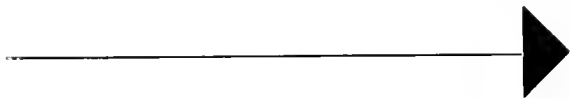
For the sake of illustration, I am going to talk a little bit about our own General Motors business in relation to motion pictures. As you no doubt know, we have a large library of subjects and a very wide distribution of films. I am sorry to say that I do not personally feel that all of these films meet the specifications that I am trying to outline here. But most of them do.

#### THE PENALTY OF LEADERSHIP

Right now, General Motors, along with many other concerns, is faced with one really serious problem. That problem stems from the fact that we are admittedly a very large concern. We believe we are big because our customers have made us big. No company can grow big of its own volition. If this were so, all companies would be big. Yet there are interests in and out of government that are telling people that the mere fact that a company is big makes it dangerous. They are trying to penalize success. There is no implication that we grew big by any unlawful or unethical means. There is no charge that we are a monopoly. We are being attacked simply because we are big.

Now that is an idea that we believe must be combatted if our competitive system is to survive and if there is going to be any continuing incentive to succeed. Our problem is one of how to sell the public our point of view. Our management wants to know from us how this can be done. There have been and will be all kinds of suggestions — magazine and newspaper advertising, radio and television, pamphlets, speeches, messages to stockholders, to dealers, to leaders of various groups —, and

(CONTINUED ON PAGE FORTY-FOUR)



## *because...*

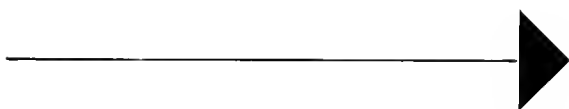
The lamps used by us are matched to a standard that is calibrated by the United States Bureau of Standards, which guarantees a constant Kelvin temperature at all times.

Density changes are necessary to secure the maximum quality for each individual scene. In our laboratory these density changes are accomplished by an electronically controlled shutter in the light beam, similar in action to the iris of your camera. This method varies only the amount of light and NEVER the color temperature.

*The ordinary method, used by other labs, involves "light change boards" . . . employing a series of resistors that vary the brilliancy of the lamp itself . . . consequently changing the color temperature of the print from scene to scene as much, or more than 1,000 degrees Kelvin.*

Color printing requires the correct color temperature in printing, just as surely as the color film in the camera . . . Top-notch cameramen working with color know they must hold the correct color temperature of the light source.

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## Shell Presents:

### "REFINING OIL FOR ENERGY"

A new film, latest in Shell's widely known series, *This Is Oil*, is now ready for distribution.

Full color, live action, and three dimensional animation combine in *Refining Oil For Energy* to show what happens inside a modern refinery . . . how crude oil is distilled . . . how molecules are "cracked" . . . how gasoline and motor oil are made.

Skillfully narrated and wholly non-commercial, *Refining Oil For Energy* is ideally suited for classrooms, industrial groups, business clubs, or general audiences. Running time: 22 minutes.

### "PIPELINE"

Just completed, *Pipeline* is an action-packed documentary on the laying of a 1,000 mile pipe line from the oil fields of Texas to refineries in the Midwest. On-the-spot scenes in full color show crews pushing the big line over mountains, under rivers — and all that goes before and after the laying of the line. This is the dramatic story of a hidden transport system that carries nearly 9 million gallons of oil a day. Running time: 23 minutes.

Both films are available, free, to any group with a 16 mm sound projector.

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OF OTHER SHELL FILMS, WRITE:

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New York 20, N. Y.  
or  
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San Francisco, Cal.

## CAMERA EYE

### NOTES AND COMMENT

#### Sports Show Exhibitors to Have Two Theaters for Film Showings

◆ Two 2500-seat movie theaters will be available for free booking of exhibitor's films at the Chicago Outdoors Show, a sports show sponsored by the Chicago Tribune Charities, Inc., open to the public at Navy Pier Feb. 10, 1950, it has been announced.

Centralized stage entertainment has been ruled out and short acts will be spotted throughout the exhibition halls to demonstrate exhibitor products and draw attention to booths. Over three miles of exhibits are slated for the 10-day event, it was said. Sponsors predict the 1950 attendance will exceed the 250,000 for 1949, when more than \$5,000,000 worth of recreational goods and services were sold.

Exhibition hall doors will be open daily from 1:00 to 11:00 p.m. to give exhibitors 100 hours of selling, it was reported. Free credential tickets and meetings to be held in conjunction with the show are expected to attract more dealers. Exhibitor services will be the most comprehensive in the history of the Show, sponsors claim.

#### Venice Medal to "Loon's Necklace"

◆ The Canadian film, *The Loon's Necklace*, was awarded a silver medal at the Tenth International Exhibition of Cinematographic Art in Venice. The film, produced by Crawley Films Ltd. of Ottawa, recently won an International Award at the Edinburgh Film Festival. Encyclopaedia Britannica Films, purchasers of world rights to the film outside Canada, entered it in the Venice competition.

The award was presented Paul Malone, second secretary of the Canadian Embassy in Washington, on behalf of F. R. Crawley by Guido Soro, Italian Cultural Attache.

#### Screen Directors Hold Film Forum

◆ Five films were shown at the Second Public Film Forum of the Screen Director's Guild in New York late last month.

Pictures on the program were: *One God*, a religious film produced and directed by Nicholas Farkas; *A Time For Bach*, a musical picture produced and directed by Paul Falkenberg for the Bach Aria Group; *The Truth About Angela Jones*, an incentive film

for the Telephone Company directed by Erwin Scharf and produced by Pathoscope; *A Bottle of Milk*, produced and directed by Herbert Kerkow for the State Department; and *Toward Independence*, the Signal Corps' Academy Award winner, directed by George L. George.

The Forum, held at the Museum of Modern Art, featured discussion of movie production in the east, and of the films shown, by the directors who made them.

#### New York Film Council Members Hear Navy Film Research Director

◆ December guests and members of the New York Film Council heard an address by Dr. C. R. Carpenter, Director of the Instructional Film Research Program at Pennsylvania State College. Dr. Carpenter described this program which he has headed since its inception in 1947. The Penn State program is under the sponsorship of the Office of Naval Research.

The aim of the program has been to formulate basic principles for building instructional films for training large groups of men. To date forty-five separate research studies have been completed or are in progress under Dr. Carpenter's direction. The topic of Dr. Carpenter's speech was "Toward Better Films."

#### National Safety Council Pictures Made Available for Canadian Use

◆ The National Safety Council and the National Film Society of Canada have reached an agreement whereby more than 60 NSC motion pictures and slidefilms are made available for loan, preview or rental in Canada. The agreement averts many customs delays and restrictions previously encountered and brings to Canadian audiences such films as the *Human Factors in Safety* and *Safety in Management* series, produced by Sarra, Inc., Chicago, and *Fifteen Minutes to Go*, *Home Safe Home*, *Traffic Jam Ahead*, and other safety award winners.

## Type Titles

. . . a small item in the cost, but a big factor in the appearance of the finished production.

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## THE HUMAN BRIDGE

— a story of transition from the old to the new: how an idea seen first in the minds of a few men, was translated by human brains and hands into a motor car.



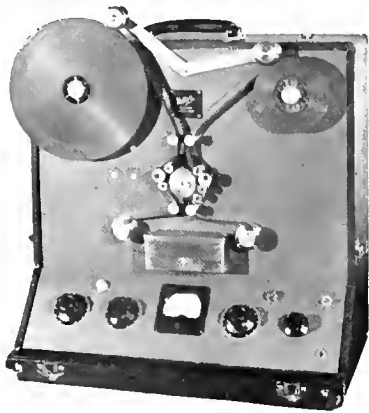
Filmed in color, with original musical score, "THE HUMAN BRIDGE" pays tribute to the men and women of the Ford Motor Company . . . a human bridge to new horizons in transportation.

*Raphael B. Wolff*  
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# ANNOUNCING

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## SIGHT & SOUND

### MEN & AFFAIRS IN THE NEWS

Industrial Film Executives Honor Merle Johnson With Leader's Award

♦ MERLE JOHNSON, of General Motors and one of the founders of the Industrial Audio Visual Association, was honored at the recent New York meeting of the organization with a scroll in recognition of his leadership and achievements in the field of industrial audio-visual aids.

The text of the scroll is as follows:

"Industrial Audio Visual Association Special Award for Outstanding achievement and career leadership in industrial films to F. Merle Johnson of General Motors.

"His films have earned him the highest position among us. His character, his courage, his sense of humor, his ability, imagination, and understanding of people, his warm heart and his years of rich experience have won him our affection and our admiration. As fellow industrial film makers, distributors, and users, we salute Merle Johnson when we salute the great films which carry his mark: *Experiment, Vision Unlimited, The ABC of Internal Combustion, The ABC of the Automobile Engine, The ABC of Hand Tools, Strange Interview, Doctor in Industry* and *An American Miracle*.

"This special award of honor was voted unanimously by his fellow members of the Industrial Audio Visual Association at their 1949 Fall Meeting, New York City."

\* \* \*

American Society of Training Execs Hold Chicago Convention in March

♦ The sixth annual convention of the American Society of Training Directors will be held at the Palmer House in Chicago, March 16-18, it has been announced. "Training to Safeguard Free Enterprise" is to be the central theme of the program.

Principal speakers will include Carroll E. French, director of Industrial Relations Division, National Association of Manufacturers, who will talk on "The New Challenge to Management Performance"; Robert C. Smith, director of industrial relations, Pullman Standard Car Manufacturing Company, speaking on "Selling Training as a Management Tool"; Dr. Dewey V. Annakin, chairman



F. MERLE JOHNSON  
...receives IAVA Leadership scroll

of the Sociology Department of Indiana State Teachers College; Dr. Herold C. Hunt, general superintendent of schools, Chicago, Ill.; and Dr. George S. Benson, president, Harding College, Searcy, Ark., who will speak on "Training Employees in the American Way of Life."

O. H. Coelln, Jr., editor and publisher of BUSINESS SCREEN, will chair a special evening program on the subject of "Evaluation of Training Aids."

\* \* \*

Chicago Members of IAVA to Hold Regular Monthly Forum Programs

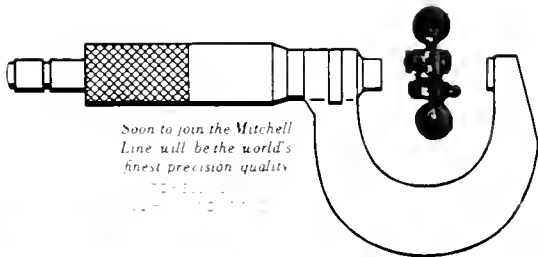
♦ At a recent meeting of Chicago regional members of the Industrial Audio-Visual Association, it was decided that the organization would meet on the first Monday of every month during 1950 for the purpose of conducting complete membership programs on audio-visual subjects. The plan calls for a series of presentations beginning at 4 p.m. on each meeting date. Following this will be an intermission during which time the members will dine together. The group will reassemble for a continuation of the program through the evening.

J. T. Hawkinson of the Illinois Central Railroad was elected "call-to-meeting" chairman. Each month he cooperates with a program chairman who is in charge of making all arrangements for an individual meeting.

The December meeting of the group featured a presentation of an employees' package on safe motor vehicle transportation. Following dinner, the group previewed two employee training films, and discussion followed. The session was held at the Illinois Bell Telephone Company.



Today, the famous Mitchell 16mm and 35mm Cameras are being used in increasing numbers in every part of the world. Pioneered by Mitchell, masterful engineering and quality workman-ship has produced these flawless, precision-built motion picture cameras. Every sturdy, proven Mitchell part . . . and versatile accessory . . . is adjustable to the most extreme and difficult photographic conditions the world over.



Soon to join the Mitchell Line will be the world's finest precision quality



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**26** Regional Film-Exchanges to Help Arrange Schedules and Supply Programs.

Write for these descriptive pamphlets — "Program Service for Weekly Employee Showings" or "Film of the Month" plan for community groups.



**MODERN TALKING PICTURE SERVICE, Inc.**  
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**editorial viewpoints**

**W**HAT FACTORS will most decisively affect those who create and distribute sponsored films in the next half-century? Here are a few of the most apparent trends which hold a world of meaning for those who serve education in any form:

1. **Population Increases:** the tremendous increase in our child population last year has been matched in 1949 with the result that school facilities will be enormously taxed in the next five years. Population increases are also going to affect urban-rural movements; labor supply; and political developments.
2. **Mass Communications:** television set sales suddenly zoomed in late '49; what effect will added millions of viewers have upon different lines of business, upon advertising, and in family living?
3. **Materialism and Atomic-Thinking:** more powerful than the atom bomb's destruction power is present-day materialism. All of us got this World War II dividend: we think too much of ourselves, too little of others.

*We Have Lost a Great and Good Friend*

★ All of us who serve films lost a good friend this month as Ken Edwards, advisor on educational and other non-theatrical films to the Eastman Kodak Company, suffered a fatal heart attack in New York City on Friday, December 16. He was 54. These brief words are the most difficult assignment of our editorial year because Ken was so nearly a member of our personal family and a constant source of guidance and inspiration in our daily work.

His faith and broadness of vision grew out of long experience with educational films. A career which began in the early 20's when he produced one of the earliest animated cartoons, continued during his association with Paul Terry in the field of cartoon animation.

He joined the Kodak organization in 1928 when a special division was formed for the production of Eastman Classroom Teaching Films. Producing and directing educational films, he helped to pioneer that field with films on the lives of Washington and Lincoln. Later, he collaborated with Dr. James Sibley Wat-



FILM WORKSHOP PARTICIPANTS CONFER: pictured above at the recent Calvin Workshop in Kansas City are (l to r) Paul Lawrence, International Harvester Company; the late Kenneth Edwards, Eastman Kodak Company; Larry Sherwood, Calvin executive producer; and Marjorie Watson, Ohio Welfare Department.

son to produce *Highlights and Shadows*, a sound film on photography. In 1944 he produced the widely-known educational sound picture *Eighteenth Century Life in Colonial Williamsburg*.

A most active supporter of Film Council of America affairs, Ken served as a member of its advisory committee, and also served as informal advisor to the film office of the American Library Association and to the State Dept.

*Calvin Holds Third Annual Film Workshop*

★ 250 men and women engaged and interested in the production of 16mm motion pictures gathered in Kansas City, Missouri, during the closing days of November to discuss problems and techniques at the third annual Motion Picture Production Workshop held at the Calvin Company Studios.

The annual event, which has become a tradition to the sponsor and to the representatives from educational, commercial, industrial, religious, and television fields who attend, covered a wide range of subjects including film utilization, production techniques, client-producer relationships, and laboratory handling.

Featured speakers at the Workshop included (CONTINUED ON PAGE THIRTY)

**JAMES E. MacLANE**

16 years experience in  
16 mm film production

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LOCATED IN NEW YORK CITY

"Something in ANIMATION?"

BUD BOWMAN from Bowman Dairy Co's TV Commercials

**The CARTOONISTS**  
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**DRUG  
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"... enables us to get our message on one platter, and on one side of the platter... no longer necessary to interrupt sales training meetings while operator turns the record."

"... fits neatly into top of projector case, thereby obviating need for separate carrying case for recording equipment. To the salesman who must travel many miles each day and make many stops, this is indeed an important factor."



"... tonal qualities of the Columbia Microgroove Records are outstanding. They preserve the naturalness of the speaker's voice and provide true reproduction of background music, something which is not often found in the average tinny recording."



**SAVINGS, TOO!**  
 Since Rexall's slide film program with the new Columbia Transcription Records is used by 150 sales representatives... And since Columbia Microgroove Transcriptions offer substantially lower cost per record... It's clear that these sensational recordings save money, too!



LET US SUPPLY ALL THE PRACTICAL DETAILS. CALL, WIRE, WRITE.

- 10" size—13 Minutes per Side
- 12" size—20 Minutes per Side
- Lower Shipping Costs!
- Easier and Cheaper to Pack (Smaller Cartons)
- Now All Records May Be Carried—In the Projector Case
- Saves Storage Space!
- Full Columbia Transcription Quality Maintained Throughout!
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 Los Angeles: 8723 Alden Drive, BRadshaw 2-5411  
 Chicago: Wrigley Building, 410 North Michigan Ave., Whitehall 6000

# FILMS ABOUT INDUSTRY IN BRITAIN

## CALLER HERRIN'

This is a colorful picture of the Scottish herring fisheries, showing what happens from the time the trawlers put out to sea until their catch reaches the family table. After the fish are netted and auctioned, the film follows processes of canning and kippers, as well as the swift delivery of fresh herring to the retail stores.

19 minutes Rental \$2.50

## COLOUR IN CLAY

TECHNICOLOR. This is the story of modern pottery, a skillful combination of art and science. The film shows clay being worked at the potter's wheel and the turner's lathe. After being baked in electrically fired ovens, the pottery is ready to be decorated with various patterns, either by the transfer method or by freehand painting. Glazing completes the process and the pottery is ready for use.

11 minutes Rental \$2.50

## THE CUMBERLAND STORY

Skillfully photographed, this film shows the reorganization of an unprofitable coal mine. Bad working conditions and past unemployment made the miners suspicious of management's plans. But the efficiency of the new regime and the opening of new seams under the Irish Sea bring confidence to the men and result in much higher output. The various roles are effectively played by the men who were actually concerned with the enterprise. Produced for the Ministry of Fuel and Power.

46 minutes Rental \$6.00

## DOWN TO THE SEA

Produced for the Board of Trade, this is a survey of the British shipbuilding industry and the people who work in it. The film describes the entire operation of building one ship, from the time when the designer experiments with models in a tank until the new ship sets out on her maiden voyage to Rio.

23 minutes Rental \$3.75

## FACTORY INSPECTOR

Produced for the Foreign Office, this film shows an average working day in the life of a factory inspector. Modern manufacturers welcome his visits, for his constant vigilance helps them to achieve an excellent safety record. He must be satisfied that management is complying with the building and equipment rules and he also makes sure that employees take the precautions so necessary to their safety.

14 minutes Rental \$2.50

## FIVE TOWNS

Produced for the Board of Trade, this film shows the great pottery industry as seen through the eyes of a young London girl who marries into a typical pottery family. It follows the whole process of making beautiful china from lumps of wet clay and shows the tremendous pride of these Staffordshire families in the high reputation of English china.

27 minutes Rental \$3.75

## FURNIVAL AND SON

This Crown Film Unit Production is a portrait of the city of Sheffield, its great steel industry, and the people who work in it. Some are employed by huge up-to-date factories where cutlery is mass-produced. Others work in small forges which have been handed down from father to son for generations.

18 minutes Rental \$2.50

## HILL SHEEP FARM

The glens of the Scottish Highlands are very beautiful, but they present many obstacles to the hill sheep farmer, whose flocks are the basis of Great Britain's sheep industry. This beautifully photographed film shows the daily life on a hill side farm through each season of the year.

19 minutes Rental \$2.50

## LET'S SEE

TECHNICOLOR. The lens is an accessory to the human eye and the science of making lenses has produced the optical industry. This film shows the painstaking skill needed to melt, mold and polish lenses so accurately that they come within one-millionth of an inch of specifications.

17 minutes Rental \$5.00

## LOOKING THROUGH GLASS

Modern mass-production methods turn out glass in all shapes and forms. Intricate machines blow and mold the liquid glass with incredible skill. However, the artistry and

precision of the hand craftsmen are not lost, and the artisan still fashions his beautiful designs alongside the modern machine.

18 minutes Rental \$2.50

## MAKE FRUITFUL THE LAND

TECHNICOLOR. British eighteenth-century farmers were the pioneers of crop rotation. Pre-rotation and rotation methods of farming are contrasted in this picture, and there are many shots and diagrams of the "Four Course" system in operation. By a scientific crop rotation and up-to-date machinery British farmers today get the maximum yield from their limited acres.

17 minutes Rental \$5.00

## MOVING MILLIONS

Produced for the London Transport Executive by the Crown Film Unit, this is a comprehensive survey of the vast organization needed to run London's traffic. The film shows the routine of cleaning and checking buses and subways, training schools for conductors and drivers, and the constant research for new safety devices.

17 minutes Rental \$2.50

## ONCE UPON A TIME

This is the story of Britain's contributions to the art of clock making. Greenwich Observatory was built during the reign of Charles II, in 1764 a clock was made that would keep time for months on board ship, so the problem of longitude was solved; and today, in the era of mass-production, Britain's clock industry maintains its very high standard.

14 minutes Rental \$2.50

## POWER ON THE LAND

TECHNICOLOR. Old-fashioned manual methods of planting and reaping are compared with modern machines which pick root crops, reap, bind and thresh grain, and plant and water vegetables. Trenching machines and bulldozers prepare land to meet the need of increased food production.

17 minutes Rental \$5.00

## STEEL

TECHNICOLOR. This film describes the steel industry in Britain and the processes used from the time when the iron ore is dug out of the ground until the finished product leaves the plant. The film shows the processing of small precision instruments as well as that of huge keels for ocean-going vessels.

34 minutes Rental \$10.00

## THIS IS COLOUR

TECHNICOLOR. This film describes the nature of color and its many uses. The study of a great chemical industry shows the development of modern synthetic dyes, based on a discovery nearly one hundred years ago that color could be obtained from coal tar. Today, scientists are carrying on constant research and experiments in new dyes and pigments.

15 minutes Rental \$5.00

## TOP LINER

The world's largest ocean liner, R.M.S. Queen Elizabeth, was launched during the war and served as a troop transport for the duration. Now superbly refitted, the 83,000-ton ship can carry 2,314 passengers across the Atlantic in maximum comfort and can be prepared for the return voyage in two days.

22 minutes Rental \$2.50

## UNIVERSITY OF FLYING

Men of all nationalities attend the Empire Test Pilot School, for it is the only school of its kind in the world. Its purpose is to make men who are already experienced pilots into test pilots, such as are needed by aircraft companies and Government research establishments.

17 minutes Rental \$2.50

## A YANK COMES BACK

At the invitation of the British Government, Burgess Meredith returned to England after the war to write, direct and star in a companion film to WELCOME TO BRITAIN. A YANK COMES BACK follows an ex-GI as he travels throughout Britain, making a preliminary survey for a film he is planning to produce. He has a look at British industry, at social services and recreations. He goes to see Welsh coal mines and the Shakespeare Memorial Theatre. His investigation of the textile industry results in utter confusion. During his hilarious and complicated journey, the Yank discovers to his astonishment that far from being broken by the war, the people of Britain are vital and energetic and entertain no doubts about the future they are making for themselves.

44 minutes Rental \$6.00

## BRITISH INFORMATION SERVICES

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# GE Lighting Sales School

## GOOD SOUND SLIDEFILM TECHNIQUE

★ Several months ago the General Electric Corporation developed, in connection with its Planned Lighting activities, the Lighting Guide. The Guide was a distinct departure from conventional methods previously used to present lighting equipment products to the markets for which these products are specifically designed. It has proven a helpful method of developing lighting programs for schools, stores, offices and factories and has enabled the lighting specialists of the General Electric Supply Corporation to create a better appreciation of modern lighting procedures.

In connection with this Lighting Guide, a program of sales meetings was developed with the lighting fixture manufacturers' cooperation with the district offices of the General Electric Supply Corporation in presenting this Planned Lighting program to the GESCO sales force and electrical contractors engaged in the installation of lighting.

### MEETINGS FEATURE PRODUCT SLIDEFILMS

Following the initial two sales meetings, which were conducted on a rather elaborate scale, a series of two-hour meetings was planned; first as a means of better informing the sales personnel of the General Electric Supply Corporation of this activity and second to enable them to sustain the contractors' interest in the program as a whole.

This has been accomplished in part up to the present time through the use of sound slidefilms developed on a cooperative basis by the General Electric Supply Corporation and various fixture manufacturers whose products the company distributes. Up to the present time five such films have been produced, the latter three covering school lighting, store lighting and industrial and office lighting.

While these sound slidefilms are essentially part of a program for the General Electric Supply Corporation, each presented the activity of a certain fixture manufacturer as a basis for the film and for the meeting in which it was used. The first of these three films was made in cooperation with the F. W. Wakefield Brass

(CONTINUED ON PAGE TWENTY-TWO)

## FOR SALE

Latest Model E Professional Maurer Recording System. Includes Recorder, Mixer Amplifier, Power Pack, Voltage Regulator, R. C. A. Microphone and Stand; and Maurer Film Phonograph with power pack.

Complete unit with all cables, accessories, and cases. Cost \$6725.00. Will sell for \$5000.00.

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## *First Prize*

MEDAL AWARDED TO

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AND

AUDIO PRODUCTIONS, INC.  
AT THE 1949 INTERNATIONAL  
EXHIBIT OF CINEMATOGRAPHIC  
ARTS HELD IN VENICE, ITALY\*

*We take pride in serving the great field of  
medicine as we do in serving business, industry  
and the Armed Forces through the many public  
relations, educational and training films we now  
have in production.*

\*THE SUBJECT OF THE AWARD  
IS THE FIRST OF A SERIES  
OF SIX FILMS FOR THE  
AMERICAN CANCER SOCIETY  
AND THE NATIONAL CANCER  
INSTITUTE NOW BEING PRO-  
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INC.

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**AUDIO PRODUCTIONS, INC.**

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**G**ROWING PUBLIC AWARENESS of the useful role of the sponsored film medium in many phases of education and information was reflected this past year in the unprecedented honors given to outstanding sponsored films.

Medals and cash awards totaling \$5,000 were given the fourteen subjects selected by the Awards Jury of the Freedoms Foundation and honored at recent ceremonies in Valley Forge, Pennsylvania. General Dwight D. Eisenhower, president of Columbia University, made the presentations. Dr. Harold E. Stassen, president of the University of Pennsylvania, headed the distinguished jury which included state supreme court justices and heads of national patriotic societies.

#### INTERNATIONAL HONORS AT VENICE, ITALY

The world-renowned International Exhibitions of Cinematographic Art held annually in Venice, Italy, also brought unusual honors to films produced by members of the commercial film industry. In addition to the First Prize Award in the Medical and Scientific Films Division which was accorded *Cancer—the Problem of Early Diagnosis*, made by Audio Productions, Inc. for the American Cancer Society, gold medal and honorable mention awards were given to two Navy training films produced by DeFrenes and Company of Philadelphia.

The two Navy films were *Endodontia (Root Canal Therapy)* which won a Gold Medal, and *Periodontia*, which received honorable mention. The DeFrenes' production *Naval Photography in Science* was a first-prize winning picture at the 1949 Venice Exhibition.

#### FILM FESTIVAL HONORS ARE RECALLED

Selection of other outstanding sponsored film productions for honors at the 1949 Cleveland Film Festival is deserving of mention. Among the well-known producers who shared these honors were Caravel Films, Inc., Chicago Film Studios, the Jam Handy Organization, Inc., and Wilding Picture Productions, Inc.

The inaugural Public Relations Forum of Boston University accorded similar honors to the widely-popular rural safety film *Miracle in Paradise Valley*, sponsored by Sinclair Oil.

Pulitzer Prize honors for its original music were accorded Robert Flaherty's *Louisiana Story*, which was also selected for highest British Academy honors as the outstanding factual film of the year, bringing added kudos to its producer and to the progressive sponsorship of the Standard Oil Company of New Jersey, which made this film possible.

#### EDINBURGH AWARD GIVEN GENERAL MILLS

*The School That Learned to Eat*, General Mills' low-budget film on nutrition-education, was selected for honors at the Edinburgh, Scotland, Film Festival and has been widely heralded by film critics for its useful contribution in this important area of national health and welfare.

The annual awards of the National Committee of Films for Safety are a further tribute to the useful service of the film medium in this extremely vital area of public education. Here again, the Sinclair film *Miracle in Paradise Valley* was singled out for a special award

# right off the reel

## THE USEFUL ROLE OF COMMERCIAL FILMS IN PUBLIC EDUCATION IS EMPHASIZED IN NATIONAL AND INTERNATIONAL HONOR AWARDS

by the National Safety Council, in recognition of its widespread use in rural safety education.

The list is growing and its existence will help stimulate further efforts by sponsors and producers to merit similar honors.

The Editors of *BUSINESS SCREENS* will present their annual selections of outstanding commercial, industrial, and government films in a special Awards Section now being prepared for early 1950 publication. Citations will be given sponsors and producers nominated by this publication.

#### 54th Congress of American Industry Sees Premiere Showing of NAM's "Quarterback"

★ The National Association of Manufacturers unveiled its latest motion picture, *The Quarterback* early this month before the Association's 54th annual Congress of American Industry at the Waldorf Astoria in New York.

The new film, eleventh in a series of NAM pictures since 1936, was greeted with much interest and applause by the 3,000 American business leaders attending the conference. That it did so was no small feat, for the showing was presented late in one afternoon's session following a full seven hour day of speeches. After that much free enterprise in one gulp any film would have done well to hold its audience's attention: this one did it completely.

*The Quarterback* is a screenplay about a football hero, who, following graduation, suf-

fers defeat and disappointment in his business career, despite an auspicious start made possible by his gridiron fame and popularity.

Only after twice losing his job does he realize that his football prowess was due to the coach's careful planning of plays and that success in business also requires preparation and enterprise.

Those who are entered in the NAM contests to guess what their films are really about will not have too much trouble with this one. Hard work, resourcefulness and enterprise are the keys to business success. What you do and how you do it are more important than who you know. This is a switch on the familiar maxim that the best key to success is the boss's daughter, but the new NAM makes a fairly convincing case for the more conventional means.

As a movie, *The Quarterback* leaves little to be desired. The cast, including Robert Sterling, Gail Davis, Tom Harmon and Frank Conroy, is uniformly good, and Jack Chertok and Sammy Lee, producer and director for Apex Film Corp., keep the story moving smoothly and the general appearance much more handsome than the average non-theatrical film. Showings will begin in early 1950.

#### A 16mm Film Preview Theatre Helps This Enterprising N. Y. Retailer Sell Hobbyists

★ Patterson Brothers, one of the oldest and largest hardware stores in the country, has opened a new branch in midtown Manhattan catering to the rapidly increasing number of home workshop hobbyists.

In the basement of the new store at 292 Madison Avenue in the Grand Central area is the "Try It Yourself" department featuring power tool set-ups and demonstrators on hand at all times to answer any questions on "how it works". For those who want more detailed woodworking information, Patterson Brothers has a small 16-seat film theatre where a new Revere sound projector has been running almost continuously for over a month since the new branch opened.

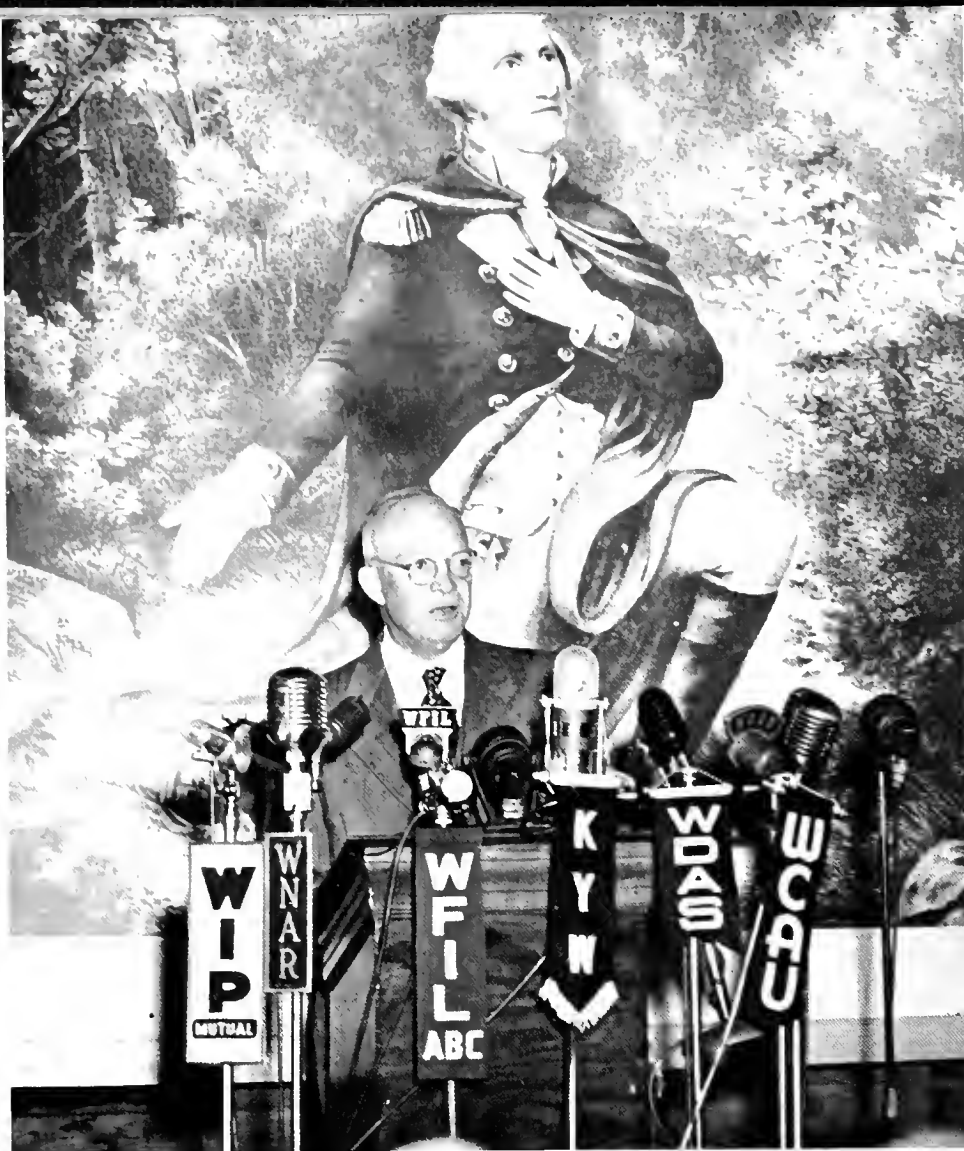
The manager in charge customarily rotates six U.S. Office of Education woodworking films, but is always glad to put on any one of them, or any other film he can get, for people who have come in for a special "lesson" on the way home from the office.

Patterson Brothers have publicized the new film theatre in advertisements, posters in the window of the upstairs store and direct mailings to leading firms in the midtown area. The company finds that patrons are not only enthusiastic about the film showings, but that the theatre has produced excellent business among audiences who find how easy it is in the films and want to try it themselves at home.

#### "THE HUMAN BRIDGE"

★ With this inspiring title, a dramatic new sound motion picture on the creation and manufacture of the new Ford (and the story of the men behind it) has just been completed for the Ford Motor Company by the Raphael G. Wolff Studios. The story of *The Human Bridge* in pictures and text will appear in these pages next month.





FREEDOMS FOUNDATION AWARD CEREMONIES at Valley Forge were presided over by General Dwight D. Eisenhower, president of Columbia University.

# Freedoms Foundation Awards Given to Fourteen Pictures

CITED FOR CONTRIBUTIONS TO "AMERICAN WAY OF LIFE"

**B**EFORE AN AUDIENCE of 200 distinguished guests, the first annual Freedom Foundation awards were given last month to a like number of American individuals and organizations "in recognition of their contributions to the American way of life by 'speaking up for freedom' in many avenues of our everyday experience."

This impressive ceremony, presided over by General Dwight D. Eisenhower, took place in the appropriate setting of a remodeled barn on the Colonial farm at Valley Forge, Pennsylvania, once occupied by Washington's troops. Taking their place of distinction

among the media of communication thus honored were fourteen 16mm motion pictures which received a total of \$5,000 in cash awards and gold medals.

The Freedom Foundation was established in 1949 as a non-profit, non-political and non-sectarian organization for the sole purpose of encouraging Americans in all walks of life to understand, to value and to speak up for the rights and freedoms which are theirs. In the words of Don Belding, its president, "The Foundation has no private program or special brand of Americanism or freedom to promote. It will originate nothing, but will serve as a

## A Distinguished Awards Jury Recognizes the Contribution of Films Which "Speak Up for Freedom"

★ ★ ★

catalytic agent to encourage all of the people to know, and to defend and extend the rights, freedoms and responsibilities they already enjoy as Americans."

The 1949 Awards, which total more than the Nobel and Pulitzer Prizes, were made by an equally distinguished jury of 21, including state supreme court justices and officials of American patriotic societies, under the chairmanship of Dr. Harold Stassen, president of the University of Pennsylvania. Editorials, magazine articles, radio programs, sermons, addresses, company and union publications shared the spotlight with the motion picture awards. No awards were made to 35mm "theatrical" pictures this year because of an inadequate number of entries.

The first place film award of \$2,000 and a gold medal was made to Cluett Peabody & Company, sponsor of *Enterprise*, produced by Caravel Films, Inc. Second prize of \$750 and a medal went to Harding College, Searcy, Arkansas, for one of their film series *Make Mine Freedom*, produced by John Sutherland Productions. Third prize was won by RKO Pathe, Inc. for one of the *This Is America* series, titled *Letter to a Rebel*. All of the first three winners are being nationally distributed by Modern Talking Picture Service, Inc. and are therefore available free of charge to any business or educational audience group.

Three of the first ten cash awards went to sponsored films produced by Wilding Picture Productions, Inc. including *Letter From America* (Goodyear Tire & Rubber Company); *In Balance* (Bunroughs Adding Machine Company); and *Our America* (Dodge Division, Chrysler Corporation). Other sponsored film awards were shared by the National Association of Manufacturers for *The Price of Freedom* (Apex Film Corp.) and the Kelvinator Division, Nash-Kelvinator Corp., for *Of This I'll Be Proud*, produced by Raphael G. Wolff Studios.

Nominations for 1950 awards, expected to exceed the \$109,000 in prizes given this year, are now open and being received at Freedom Foundation headquarters in Valley Forge, ac-

BELOW: THE FILM "ENTERPRISE" won first place in the 1949 Freedom Foundation Awards.





ABOVE: "LETTER TO A REBEL" won the third place in the first annual Freedoms Foundation Awards made at Valley Forge.



ABOVE: GOODYEAR'S INSPIRING "Letter From America" was cited for fifth place honors in the 1949 Freedom Foundation Awards.

coding to Kenneth Dale Wells, executive vice-president of the organization. Anyone may make a nomination and producers and sponsors of films are cordially invited to nominate.

Employee audiences will be especially interested in the films already selected and some provision has already been made by sponsors such as the National Small Business Economic Foundation (sponsoring *Letter to a Rebel*) for an increased number of prints among the

26 nationwide exchanges of Modern. *In Balance* and *Our America* are other award-winners being distributed by this service.

In his address to the various winners at the Awards ceremonies, General Eisenhower said: "You recipients of these awards will always be rightfully proud that a jury of your peers marked some effort of yours as useful in perpetuating the vision that sustained Washington at Valley Forge." ●

## THESE FILMS WON 1949 FREEDOMS FOUNDATION AWARDS

1. To Cluett Peabody & Company for their film *Enterprise* produced by Caravel Films, Inc.
2. To Harding College for their film *Make Mine Freedom* produced by John Sutherland Productions.
3. To RKO-Pathé, Inc. for their film *Letter to a Rebel*.
4. To the Joint Committee of the ANA-AAA and the March of Time for their film *Freedom is Indivisible*.
5. To the Goodyear Tire & Rubber Company for their film *Letter From America* produced by Wilding Picture Productions, Inc.
6. To the Lutheran Layman's League for their film *The Sickie and the Cross*.
7. To the Twentieth Century Fund and Encyclopaedia Britannica Films, Inc. for their film *Productivity—Key to Plenty*.
8. To the Burroughs Adding Machine Company for their film *In Balance* produced by Wilding Picture Productions, Inc.

9. To the National Association of Manufacturers for their film *The Price of Freedom* produced by Apex Film Corporation.

10. To the Dodge Division, Chrysler Corporation, for their film *Our America* produced by Wilding Picture Productions, Inc.

★ ★ ★

## MEDAL AWARDS

1. To the Armed Forces Information and Education Division, Visual Aids Section, for their film *Voices of the People*.
2. To the Kelvinator Division, Nash-Kelvinator Corporation, for their film *Of This We Are Proud* produced by Raphael G. Wolff.
3. To Coronet Instructional Films for their film *Our Living Constitution*.
4. To Philip Ragan for the film *Of the People, By the People, For the People* produced for the United States Treasury Department.

# Sight & Sound

## A ROUND-UP OF LATE NEWS EVENTS

★ These events and announcements made news as the final 1949 issue of BUSINESS SCREEN went to press this month, completing our tenth year of publication:

### Useful Films Crowd the Calendar:

★ Completing production in the closing weeks of 1949 were several new feature-length safety film productions by major sponsors in the automotive field. Unusual content treatment promises to make exciting news on release in 1950.

★ The colorful new Ford Motor Company picture *The Human Bridge*, with an unusual overseas version plus its U.S. counterpart for domestic consumption, was going into the field this month on completion by Raphael G. Wolff Studios of Hollywood.

★ N.A.M.'s latest (and probably most successful) film feature *The Quarterback* was premiered at the recent annual meeting of industry leaders in New York early this month.

★ Sales training films lead the field in business importance with large-scale sales reported for the Rockett-produced *Aggressive Selling* series (reviewed in these pages recently).

★ Among other titles noted for later review are a new six-reel training motion picture produced for the United States Air Forces by Pathescope, New York, titled *D-1 Remote Control Turret System*. *Air Weather Service* is another Air Force film delivered by Pathescope this month.

### British Film Official Returning Abroad:

★ Thomas Hodge, Director of Films and Publications Division, British Information Services, leaves for England early in January to take up an important new post in the Foreign Office. These columns will report to you in greater detail next month.

### Projector Loss Reported for the Record:

★ Equipment dealers, sponsors, and producers are warned to look for the following sound slidefilm projectors, reported as stolen in late November from the Vogue-Wright Studios at 237 East Ontario Street in Chicago: 6 Magnavox Junior Projectors, including 4 Standards and 2 Automatic, serial numbers 20252, 19691, 19381, 19278, and 19245. Please report any offerings to BUSINESS SCREEN or to the studios.

### Business Screen Editorial Features Due:

★ A very complete Index of Sponsored Films, listing all the films reviewed in BUSINESS SCREEN this year has been held over by space limitations and will appear in the February 1st issue of 1950. Also scheduled for that issue is an excellent "how-to-do-it" article on the making of an automatic sound slidefilm, a technical feature on "35mm Ansco Color Prints From 16mm Kodachrome" adapted from an SMPE report by Adrian Mosser and Linwood Dunn.

# Holland's Springtime

TULIP GROWERS BRING BEAUTY  
TO SCREEN IN A NEW PICTURE

★ One of the largest and most important industries in Holland is the growing of crocus, daffodil, hyacinth and tulip bulbs. Tulip bulbs, the most important of the crop, were introduced to the low lying land back of the dunes in the region of Haarlem and Leyden by explorers who brought the plants back from the near east in the seventeenth century.

Bulbs are sold through direct mail, florists and nursery firms. Chief competition for the Dutch product are the locally grown bulbs which also do a big yearly business. However, hundreds of years of specialization in the industry have made bulbs from Holland synonymous with quality, and the imported tulips, daffodils and hyacinths have led the market for many years.

The chief problem of the Holland growers is to quietly and consistently stress the superior quality factor. The association does this in several ways—by restrained, institutional type advertising, distribution of informative pamphlets on planting techniques, good publicity, and, recently, by a beautiful new 20-minute Kodachrome motion picture, *Springtime in Holland*.

Last spring, at the height of the blossom season, producers DPM Productions, New York, sent photographer Earl B. Brink to Holland to travel the whole length of the bulb growing area and record the story of how the plants are grown and prepared for export. The result, naturally, is like a rainbow of constantly changing color. Fields, as far as the eye can see, will be red or maroon or yellow or any of the dozens of other colors in which tulips can be produced. Behind all this beauty is the craftsmanship of Maurice T. Groen, under whose direction the film was produced. Dorothy Maulsby wrote the script.

Besides scenes directly devoted to the industry, such as hybridization of tulips (only one cross in 10,000 is labeled a success), selection of outstanding varieties and stripping of blossoms to produce stronger bulbs, *Springtime in Holland* shows Amsterdam, the Dutch sea coast, cheese making and rural life.

It is intended for audiences of garden clubs and other interested groups, but no limitation has been made and the film is certainly suitable for all types of audiences. It will probably be quite valuable in inducing people who have never grown bulbs to begin. Pamphlets and other literature, which are mailed to groups after a booking and before the meeting in which the film will be seen, describe several methods of growing bulbs, even indoors during the late winter and early spring.

*Springtime in Holland* is distributed by Films of the Nations, Inc., through many associated offices throughout the country. Bookings are made either through these offices, Films of the Nations headquarters at 45 West 45th Street, New York, or the Associated Bulb Growers of Holland, 41 East 42nd Street, New York. A hundred prints are being circulated.

club groups. The final four films in the medical teaching series will be devoted to cancer of the gastro-intestinal tract, cancer of the uterus, the lung and esophagus, and intra-oral cancer. All of the pictures are sound films in 16mm color. The self-examination film will run about 10 minutes screen time in length, and the balance of the series will average about 30 minutes each.

A. E. Gansell of Audio is the executive producer and director of the series. All of the films were produced by Audio's long established Medical Division headed by S. S. Feuerman, assisted by Earl S. Peirce, which has produced many notable medical films for the American Hospital Association, the American Medical Association, Johnson & Johnson, the Iodine Educational Bureau, Parke, Davis & Company, Sharp & Dohme, Ciba Pharmaceutical Products, Inc., Mallinckrodt Chemical Works, the Ortho Pharmaceutical Corporation and the Union Carbide Company.

## Ohio Oil Shows "Unseen Horizons" in Colorful Story of Progress

★ In sixty years of useful service and continued growth, The Ohio Oil Company has written a good deal of history for itself and for the petroleum industry in which it is a highly-regarded pioneer member. Telling that story of progress to company employees and members of their families (as well as to the company's Marathon dealers and jobbers) is a new 30-minute color motion picture *Unseen Horizons*, produced by Wilding Picture Productions, Inc.

Increasing pride as well as factual knowledge of their company is its primary aim. *Unseen Horizons* does this in a skillful plot story woven by James Prindle of the Wilding creative staff. Historic flash-backs and good animation help put across a convincing story of progress and achievement.

Camera crews travelled some 15,000 miles in 10 states photographing operational scenes which highlight the film. A top feature is the original musical score played by a 22-piece studio orchestra. The film was produced under the supervision of M. S. Hausen, manager of public relations for The Ohio Oil Company. Ted Way was the director for Wilding.

A scene from "Unseen Horizons" (Wilding)



## Honor Cancer Picture

GIVEN FIRST AWARD AT VENICE  
FESTIVAL IN MEDICAL DIVISION

UNDER THE JOINT SPONSORSHIP of the American Cancer Society and the National Cancer Institute of the U. S. Public Health Service, Audio Productions, Inc. is now producing a series of six medical teaching films that have the potentiality of reducing the cancer death rate by nearly half. The over-all subject matter of the entire series, as indicated by its sub-title, is *The Problem of Early Diagnosis*.

The first film in the series was recently awarded the first prize in the division of films on medicine and science by the Tenth International Exhibit of Cinematographic Arts held this year in Venice, Italy. The formal presentation of the award was made in Washington, D. C., during the week of November 27th by representatives of the Italian Embassy to John R. Heller, Jr., M.D., director, National Cancer Institute, and Charles S. Cameron, M.D., medical and scientific director, American Cancer Society.

This first film, devoted to presenting the medical aspects of the cancer problem, is titled *Cancer: The Problem of Early Diagnosis*. In less than a year, 200 prints have been purchased by medical schools, hospitals, State health departments, and State cancer societies. To help other countries in the fight against cancer, the U. S. Department of State is distributing 20 prints in foreign countries.

The State Department will follow the same plan with the second film in the series, *Breast Cancer: The Problem of Early Diagnosis*, which was previewed in Washington, D. C., December 5th, in connection with the Interim Session of the American Medical Association. This film points out that while nearly 50,000 women develop breast cancer each year, and that 50 per cent of them die within five years, most of these deaths could be prevented by diagnosis of the disease within one or two months of its onset and by prompt treatment.

This challenge to the medical profession will be followed in mid-spring by release of a film teaching self-examination of the breasts which will be given wide distribution among women's

THE ACTIVE NEED for better public understanding of the savings-investing process is the public education problem now being faced in a nationwide grass roots program by members of the Investment Bankers Association of America. Meeting in early December for a special two-day Public Education Forum, preceding the Association's annual convention at Hollywood, Florida, more than sixty members of the I.B.A. Public Education Committee and other interested guests heard a distinguished panel of educational authorities, research specialists, and public relations experts from within their own field speak on all phases of this vital phase of economic education.

Joseph T. Johnson, chairman of the Public Education Committee, was in charge of the proceedings. The special program was arranged by Erwin W. Boelmeler, public education director of the I.B.A.

Among the featured speakers were Hal H. Dewar, retiring president of the Association; Julien H. Collins, member of the Committee who spoke on the evolution of the public education program; Dr. Rensis Likert, director



# I.B.A. Public Education Forum

INVESTMENT BANKERS ASSOCIATION SPONSORS TWO-DAY MEETING TO PRESENT INFORMATION AND IDEAS FOR GRASS ROOTS PROGRAM

of the Institute for Social Research, University of Michigan; Winthrop H. Smith, of Merrill Lynch, Pierce, Fenner & Beane; and Kenneth Dale Wells, executive vice-president of the Freedoms Foundation.

Presenting one view of industry was James E. Barron, director of the Industrial Leaders Department of the National Association of Manufacturers and speaking on "The CIO and Capital Formation" was Everett M. Kasalow, associate director of research, the Congress of Industrial Organizations.

John B. Mack, Jr., director of the Public Relations Council, American Bankers Association, spoke on "Public Education at the Local Level." Among other active I.B.A. committee members who presented key talks on the program were Robert A. Magowan, William K. Barclay, Joshua A. Davis, Samuel L. Varndoe, Wickliffe Shreve, John M. Marston, and H. Lyman Greer.

O. H. Goelln, Jr., editor of BUSINESS SCREEN, was the featured speaker on a special Saturday evening presentation of "Public Education Via the Screen" and also presented examples of successful public relations films as well as sources of available film material.

As a good step forward in coordinating public education programs of individual members as well as local public education projects, this year's Forum is expected to be combined as part of the main convention program when the I.B.A. meets in 1950. The association has already sponsored one motion picture *America Looks Ahead*, now subject to revision. ●



I.B.A. PUBLIC EDUCATION LUMINARIES (group at top, l. to r.) were Winthrop H. Smith, Dr. Rensis Likert, and Chairman Joseph T. Johnson. (Inset above) Kenneth Dale Wells of the Freedoms Foundation, Valley Forge, Pennsylvania.



PUBLIC EDUCATION PROBLEMS and opportunities were presented to members of the Public Education Forum at Hollywood, Florida on December 3 and 4 by these financial public relations leaders: (left above) John B. Mack, Jr., director of Public Relations Council of the American Bankers Association. (right) Julien H. Collins, Chicago investment banker, who spoke on the evolution of the I.B.A. public education program.



## GE LIGHTING SALES SCHOOL

(CONTINUED FROM PAGE FOURTEEN)

Company, Vermilion, Ohio, and was devoted to school lighting. The second featured store lighting and was produced in cooperation with Day-Brite Lighting, Inc., St. Louis, Missouri. The third featured office and industrial lighting and was completed in conjunction with the Miller Company, Meriden, Conn.

### MICROGROOVE RECORDS IMPROVE MEETINGS

To accomplish the purpose for which these films were designed, each film presented a 20-minute narrative illustrated with between 50 and 60 frames. Because the normal transcription would have required several 12-inch records which would have had a tendency to interrupt the narrative while the record was being changed, it was decided to use microgroove transcriptions, manufactured by Columbia Records. Through the use of these transcriptions it was possible to run a 20-minute narrative on one record and permit the showing of the entire film without interruption. This, according to the district sales managers and lighting specialists of the General Electric Supply Corporation, has proved to be a definite advantage in the maintenance of interest at the sales meetings. And at the same time has enabled sales representatives to present these films to individual contractors without the necessity of carrying about a considerable amount of material with which to make the presentation.

The method of procedure in setting up a meeting using these sound slidefilms and transcriptions is to provide the district sales manager with meeting manuals from which the sales manager or lighting specialist can set up a complete meeting with no more than average planning. These meeting manuals include a complete meeting guide, a copy of the script for the transcription, a list of properties required for the successful conduct of the meeting and samples of whatever reference material is required to supplement the meeting activity such as catalogs, pamphlets, mailing pieces, etc.

### ALL DISTRICT SUPPLY OFFICES EQUIPPED

Each of the district offices of the General Electric Supply Corporation has equipment for the use of these microgroove transcriptions and slidefilm projectors. Each district office is provided with a film, a record and the Meeting Manual. This involves the distribution of approximately 60 to 70 films and transcriptions as rapidly as they are completed. This program at the present time contemplates the production of material for some ten meetings during 1950.

The films, transcriptions and meeting manuals are developed in conjunction with the sales and sales promotion staffs of the various fixture manufacturers; program development being carried out by Mr. W. W. Booth, Lighting Sales Manager of the General Electric Supply Corporation of Bridgeport, Conn., and Mr. Paul G. Hobart, Editorial Director of R. L. Polk & Co., at Cleveland, Ohio. Transcriptions are made in the New York studios of Columbia Records and the films were produced in Cleveland. ●

## Miller Goes to Press

### Printing Machinery Manufacturer Uses Model Promotion for New Color Film

★ Wouldn't it be ideal to have a lovely blonde, someone famous like Liz Hastings, around which to center the promotional campaign for your picture? Well, that was the enviable position of Bill Clawson, Advertising Manager of the Miller Printing Machinery Company, and he didn't miss a trick in exploiting it.

Now, a printing press and a beautiful model are two things not usually found in the same, let's say environment, but when brought together as part of one story, they prove to be a sure-fire combination that immediately captures and holds the attention of the audience. In *Another Man's Business*, Miller's twenty-five minute motion picture in sound and color which was produced by Mode-Art Pictures, Inc., the first shot is that of a gorgeous girl smiling and relaxed, her blonde hair free and windblown against sky and sea.

### SHOT BY KEPPLER IS FOCAL POINT

In the dolly back that follows, the camera reveals that actually the scene was being posed for a still camera shot by Victor Keppler, while the motion picture crew stands by. The sky and the sea are painted on a backdrop. Dissolving from a close-up of the girl to apparently the same shot, in the pullback that follows, we see that the girl's picture has been printed on the front cover of a brochure which is being examined critically by the printer. In the development of the picture, the scope and size of the Miller plant is shown and the story is told of how a modern high-speed press is planned, tested, and produced. The picture closes with a close-up of the girl again, for without fine presses, a picture of her face on the front of a printed piece of literature would hardly be possible. It is the face on the front cover of the brochure which every person in the audience receives when they see the picture.

As soon as production for the picture began and shooting started, preliminary steps in the carefully planned promotional campaign got

FROM STILL TO MOVIE as the Miller color film gets rolling at Mode-Art studios.



PHOTOGRAPHER VICTOR KEPPLER makes sure that every detail is perfect before lensing Liz Hastings for the Miller film.

under way. Articles about the scope of the picture and photographs of Miss Hastings were sent out and printed in the trade papers and magazines of the printing industry. Even then, months before release, requests for showings were booked.

When the picture was finished and delivered, the campaign efforts concentrated on the premier showing to be held at the International Convention of the Printing House Craftsmen in San Francisco. Publicity releases were sent to all trade publications, and each of the magazines was asked to have their "drama critic" present to review the picture.

### PRINTERS SEE A LOT OF LIZ HASTINGS

When a delegate registered, he received a brochure with the beautiful blonde's picture on the cover, on the upper corner of which was a small tip-on or card extending an invitation to the premiere for the picture. In areas where groups gathered and held meetings in the hotel, at the main desk, at the cigar and news stands, and in the elevator lobby of each floor were placed cardboard placards displaying a production photograph and telling the time and place of the showing. Near the entrance of the convention rooms, a regular, full-sized theater case displayed a group of production photographs and notes about the picture. In setting up these displays, the rules of good taste and common-sense were followed throughout.

### GOOD "THEATRE" WINS CRITICS' ACCLAIM

Another novel twist of the campaign was the use of the tickets for the performance. At social gatherings and at meetings, representatives of the company passed out tickets that were similar to those used by theaters and marked, "The Comstock Room Theatre . . . World Premiere . . . *Another Man's Business*."

After the picture was screened, the reaction of the delegates at the convention was enthusiastic. Of particular praise was the minimum use of commercial appeals in the picture, the Miller name being referred to only when vital to the story and to clarity. Favorable reviews by the "drama critics" were printed in the *Inland Printer*, *Graphic Arts Monthly*, *Printing Equipment Engineer*, *American Printer*, and the *Printing Magazine*.

After the premiere at the convention, the

promotional campaign did not end. Personal letters went out to printing craftsmen, to clubs, and to each local of the pressmen's union and allied trade councils throughout the country. As a further carry through, eight thousand Miller customers were sent promotional brochures along with a letter suggesting that they make arrangements to see the picture. To a select group, framed portraits of Miss Hastings are being mailed.

**FULL SCOPE OF PRESSWORK IS SHOWN**

Not only is the demand for the picture from printing trade organizations, but from schools, advertisers, clubs, and social groups. In the Miller picture, they can see the planning, the engineering, and the designing requiring thousands of man hours of work before the production phase begins on a press. And in the production phase, they follow the teams of highly skilled craftsmen and technicians doing their particular jobs on each press being built on the assembly lines. They see the modern, efficient, complex machines and the experienced workmen that are needed for gear cutting, for planing, for drilling, and for the many other operations necessary to make a press. They see the parts and press itself tested, so that it runs smoothly, easily, and with precision before it is shipped.

**COLOR BROCHURE IS FINE PROMOTION**

In *Another Man's Business*, Miller has an ideal tie-in with its product, for the brochure in full color which each person in the audience receives, is an outstanding example of fine printing. It was printed on a press, the Miller TW Two-Color, which the audience will see being planned and manufactured in the motion picture to be shown. The combination builds sales and valuable relationships. Prints of the picture are being shipped not only to all parts of the United States, but to Canada, England, Norway, France, and to all parts of the world where printing machinery is used.

**Sponsor:** Miller Printing Machinery Company, Pittsburgh, Pennsylvania. **Film:** *Another Man's Business*, twenty-five minute motion picture in sound and color produced by Mode-Art Pictures, Inc., Pittsburgh, Pennsylvania. **Distribution:** Syndicated Films, 1022 Forbes Street, Pittsburgh, Pa.

HERE ARE YOUR TICKETS to the premiere showing of "Another Man's Business."



Here's a gal who wasn't "Sitting Pretty" . . . . . and here's the way she looked soon after!

# Take the Case of General Fireproofing

OFFICE EQUIPMENT MAKER'S FILMS TELL CONVINCING SALES STORY

JUST TWENTY MONTHS AGO the General Fireproofing Company embarked on its first film venture, a 22-minute sound motion picture on modern office chairs appropriately titled *Sitting Pretty*. Recently national advertising in TIME, BUSINESS WEEK and twelve other national publications announced the company's newest film and invited the public to view it.

At the same time four-color mailing pieces were going out to over 100,000 selected consumers announcing the film and issuing invitations to see it. Early this month a test campaign was begun in one city in which the firm has a branch office. A letter, folder and a return post card were mailed to approximately 3,000 carefully selected consumer accounts and a direct invitation was issued to them to view the new film. The firm plans to repeat this procedure in other branch cities after collecting data on its effectiveness.

**FILM INVESTMENT HAS PAID DIVIDENDS**

Behind all this extensive promotional campaign, one fact stands out clearly. The General Fireproofing Company made a good initial investment in the film medium and is well satisfied with the dividends received.

Realizing that the experience of this sponsor would provide valuable data to other concerns contemplating the film medium, the editors of BUSINESS SCREEN have made a case study of the film's use at one of the company's largest regional sales offices — in Chicago.

The home office of GF is in Youngstown, Ohio. The company manufactures office furniture, filing, storage, and display equipment. Fourteen branch offices are located in major cities and sixteen district managers travel and supervise and help the selling efforts of over 100 exclusive dealers located in almost every important city in the United States.

**BOTH PICTURES CREATED FOR SELLING**

*Sitting Pretty*, a 22-minute sound film produced by Caravel Films, Inc., was the first film; a straightforward presentation of the No. 2123 Goodform adjustable chair. The newest film, *Mechanized Record Filing*, is a 27-minute sound picture presenting the GF mechanized

Superfiler. Both films are in black and white with a short color sequence.

The content of the films is mainly a well-organized sales presentation. The plot story in the second picture, for example, deals with a critical office filing situation, and shows how the GF salesman made his sales approach, helped the customer, and got the business.

Arthur Gemuske, sales manager of GF's Chicago branch, had this to say about the place of a film in a sales presentation. "First," he says, "we do not feel the film is a substitute for a salesman. It does not rule out the salesman's presentation but is another sales tool that will aid him. It is the salesman in the final analysis who closes the sale, but the film has proven an invaluable aid to his sales message."

In Chicago, the films are used in a salesman's presentation only at the salesman's own discretion. After he has met the customer and surveyed his problems he may suggest the film if he feels it can help in answering the prospect's doubts.

At this point H. A. Brainard, branch manager at the Chicago office states, "our number one rule has been that the film be shown only at the customer's relaxed convenience." The time and place are selected by the customer. The picture will be shown at General Fireproofing's office or at the consumer's office.

**SHOWN TO PROSPECT GROUPS WHERE POSSIBLE**

Usually the film is shown to more than one person. The attempt is made to sell the whole organization rather than an individual. At one corporation recently the film was shown to 250 department heads on a split shift basis throughout the day.

Before the film begins, the salesman makes an informal introduction speech which usually covers these points, "This is a selling picture, not for an immediate sale or an immediate order. Its purpose is to make the facts about General Fireproofing known to you and provide a source of information for your consideration."

On calls following the film showing, the (CONTINUED ON THE FOLLOWING PAGE)



MAKING SUPER-FILER SALES is the objective of this new General Fireproofing picture in which the above scenes show typical action (including excellent closings) which leads to a successful file installation. The scenes are from the new Caramel film production.

## FILMS THAT HELP SALESMEN

(CONTINUED FROM THE PRECEDING PAGE)

salesman answers questions or doubts of the prospect. All claims made in the picture are conservative and can be backed up by the salesman with factual proof.

Often when a sale is made, the training director for the firm will want the film for showings to employees who will use the equipment.

In the Chicago office, two salesmen are responsible for the film and the equipment. One of them serves as a projectionist at many showings. Thus the regular salesman has an opportunity to make his sales talk without bothering about projection details. Also the arrangement pinpoints responsibility for care of the equipment and avoids breakage that would result from handling by inexperienced projectionists.

### BRANCHES ARE EQUIPPED FOR SHOWINGS

In a year and a half *Sitting Pretty* has been shown to from 15,000 to 20,000 prospects plus company salesmen. After the production of the film, General Fireproofing purchased twelve 16mm sound projectors. Now the company has over sixty machines with all branch managers equipped with both projectors and screens as well as thirty dealers who have purchased the film and now own projectors as well.

The films have been most useful in training the firm's 2500 salesmen throughout the country. In Chicago, after the first few showings of *Sitting Pretty*, one of the salesmen remarked, "When I used to demonstrate that chair, I was awkward with my hands and in the way I stood. I've watched that fellow in the picture and now I can do it as smoothly as he does."

The interest and attentiveness of salesmen is not an accident. The presentations which the salesmen in the films make are based almost entirely on the General Fireproofing sales manual. The film sales talks have been prac-

ticed and are correct to the small details. The presentation is polished and smooth, and yet human enough to be believable.

In Chicago the films are shown frequently at the weekly sales meetings. When the sales curve levels off or the sales manager feels the films are not being shown often enough, they appear at the sales meetings for the next few weeks as a reminder.

The reaction of the salesmen has been excellent and there has been genuine interest in re-examining the film salesman's techniques.

The films have also proved to be morale boosters. They renew enthusiasm and interest and keep the men from growing disinterested. Individual salesmen find themselves almost unconsciously acquiring the techniques and attitudes of the film salesman, even to using the same intonations and phrases.

In summing up the contribution of the first film, Mr. Brainard stated, "It does what I've seen stated somewhere as a sales slogan, 'It takes the ice out of price.' We feel where the picture has been shown intelligently, the percentage of orders closed was greater than when the film was not used. We have used it successfully as a sales training tool as well as a selling tool."

### EDUCATION A PREREQUISITE TO RESULTS

His enthusiasm is confirmed by H. H. Suen-der, manager of Advertising and Sales Education for General Fireproofing, who says "motion pictures represent a new technique in the selling field, and a certain amount of promotional activity and education of the sales force itself must take place in order to have them use the technique to best advantage. In a national group this is not a speedy affair, but after nearly two years of experience, we believe it to be a very worthwhile effort in our sales program and we hope to continue with other films, believing that they will prove a good investment." ●

## Walker of Conshohocken Visualizes Electrical Products in Color Picture

Sponsor: Walker of Conshohocken. Title: *Electrical Conductors and Raceways*, color, produced by James E. MacLane of Film Associates.

◆ Walker of Conshohocken, sponsor of this new film, is a leading manufacturer of electrical construction materials with factories near Philadelphia.

*Electrical Conductors and Raceways* is documentary in style, shows the manufacture of electrical wire, cable, conduit and underfloor duct, tracing each item from raw materials through to finishing, packing and its use on the job. According to Donald E. Wilbur, Walker's advertising and sales promotion manager, it is the first color film to illustrate the construction and usage of all four kinds of electrical construction materials.

James E. MacLane, producer, found an unusual application of the lork lift truck in making the film. Camera and operator were mounted on the truck and the smooth electrical action of the lift and the truck, itself, proved invaluable for dolly and "crane" shots.

*Electrical Conductors and Raceways* is available on a free loan basis to architects, groups of electricians and electrical construction men and other similar technical audiences. It is distributed directly by the sponsor from Conshohocken, Pa.

Principal use of the film, however, will be by showings arranged and made by company representatives who will make the picture part of a presentation to electrical jobbers and their

### Lift Truck Is Camera Platform

◆ A handy substitute for Hollywood's ingenious but expensive camera cranes is available to the industrial film producer in the form of the electrical battery-powered lift trucks found in almost any large factory.

Wooden platforms, with hand railings, can be made from the standard wooden pallets on which goods are piled. This camera platform can be quickly transported anywhere in the factory by the truck, raised to any elevation—up as high as 16 feet in most cases—and turned, swiveled, or raised and lowered while the cameraman stays in place on the platform to check the image through his finder.

With the newer trucks, it is even possible to shoot while the truck is moving forward and the platform moving vertically. This takes some practice on the part of the truck driver, a smooth floor, and chalk marks for horizontal and vertical guides.

The accompanying photo shows James E. MacLane, a New York producer with Film Associates, directing a scene using the camera platform during the shooting of *Electrical Conductors and Raceways*.





**LIFT TRUCK DOUBLES AS CAMERA CRANE** as producer James E. MacLane directs a scene for "Electrical Conductors and Raceways" the new technical film sponsored by manufacturer Walker of Goshohocken.

sales forces, as well as to audiences of inspectors, electrical contractors and similar trade groups.

In pointing up the end use of the company's products the film shows scenes of the White House, the Pentagon and Supreme Court Building where Walker conductors are installed.

### Bicycle Manufacturers' Safety Film New Addition to Institute Program

**Sponsor:** The Bicycle Institute of America.  
**Title:** *Bicycling Safely Today*, 20 minutes, black and white, produced by Sound Masters, Inc.

★ The Bicycle Institute of America, a trade association of bicycle manufacturers, has been distributing films for some years—both its own *Bicycling With Complete Safety*, now a bit dated, and General Motors' *On Two Wheels*. Early this year, the Institute engaged a group of cycling experts to assist Sound Masters in creating a new film that would help individuals and groups concerned with increasing safe riding practices in their communities.

*Bicycling Safely Today*, just released, incorporates all the rules of safe riding into an entertaining picture that focusses attention on every aspect of cycling while avoiding the dull aspects of a purely training film. Members of bike clubs are seen touring the countryside, youngsters pedaling to school, bicycling in the early '90's, etc. However, all these activities have been geared to the prime objective: safety.

The film is suitable for audiences of all age groups. The Institute is promoting it extensively by direct mail to schools, police officials, bicycle dealers, civic groups and other interested agencies. It is available on free loan from The Bicycle Institute, 122 East 42nd Street, New York.

### "Functional Photography in Industry" Shows Countless Uses of Visual Aids

★ At first thought, the basic market for film in the United States might seem to be the snap shooter with the Brownie who buys millions of little yellow boxes of film each year. Certainly the great bulk of sales promotion by the large film manufacturers is aimed at him. Yet, according to recent research by the Eastman Kodak Company, only one third of the total amount of film manufactured is purchased by amateur users. The remaining two thirds is acquired by professional photographers of every type, motion picture producers, industrial concerns and scientific institutions.

RECENTLY RELEASED BY EASTMAN KODAK

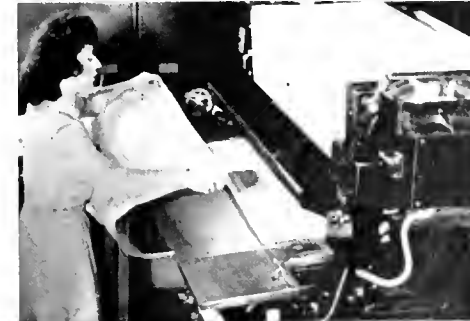
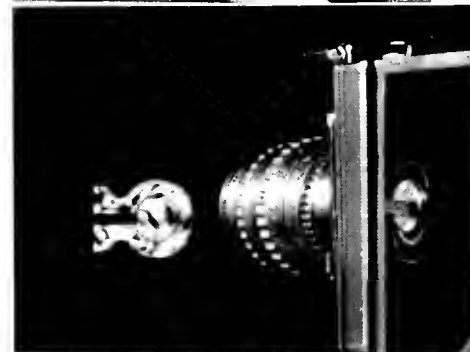
According to a new 36-minute motion picture recently released by Kodak, here are some of the main functional uses of photography: still photography for record shots and catalogs, microfilming for storage of drawings and papers, engineering reproduction, office copying, template making, aerial mapping, stress analysis, metallography, high speed studies, spectrography for analyzing heat, instrument recording, training aids and sales and advertising media of all kinds.

*Functional Photography in Industry*, which is now available on loan without charge from the Industrial Photographic Division of Kodak, 313 State Street, Rochester, is in no sense a how-to-do-it movie. According to Paul Barbee, head of the division, "What we have tried to do in the film has been to show the countless, diverse ways in which many businesses and industries are using modern photographic techniques. Our hope is that in this film other businessmen and engineers may find an approach to possible solutions of their own particular problems. The tremendous growth of photography in industry during the last five years indicates that the techniques shown in this film are applicable to a great number of concerns."

#### BOTH COLOR AND MONOCHROME IN PICTURES

While much of the motion picture is in Kodachrome, black and white sequences have been included where black and white film is normally used, as in high speed motion studies at 3,000 frames per second. Also reproduced in black and white are still photographs made with electron microscopes and other special equipment.

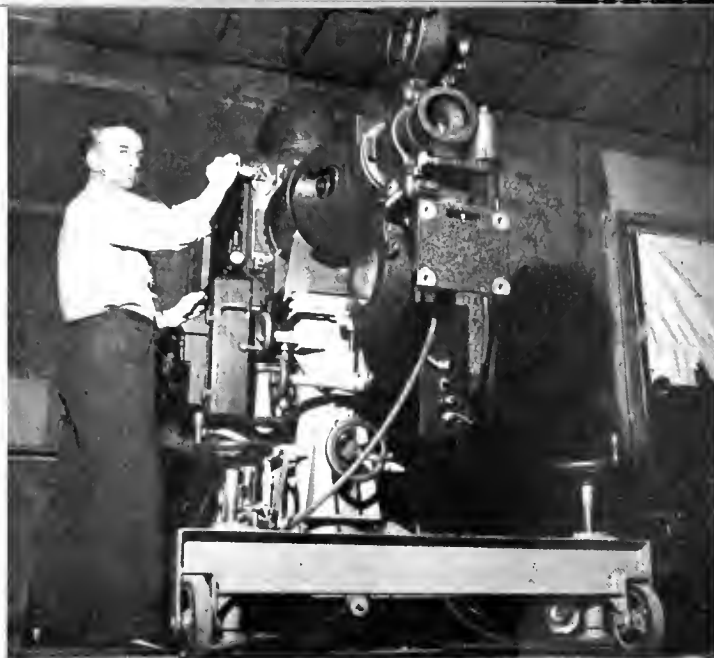
Easily the most astonishing scene in the film, among several stunning shots of stress analysis in color, high speed films of a packaging machine at 3,000 frames per second, or electronic photomicrographs of actual molecules, is a color movie taken from the bottom of a V-2 rocket. It takes the viewer on a careening ride up some 70 miles into the sky with occasional switches to a side view of the distant curvature of the earth.



Picture sequences from the new Kodak film "Functional Photography in Industry" (right, top to bottom) 1. Photographing an oscilloscope trace. 2. Setting a microfilm machine for copying drawings in greatly reduced size, simplifying storage problems. 3. A photograph serves as guide in parts assembly for industry. 4. Determining stresses by photography with polarized light. 5. Preparing to make an electron micrograph (by which specimens are enlarged as much as 30,000 and more diameters). 6. (bottom) Reproducing engineering drawings with photographic intermediates for blueprints of maximum legibility. The film is available on a free-loan basis. (see above.)

# Quality Production With Process Cinematography

THIS FORTHIMABLY-LOOKING MECHANISM is the high-precision Mitchell Background Projector just recently installed at the Chicago production studios of Wilding Picture Productions, Inc., to insure perfect process cinematography in commercial and television motion picture production.



**B**EHIND THE COMMERCIAL FILM'S steady upward climb into a potent force in modern business communications and public education lies the unseen world of technology in which leading commercial film makers insure the quality of their product.

The recent acquisition by Wilding Picture Productions, Inc. of a new Mitchell Background Projector gives tangible evidence of the enterprise which this commercial producer is showing in the development of technical facilities. For this highly precise masterpiece of motion picture engineering contributes to the kind of perfect process cinematography essential to modern film production. There are said to be only thirty-two of these complex machines in existence, nineteen of which are in Hollywood, eleven in foreign countries, one at the Amay Pictorial studios on Long Island and the other now located in Wilding's extensive Chicago studios.

The key to this projector's performance lies in the three-fold essentials of steadiness, brilliance, and even illumination. For process or



PRECISE FILM MOVEMENT assures a steady, scene on the evenly-illuminated background screen during all phases of production.

"rear-screen" cinematography must bring the perfect illusion of realism on the set as it literally transfers the world outside unto the studio stage. With the use of this projector, the writer and director can enlarge the scope and interest of a picture immeasurably.

The Mitchell Background Projector is the only machine of its kind which gives a flat field. Since a perfect process shot depends to a large extent upon a flat-lighted, steady image on the background screen, this aspect of performance is the one by which the cameraman and his equipment will finally be judged. The projector may also be adjusted to provide from 5% to 7% less light on the center of the screen than on the edges.

Portability is another outstanding feature, since the projector may be moved from stage to stage by two men. This precludes the necessity of reserving a single stage for process work and makes production scheduling more flexible. Because of precision manufacture, resulting in silent operation, it is readily adaptable to a wide range of uses in process operations.

A FULLY-AUTOMATIC MOFF-RICHARDSON process projection lamphouse is another feature of the Mitchell Background Projector.

REMOTE CONTROL FOCUS SYSTEM enables the cameraman to focus background scenes during the production of a motion picture.

HEART OF THE PROJECTOR is this very precise, eccentric type film movement mechanism shown in the operator's hands.



## Nash Releases "Hunting in Alaska" as Second "Hit" on Sports Program

A NEW M.P.O. PRODUCTION

Sponsor: Nash Motors Division, Nash-Kelvinator Corp. Title: *Hunting in Alaska*, 30 minutes, color, produced by MPO Productions through Geyer, Newell & Ganger.

★ When Larry Madison of MPO was in Alaska for Nash last year he shot two movies — one on fishing (BUSINESS SCREEN, September, 1949) which was released last spring, and another on hunting, which has been released this fall.

Both films are excellent examples of commercial public relations pictures and it's a toss-up to decide which is better. Both are now scoring heavily for Nash in good will and in actual sales. Distribution is closely tied in with dealers and Nash has found little of the reluctance often found in getting retailers to promote a movie. Nash dealers are convinced they have a hot sales item and are using it to the fullest extent. After a recent showing in Lancaster, Pa., fifteen people turned up in the dealer's showroom the next day. This is but one example from a whole file of similar incidents.

### "COMMERCIAL" TECHNIQUE REGISTERS

Of course, Nash has a natural appeal for the one out of five Americans who fish or hunt, with the bed feature, window screens, extra capacity gas tank, etc. But the surprising part of this success story is that the basic picture, itself, hasn't a Nash to be seen throughout the film. Tacked on the end is a three minute commercial trailer with plenty of Nash, and not a bit on the sly. Audiences, used to straight commercials in radio and TV, have seemed to like this technique. The point seems to be — if the picture is good enough, don't be afraid to present an honest, straightforward commercial. Nash is following a basic tenet of every sales strategy — *Ask for the Order*, and the public is paying off.

*Hunting in Alaska* is about a middle-aged man off on his last trip to hunt big game. His trip is successful — after some earlier disappointment, and in the culminating sequence he gets a fine Alaskan Brown Bear. This scene is particularly good, showing the bear receiving the first shot and tearing off into the brush only to be downed by several more bullets. The characters, as in the *Fishing* film are entirely believable and well played.

### WHOLE FAMILY WELCOMED BY NASH DEALERS

The Nash sports film series is intended for everyone who would like to see them. The whole family is welcome at showings arranged locally by Nash dealers, and hundreds of thousands have been entertained by them this year. Nash promotes distribution by folders mailed out by dealers, posters in showrooms and at sportsmen's shows, and by word of mouth from people who have seen the films or heard of them from the fine press notices in newspaper sports columns and outdoor magazines.

## VISUAL TRAINING REPORT



"Before" and "after" scenes in the new NREA sound slidefilm on "Room Arrangement"

### National Retail Furniture Association Prepares "Homemakers" Slidefilm Series

Sponsor: National Retail Furniture Association. Title: *Furniture Films for Homemakers Series*. Producer: Vogue-Wright Studios, Film Division.

★ The latest three of this series of six color and sound slidefilms will have their first run at the January Furniture Market when 20,000 furniture retailers assemble in Chicago. The first three films were premiered at the July Market and are now being shown before high school and college home-economics classes, church and women's groups and men's luncheon clubs through the courtesy of local NREA members.

The purpose of these films, which contain no advertising, is to educate the buying public on the fine points and differences in good furniture so that the buyer will look for high quality merchandise. Each film consists of from 60 to 70 frames and runs from 10 to 12 minutes.

The completed films are: *Floor Coverings*, which tells the consumer what to look for in rugs and carpets; *Upholstery Fabrics*, which explains weaves and textures and recommends the fabrics best suited for different purposes, and *Room Arrangement*, which delves into problems of interior decorating and placement of furniture for function and appearance.

*Color Harmony*, one of the films to come out in January, portrays each of the primary colors as a cartoon character and, with the help of Mr. NrfA, a character representing the NREA, tells in a sprightly manner what happens when the colors "mix it up." It shows how various shades of colors are obtained and how combinations of colors are selected to achieve harmony. *Styles in Furniture—18th Century English* is designed to educate the homemaker on styles of period furniture. Details of the construction of furniture and the factors of construction that distinguish good furniture from cheap furniture are shown and discussed in the slidefilm. *Furniture Construction, Part I—Case Goods*, and *Part II—Upholstered Furniture*.

This is not NREA's first experience in the production and use of slidefilms. The organi-

zation had previously produced a series of 15 retail sales training slidefilms at a cost of one third of a million dollars. When some of these films were shown consumers, the results were so good that a demand was created for a series of films for homemakers. By eliminating and adding frames to films from the original series, the homemaker series was created to satisfy this demand.

Under the supervision of Mr. Carl J. Dueser, manager of the NREA Merchandising Division, and Mr. Richard Kostka, director of Store Modernization, and with the help of Miss Rosanne Amberson, public relations consultant, the films and scripts were checked and double checked for authenticity and effect. Before being incorporated into filmstrips, two-by-two slides of all frames were shown before 7,000 students of public schools in New York, after which students and teachers were tested as to their reactions. Only after the slides were thus pre-tested and proven did they become a part of the films. Original music for backgrounds was carefully selected to fit the mood of the films.

**Distribution:** All of these films will soon be available for showings to interested groups through many of the 8,900 local retail furniture stores which are members of the NREA.

### Your Editorial Preview for 1950!

★ Now at work on format design and important new content features for 1950 issues, the Editors of BUSINESS SCREEN begin their second decade of publication. Here's a brief glimpse of some of the useful material you'll receive with your 1950 subscription:

1. A new Technical Department with authoritative facts about special audio-visual equipment: film processing; magnetic tape developments; films in television, etc.
2. More Film Guide listings: regular columns will be correlated each month with the growing list of annual Film Guides now published so that subscribers as well as Guide users will be kept up to date on new films each month.
3. More editorial color and new vivid page design to maintain the national leadership which won BUSINESS SCREEN the First Award among all U. S. business papers several years ago.



"In production" at the new Chicago film studios of Vogue-Wright.

### Vogue-Wright Studios Expand Film Division

**N**EWLY-REMODELED FILM PRODUCTION studios at 441 E. Ontario Street in Chicago are the latest addition to the complete art and pictorial production facilities of Vogue-Wright Studios, national art service organization headed by Albert W. Dungan, President.

Designed to meet an expanded demand for sound slidefilm and motion picture production, including television films, the new studio adds 21,000 square feet of working space to the company's already extensive Chicago facilities. George F. Becker, well-known commercial film production executive, has headed the film division since its inception in 1945.

Under his experienced management, a staff of experts was assimilated into this division and it is as a result of its rapid growth that the parent company has found it necessary to equip the new facilities. Considerable emphasis has been given to television requirements, a field which the company has now entered.

#### ADEQUATE SPACE FOR PRODUCTION

The East Ontario Street studios feature 30-foot ceilings and the floor area is sufficient to house twenty or more room scenes simultaneously. These galleries also carry a complete staff of interior decorators, carpenters, painters, paper hangers, seamstresses, etc., plus carpenter shops, dressing rooms, and developing, printing, and enlarging rooms.

The new quarters are fully equipped with a sound stage, pro-

jection room, and complete television equipment.

#### PARENT COMPANY DATES TO 1914

Vogue-Wright Studios came into being in 1929 as a result of the consolidation of the Vogue Studios (founded in 1911) and the Wright Company Illustrators, established in 1918. In addition to Mr. Dungan as president, Robert D. Becker is executive vice-president; Joseph Hildebrand, treasurer; and Thomas W. Saunders, secretary.

Total Chicago facilities now approximate 100,000 square feet including the headquarters building at 469 East Ohio Street. The company employs nearly 300 persons and serves such national concerns as Sears Roebuck, Montgomery Ward and Company, Spiegels, Firestone, etc. Its New York affiliate, the Stone-Wright Studios, specializes in fashion art and photography and employs a staff of 125 persons.

Among recent clients of the film division are the National Cash Register Company, National Retail Furniture Association, and other well-known users of the film medium.

### Profitable Business in Ohio For Sale

A profitable visual education business with emphasis on filmstrips is for sale in Ohio. Owner could handle to start but two experienced salesmen available if desired.

Write or wire Box 803  
BUSINESS SCREEN MAGAZINE  
812 N. Dearborn St.  
Chicago 10, Ill.

### Shoemaker to Direct NAVA Sales Institute

◆ The board of governors of the National Institute for Audio-Visual Selling met at Indiana University, Bloomington, Ind., November 26-27, and announced that the 1950 Institute will be held at the University July 24-28. Robert L. Shoemaker of the Operadio Manufacturing Company, St. Charles, Ill., was elected chairman of the board. The board voted to establish a new course on "Sales Management" designed both for audio-visual dealers and manufacturers' sales personnel working with dealers.

Courses of the last Institute, "Salesmanship," "Business Management" and "Film Library Operation," will be repeated in 1950 with refinements and additions. Most of the 1949 Institute staff will be back in 1950, along with several new instructors. The date chosen for the 1950 Institute immediately precedes the National Audio-Visual Association Convention in Chicago, July 30, and enables one to attend both the Institute and the Convention within a 10-day period.

The Board of governors planned a nation-wide series of showings of the sound slidefilm on the first Institute. Persons interested in attending the 1950 Institute may arrange a showing of the slidefilm without obligation by writing directly to Robert L. Shoemaker, Operadio Manufacturing Company, St. Charles, Ill.

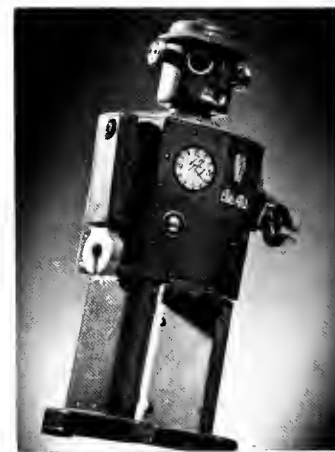
The Institute is sponsored annually by the National Audio-Visual Association in cooperation with the Audio-Visual Center of Indiana University.

Bob Gaskins of Lawrence Camera Shop, Wichita, Kan., was elected secretary of the board of governors. Besides Shoemaker and Gaskins, board members at the meeting included H. Herbert Myers, Charles Beseler Company, Newark, N.J.; John Dostal, RCA Visual Products, Camden, N.J.; Brunson Motley, Cathedral Films, Indianapolis, Ind.; Laurence Saltzman, Audio Film Center, New York City; and Don White, National Audio-Visual Association, Evanston, Ill. Participating Indiana University staff members were Ernest Tiemann, L. C. Larson, John Brickner, Edwin Foster, G. Elwood Hookey, John Mitchell, Thomas Luck, Karl Rabdert, and Earl Tregilgus.

### Novel Robot Promotion Created by Pathscope

◆ A timely reminder to industrial relations and sales executives is an ingeniously designed, hand-wound robot (see cut) which the Pathscope Company of America, Inc., New York City, has been distributing in recent weeks. This unusual and double-barreled mail promotion points up the danger of treating workers as though they were robots and stresses the part that attitude-motivation films play in management-labor relations.

The eastern producer has also directed "Robert the Robot" to sales executives with an accompanying letter which describes him as a "model of the type of sales-



Meet "Robert the Robot"

man that is becoming extinct . . . the days when you could just wind up a salesman and send him on his way are about over."

A few turns of a key and the little five-inch figure walks across a smooth surface, his innards buzzing ominously, his gait reminiscent of Frankenstein's monster. "Great guy, Robert," a letter to industrial relations executives begins, "wind him up and he goes to work. Never listens to radical agitators, never beefs about working conditions, never complains about how monotonous his job is, never gives any labor trouble."

But, as the promotion continues, "he's still just a gleam in the eyes of the engineers." Meanwhile the present-day problems of ordinary humans are to be met and the producer points out the recent contributions which Pathscope-produced films have made in the fields of employee indoctrination and attitude-motivation. ●

# 16MM SOUND

Maurer Introduces a Multiple-Type Track

A NEW TYPE of 16mm sound track was introduced to the industry recently by J. A. Maurer, Inc., Long Island City, New York, eastern manufacturer of film recording and precision camera equipment. In this new track, the familiar bilateral type of recording in a single line is replaced by a group of six smaller VA tracks, each a duplicate of the other and one-sixth the width normally employed. The multiple track thus contains twelve simultaneously modulated, identical areas.

Because of the identical duplication of six complete VA tracks across the normal width of an ordinary track, a major improvement in reproduction is claimed. The sizeable number of 16mm sound projectors in the field which cannot receive the same careful maintenance as professional theatrical equipment are said to benefit particularly through better reproduction.

Such equipment in the field departs from perfection in two ways: first, they are not uniformly illuminated from one side of the sound track to the other and, second, they are not always corrected for "azimuth" (positioning at an exact right angle to the direction of film travel). These variances may introduce from 15 to 30% intermodulation distortion, 8 to 10% is generally considered the maximum permissible in the 35mm industry.

In the new multiple VA (CONTINUED ON NEXT PAGE)

BELOW: enlarged closeup of new Maurer multiple track.



# New Low Cost Tape Recorder Offers These Great Advantages



MODEL 730

ONLY  
**\$94<sup>50</sup>**

Complete with microphone, take-up reel, radio-phonograph card, hand crank, amplifier and speaker.

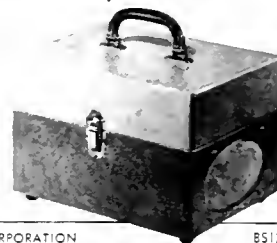
*The New*  
**AMPRO**  
*Combination*  
MAGNETIC TAPE RECORDER  
AND PLAYBACK UNIT

- **LOWEST FIRST COST!**  
Compare the record-breaking low price of this new Ampro Recorder with any other on the market today. Priced at only \$94.50, complete . . . it compares favorably with units selling for much more money!
- **LIGHTEST, MOST COMPACT!**  
The basically new design of this new recorder reduces bulk and weight to almost 1/2 of conventional models! It weighs only 15 pounds and measures only 8 3/8" x 8" x 12"
- **GREATEST OPERATING ECONOMY!**  
Because of its slow recording speed and its "dual track" recording system, this new Ampro unit will record a full 2 hour program on one 7" reel! Almost twice as much recorded material on each reel of tape as compared to conventional recorders.
- **SIMPLEST TO OPERATE!**  
A child can operate this new tape recorder . . . it is that easy! Operation has been reduced to its simplest terms, uncluttered by costly "gadgets" that merely confuse the operator.
- **Designed, built and guaranteed by AMPRO**  
. . . a name famous for fine craftsmanship in the design and manufacture of precision cine and sound equipment for more than 20 years.

## RECORDS 2 FULL HOURS ON ONE STANDARD 7" REEL . . . WEIGHS ONLY 15 POUNDS!

Modern business men will find scores of time and money saving uses for this new low cost Ampro Tape Recorder and Playback. It is perfect for recording conferences and sales meetings . . . rehearsing speeches . . . dictating long reports . . . training sales personnel . . . making sales presentations and many other important business tasks. Exclusive features include: *Slow recording speed* which puts almost twice as much recorded material on each reel; *Fast Forward Skip* lets you skip to the middle or end of a reel to hear certain recorded sequences; an *Audio-monitoring* system enables you to hear what is being recorded while it is being recorded . . . plus a host of other important features. Its simplified operation and low operating cost make it a perfect business tool. Best of all, its low first cost puts it within range of even the most modest budgets!

*Mail Coupon Today*  
for illustrated folder giving complete details and specifications on this new low cost Ampro Tape Recorder.



A General Precision Equipment Corporation Subsidiary

\*Trade Mark Reg. U. S. Pat. Off.

AMPRO CORPORATION 851249  
2835 N. Western Ave., Chicago 18, Illinois  
Gentlemen,  
Please send me full details on the new low cost, light weight Ampro Tape Recorder.

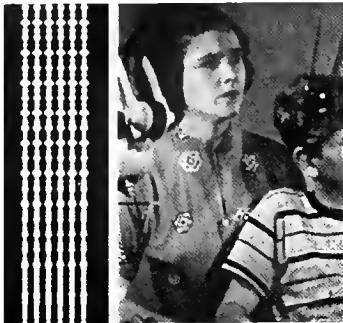
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

### WRITE FOR COMPLETE FREE LIST OF FILM GUIDE LIBRARY EDITIONS

- Many useful reference publications are available to BUSINESS SCREEN readers in the growing Film Guide Library which includes Safety, Sports, Health & Welfare, Sound Slidefilm Guides; Projectionist's Handbooks, etc. Write today for *complete free list*, 812 N. Dearborn Street, Chicago 10, Illinois.

# A Gift

OF NEW  
16mm TRACK  
QUALITY



Actual enlargement (unretouched) of new Maurer Multiple Track combined with picture

## THE NEW MAURER MULTIPLE TRACK

### WHAT IS IT?

Six variable area sound tracks occupying the same space as one ordinary single track.

### WHAT ARE ITS ADVANTAGES?

Noticeably better reproduction of sound on the average 16mm television reproducer.

### CAN IT BE PRINTED?

Yes, an all 16mm black and white prints, from the recorded original. No change in projector necessary.

### WHERE TO GET IT

From original 16mm Maurer recordings. Prints of superlative quality are made by Precision on Maurer laboratory equipment. Or we can re-record from magnetic tape to the new Multiple 16 track.

Send For Sample Film Clip  
and Technical Data

## PRECISION

Film Laboratories, Inc.

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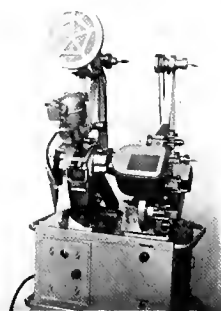
## NEW SOUND TRACK

(CONTINUED FROM PAGE 29)

track, a variation as great as 50% in the illumination in the projector scanning beam will still provide substantially undistorted wave form. This is because the variation over any individual modulated area of the new track is extremely small. Since the total signal reaching the photocell of the projector is the sum of the signals given by six individual tracks, each of which has very low distortion, the total reproduced signal has low distortion. Similarly, the harmonic distortion of wave form due to azimuth error is reduced. Overall intermodulation distortion is said to be brought down to values of the order of five percent.

Application of the new track in television film projection is deemed particularly important by the company. In line with the Maurer policy of protecting its customers to the maximum possible extent against obsolescence of equipment, the new multiple track will be made available as a conversion to present owners of the latest type of Maurer Recording Systems. Soon all new Maurer Recorders will be supplied with this sound track as standard equipment. Precision Film Laboratories, Inc., 21 West 46th Street, New York, has been equipped to rerecord and reproduce the new multiple track as a standard operation on 16mm prints.

### Magnetic Tape Editor



ABOVE: Moviola 16mm film editor adapted for 17 1/2mm and 35mm magnetic sound editing. Sound editing head can easily be made for 16mm track also. Equipment is available from Moviola Company with either photographic or magnetic sound heads at \$989; \$1039 for both; conversion of present Moviolas for magnetic sound costs \$135.



These film makers attended the 3rd annual Calvin Workshop (see story)

## PICTURE WORKSHOP

(CONTINUED FROM PAGE TWELVE)

Dr. C. R. Carpenter, in charge of the Navy Instructional Film Research Program at Pennsylvania State College, who headed a discussion on findings made in this basic research effort; Ralph Evans, of the Eastman Kodak Company, spoke on the subject of "Depth Perception in Color Photography."

Producers and clients, including representatives of industry and education, took part in the Client-Producer Forum. On the final day, reports were given by various individuals engaged in film utiliza-

tion. In this group were Curtis E. Avery, director of the E. C. Brown Trust, University of Oregon (distributors the film *Human Growth*); E. C. Chapman, Film Supervisor, Advertising Department, Caterpillar Tractor Company; Rev. Oscar Matthew, president, Christian Films Production Co.; Charles A. Sieck, Audio-Visual Aids Board, the Lutheran Church, Missouri Synod; Ken Wood, Information Assistant, Missouri Conservation Commission; Charles N. Hockman, motion picture producer at the University of Oklahoma; W. E. Stackhouse, Stanolind Oil & Gas Company; and C. E. Oglesby of Virginia. •

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# NEWS ALONG THE PRODUCTION LINE

## Columbia Announces New Player for Long-Playing Records

◆ COLUMBIA RECORDS, Inc. has announced a new high quality player for use with 33 $\frac{1}{3}$  RPM records. Designated LP model 103, the new player is made of black plastic with a special gold tone arm which starts the turntable automatically upon being lifted.

Model 103, which sells for

\$12.95, is equipped with a new type pick-up cartridge including a replaceable sapphire needle.

Both the new model 103 and the older model 102 (\$9.95) may be used as a sound input for standard sound slide projectors with 33 $\frac{1}{3}$  RPM LP transcriptions which permit programs ordinarily contained on 16 inch records to be recorded on 10 inch disks.



WILD LIFE FILMS COMPANY has built up an extensive library of outdoor footage which includes scenes like this from a recent Wyoming state picture (story below describes this activity).

## Veteran Film Producer Organizes Extensive Wild Game Library

◆ About four years ago, veteran film producer Fred Rockett and Bill Eberhart, a Wyoming fishing, hunting, and game conservation expert, joined hands to form and expand what promises to be one of the world's largest libraries of natural color wild life films.

The Wild Life Films Company, as this Hollywood enterprise is now called, specializes in producing and regularly stocking wild game motion pictures of unusual quality and interest.

Thus far, the company has produced two 2-reelers for the State of Wyoming and is making a third on fish propagation. It has also done three fishing pictures for Evimude Motors. Plans now call for extension of that activity as well as continued distribution from extensive library to rod and gun clubs and other outdoor groups. The extent of this held for sponsor effort is indicated by the estimated total of 16,000 hunting and fishing groups now existing in the U.S. ●



PHARMACY TRAINING FILM EXPERTS discuss new program, meeting in New York recently were representatives of industry, education, and film production. Above (l to r) standing are Dr. Robert F. Love, City College of New York; Dr. Robert F. Davis, president, Freden House, Inc.; Dean Hugo Schacter, Long Island University, College of Pharmacy; George Lea, sales manager, Freden House; Irving Rubin, American Druggist Magazine; Robert Steinfeld, vice president, the Bayer Company. Seated (l to r) are S. B. Jeffries, Coordinator of Drugstore Business Administration Training, CCNY and Brooklyn College of Pharmacy, and Harvey Mauss, executive vice president, Sterling Drug, Inc. The group is discussing new retail drug training films.

## RKO Pathe Completing 16 Films

◆ RKO PATHE is now in production on sixteen one and two reel commercial films, including three for the National Foundation of Infantile Paralysis, six for the Army Civil Affairs Division, two

for the Watchmakers of Switzerland, one each for the International Basic Economic Corporation, the Texas Gas Transmission Corporation, the National Selected Morticians, the Lambert Pharmaceutical Company and Pepsi Cola.



NEW STEREO VIVID PROJECTOR provides precision performance three dimensional pictures with true-to-life realism at \$165. Features include matched 1:5.5 fully corrected coated anastigmat lenses, twin 500-watt lamps, independently controlled and blower cooled. A new product of the Three Dimension Company, Chicago

## J. G. Betzer, Sarra Executive, Addresses Creative Ad Workshop

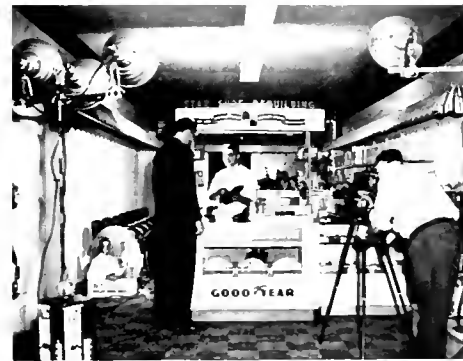
◆ JOSEPH G. BETZER, director of film planning for SARRA INC., discussed television advertising before members of the Creative Advertising Clinic in Chicago November 30. Mr. Betzer has planned the creation, content and use of hundreds of motion pictures, slide-films and television commercials such as the Lucky Strike *Marching Cigarettes* and the Burton Holmes travel programs for the Santa Fe Railway.

Other speakers in the Advertising Workshop lectures were Fred C. Williams, vice-president in charge of sales promotion, Carson Pirie, Scott & Company; G. W. Cunningham, mail order sales and advertising manager, Sears, Roebuck and Company; A. C. Ragnow, vice-president, Campbell-Mithun, Inc.; Clyde Bedell, national authority on copywriting, and Cody Sattley, creative director for Leo Burnett Company, Inc.

PREPARING STOP-MOTION TV COMMERCIALS produced by Sarra, Inc. for the Frank Fehr Brewing Company, Louisville, are (l to r) Frank Neal, actor; Homer O'Conner, copy chief and George Farrell, art director. Smith, Benson and McClure, Inc., agency. Behind camera is Harry W. Lange, Sarra production manager.



PRODUCING GODDESS' 'STEP ON IT' a new instructional film for shoe repair shop owners will also help teach salesmen how Neolite sales and heels are made. Fred Goepfel is behind the camera shooting of repairman Nick Cabrillo at the Star Shoe Rebuilding store in Akron, Ohio.



KUKUX OLD DAY AT ATHAS FILM Corporation studios in Oak Park, Illinois, recently as these television favorites went before the cameras accompanied by Burr Tillstrom, their talented creator. The puppets later did a mimic performance of their studio experiences on their regular telecast over NBC-TV.



# In the PICTURE PARADE

## American Petroleum Institute Plans Release of Five Oil Safety Pictures

◆ Five films are being released by the American Petroleum Institute Library for use at company meetings throughout the petroleum industry. The films were produced by member companies and will be retailed to member organizations in the oil industry. These five films deal with specific safety problems in three phases of petroleum operations.

In order that the film material will dovetail closely with the safety training programs of members, all references in titles, narration and photography that refer to names of firms producing the movies have been changed.

To insure financial success of the project, no film will be released until over a hundred orders for it have been received. Titles of the films are *Minutes That Count* (2 parts 30 minutes each) dealing with first aid treatment; *Thermal Forces*, 26 minutes, dealing with the dangers involved when water is heated in a closed container and the effect of thermal forces as the temperature rises; *Hazardous Helper*, 16 minutes, dealing with the dangers of cat-heads used in drilling operations; and *More Than Magic*, 15 minutes, discussing the job of handling tongs, slips and elevators while making a round trip on a drilling rig. All films are sound and color.

## Stransteel Uses Theatrical Trailers to Market Its Quonset Building Line

◆ A series of 35mm movie trailers has been prepared for the Stran-Steel Division of the Great Lakes Steel Corp by Marshal Templeton, Inc., of Detroit. The films are being booked in theaters throughout the country by local dealers marketing Quonset buildings.

The film trailers illustrate the uses of Quonsets as agricultural, industrial, commercial and public buildings. Distribution is being handled by United Film Service, Inc.

In addition to this series of 13 film trailers, four others are being prepared for special showings in the midwest grain belt area. These illustrate the use of Quonset buildings for crop storage.

## Clark's New Material Handling Film

◆ Another addition to the growing list of materials handling films

## NEWS AND COMMENT ABOUT COMMERCIAL FILMS

is *Fairfax and Fork Trucks* sponsored by the Clark Equipment Co. The film illustrates Clark materials handling equipment in use at the Fairfax Industrial District in Kansas City. The 25-minute film is available on free loan from the Clark Industrial Truck Div., Battle Creek, Michigan.

## Harris-Seybold Shows Power Cutters

◆ Salesmen for the Harris-Seybold Co. are demonstrating the efficiency of their 3½ ton Harris-Seybold power paper cutters through a 15-minute color movie *A Clean Cut Proposition*. The film will be used for personal desk-top showing by H-S salesmen and prints are available on a free loan basis from Harris-Seybold Co., Cleveland 5.

## Atlas Produces Link-Belt Coal Film

◆ Newest film to be released by the Link-Belt Company of Chicago is *Heavy-Media Coal Cleaning Process*, produced by Atlas Film Corporation of Oak Park, Illinois. The sound color film demonstrates how coal is cleaned using the Link-Belt system for handling the raw coal.

Camera crews from Atlas traveled to Mahanoy City, Pennsylvania where Link-Belt designed and constructed coal clean equipment was installed in a complete anthracite processing plant. *Heavy-Media Coal Cleaning Process* is available on free loan from the Link-Belt Co., 307 North Michigan Ave., Chicago, Illinois.



A scene from Purolator's "Pay Dirt"

## Talking Automobile Puts Over Sales Points in New Purolator Slidefilm

◆ *Pay Dirt*, a new sound slidefilm sponsored by Purolator Products, Inc., features a talking automobile to get across its sales message on filter elements. The film stresses to service station operators the advisability of checking filter elements as well as oil, water and battery for additional sales and profits.

Various sales techniques which are recommended for selling filters, are dramatized in the film. *Pay Dirt* has been in preparation for several months under the direction of Purolator sales executives: Carlos D. Kelly, vice president; Howard J. Hopkins, sales manager, jobber division; and James B. Lightburn, sales manager, national accounts division.

Purolator field men are using the sound slidefilm locally in sales promotion. Distributors, jobbers and others interested in using the film in their own organization or among their dealers may obtain copies from Purolator Products, Inc., Newark 2, New Jersey.

## HEALTH & SAFETY



### Grinnell Shows Oil Fire Protection

◆ The techniques in putting out oil fires with water sprays are illustrated in a new 20-minute color sound film sponsored by the Grinnell Co., Inc., Providence, R. I. The film titled *Emulsion Extinguishment of Oil Fires with Water Sprays* is available for free loan from the General Sales Manager's Office of the Grinnell Co.

### "Easy on the Eyes" Now on 16mm

◆ *Easy on the Eyes*, a 35mm sound slidefilm recently produced for the National Safety Council by Sarra, Inc., is now also available in 16mm motion picture form. *Easy on the Eyes* was previewed at the 1949 National Safety Congress in Chicago in October.

The new policy making a film

Quality  
demands  
Quality

**PATHESCOPE PRODUCTIONS**  
580 FIFTH AVENUE, NEW YORK 19, N. Y.  
PLAZA 7-5200



available in both sound slidefilm and motion picture form is to enable wider showings. A second NSC film will also soon be available in both slidefilm and 16mm motion picture form, it was announced by Glen Griffin, the National Safety Council's director of industrial training.

**Canadian Ambulance Association Has 20 Sound Slidefilms on First Aid**

◆ **CRAWLEY FILMS** of Ottawa has just completed one of most extensive sound slidefilm series ever filmed in Canada. The films are a series on first aid subjects prepared for the St. John Ambulance Association with over 1,000 pictures on 20 slidefilms.

These sound slidefilms describe a wide variety of accidents, using photographs when possible or as in the case of internal hemorrhage, artwork because of the impossibility of taking photographs. The slidefilms will be used throughout the Dominion by the St. John Ambulance classes in first aid and are also available to schools, factories and other interested organizations.

They will be used for the guidance of lay instructors as well as to stimulate interest in the refresher courses. The records which accompany the slidefilms give concise descriptions of treatment for each accident pictured.

**New Veterans Rehabilitation Film by Transfilm for Army Overseas**

◆ The Army Civilian Affairs Division will soon release a new film, *Rehabilitation of the War Veteran*, for use in occupied areas of Europe as a part of its re-orientation program.

The new picture, made by **TRANSFILM, INC.**, will show the workings of the New York regional office of the Veteran's Administration, the largest out-patient clinic in the world, through the eyes of one amputee patient.

*Rehabilitation* . . . will later be made available for use by other government agencies in this country and throughout the world.

**FILMS FROM INDUSTRY**

**Stainless Steel Manufacture Methods**

◆ **Cooper Alloy Foundry Company** of Hillside, N.J. has released a foundry practice film showing manufacture of stainless steel in their plants and titled *Molding on a Joint Roll-Over Pattern Draw Machine*. The 22 minute film is accompanied by an instructor's manual and is available from Miss R. B. Kubert, librarian, Cooper Alloy Foundry, Hillside, N.J.

**Denison Films Oil Hydraulic Tools**

◆ The **Denison Engineering Co.**, 1160 Dublin Rd., Columbus, Ohio recently released *Multipress Goes Hollywood*, a 30-minute black and white sales film. Content illustrates "Multipress" oil-hydraulic production tools in use on production lines.

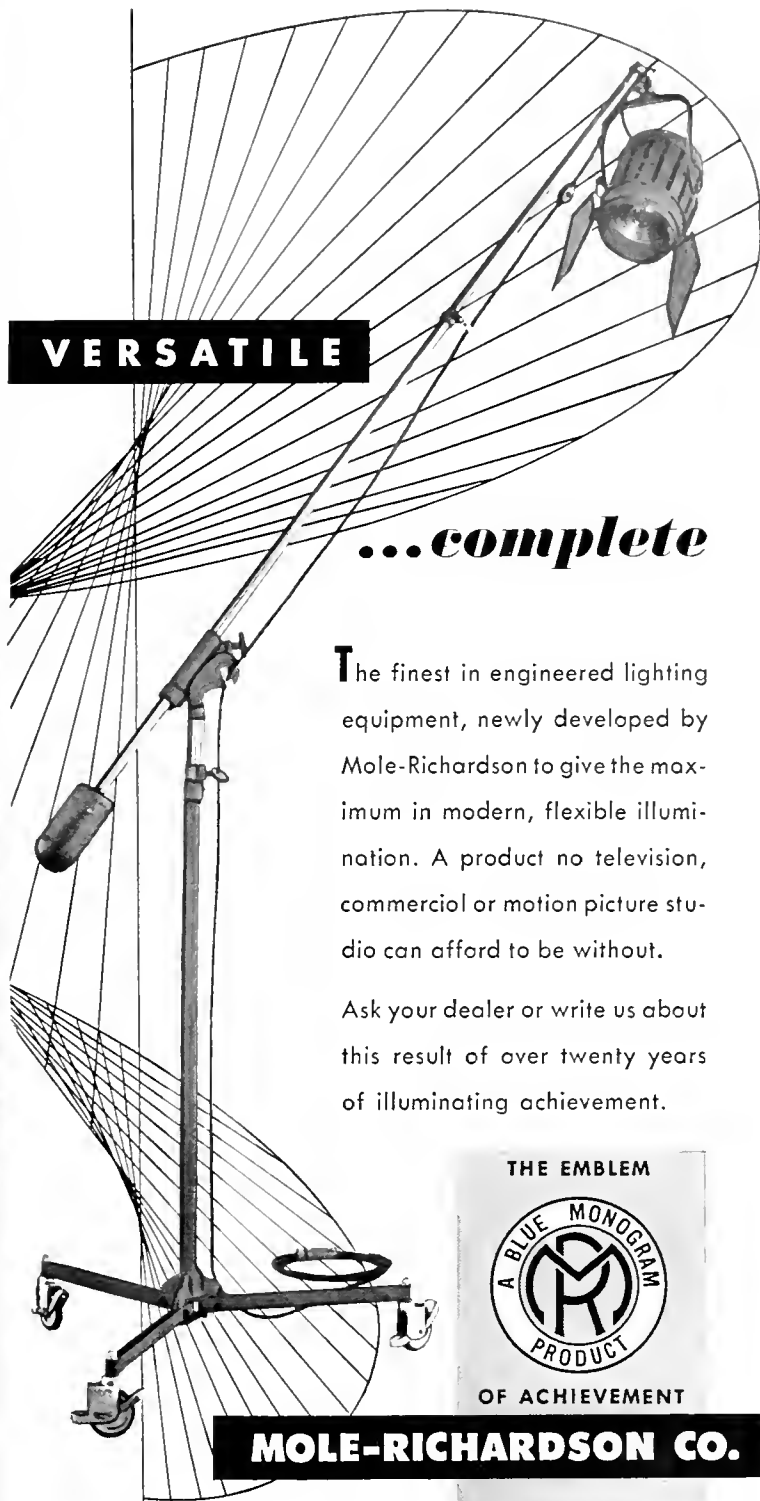
**Singer Co. Shows Machine Sewing**

◆ *Machine Sewing*, a new educational silent slidefilm, has just been released by the **Singer Sewing Machine Co.** The slidefilm is black and white, 35 frames with captions on each frame.

The film is designed as an aid in teaching the correct way to



thread and prepare a machine for stitching. It will be available on a free loan basis from local Singer Sewing Centers in the United States and Canada to school and adult groups in the following areas: Home Economics, Sewing, Millinery, Tailoring and Dress-making. Prints may be obtained free of charge by teachers of sewing. A teachers guide is also provided with these visuals.



**The finest in engineered lighting equipment, newly developed by Mole-Richardson to give the maximum in modern, flexible illumination. A product no television, commercial or motion picture studio can afford to be without.**

Ask your dealer or write us about this result of over twenty years of illuminating achievement.

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DESIGNING and MANUFACTURING of

Specialized lens mountings and equipment for 16mm & 35mm cameras

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MOTORS for Cine Special, Maurer and Bolex Cameras

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**96 Television Stations Now Serve 57 Market Areas as Set Sales Soar**

◆ **HUGH M. BEVILLE, JR.**, NBC director of Research, notes that there were over 3,025,000 television sets installed throughout the nation as of November 1, 1919. During September and October, 715,000 sets were sold. Only a year before, November 1918, the total number of sets sold was only 718,000. Thus sales in these two months of 1919 almost equalled the total number of sales from the beginning of television up to November 1918.

One year ago 45% of the sets were located in the New York area. Today the figure is only 27%. As of December 1, 1919 there were 96 TV stations covering 57 market areas. New stations have recently been opened at Davenport, Iowa; Jacksonville, Florida; Kansas City, Missouri; Huntington, West Virginia; Tulsa, Oklahoma; San Francisco; Utica, N.Y.; Binghamton, N.Y.; Dallas, Texas; and Phoenix, Arizona. Other new stations will open this month, in San Antonio and Cleveland.

It is expected that by early in 1950 the nation's total of television stations will reach a hundred.

**Best Foods Series by Sound Masters**

◆ **SOUND MASTERS, INC.** has completed a series of 12 TV commercials for **BEST FOODS** through **BENTON & BOWLES**. Products advertised are **HO Quick Oats**, **Cream Farina**, **Nucoa** and **Presto Cake Flour**.

The spots are used two per program on the **Hollywood Screen Test show (ABC)**. Technique used is the wacky approach—the commercial yak. Scotchman with bagpipe loves **HO oats** because it's thrifty, wife likes it because it's quick cooking, and husband because it gives him energy for the office, all played for laughs and good selling, too.

**Jerry Fairbanks in Reorganization**

◆ **Reorganization** and additional capitalization of **JERRY FAIRBANKS PRODUCTIONS, INC.** was announced recently. Plans call for the organization of the largest television program producing and distributing organization in the nation, with the addition of **FRANK E. MULLEN**, formerly with **NBC**, and **Russ Johnston**, director of **NBC's** video film division becoming executives and substantial stockholders in the reorganized firm.

Mullen, formerly executive vice-president and general manager of the **National Broadcasting Com-**

**TELEVISION in the NEWS**

**Over Three Million Television Sets Now in Use**

pany and president of **Richards radio stations**, will be chairman of the board of directors. **Jerry Fairbanks** will be president and will be in charge of all production activities. **Johnston** will be vice-president, and a member of the company's board of directors.

**NBC Separates TV Operation in Major Network Organization Move**

◆ **THE NATIONAL BROADCASTING COMPANY** has separated television network operations from other departments and activities into a single organization. **JOSEPH H. McCONNELL**, network president, has announced that **SYLVESTER L. (PAT) WEAVER**, vice-president in

charge of television, heads the new group.

Two other organizations are being formed by **NBC**. One will embrace the sound radio activities of the network and the other the operations of the six radio stations and the five TV stations which **NBC** owns and operates.

**Weaver** announced four major appointments:

**CARLETON D. SMITH** will continue as director of **NBC's** TV operations under the new organization. The new director of production is **FREDERIC W. WILE, JR.**, assistant to **Weaver**. **GEORGE H. FREY**, manager of eastern sales for radio and TV, now becomes di-

rector of sales for television. **NORMAN BLACKBURN**, former national program director for TV, has been assigned to Hollywood to head up television network operations there.

Departments under **Smith** will be: controller, headed by **J. R. MYERS**; film syndication, **RUSSELL JOHNSTON**; production services, **FRED SHAWN**; stations relation, **SHELDON B. HICKOX, JR.** and technical operations, **ROBERT E. SHELBY**.

The following departments will be grouped under **Wile**: new program development, headed by **Fred Coe**; talent, **Carl Stanton**; program production, **Richard Berger**, **William Garden**, **George McGarrett**, **Victor McLeod**, **Roger Muir** and **Ernest Walling**; and continuity acceptance.

**Television Features' Sales Rise**

◆ **TELEVISION FEATURES, INC.**, division of **Larry Gordon Studios**, has recently completed several series of TV spots for **Mercury cars**, **Kaiser Fraser**, **Air Wick**, **Thom McAn**, **Revlon**, **Satevepost**, **Bromley Duralace**, **Threadmaster**, **Donald Duck Icy Frosting**, **Clippercraft Clothes**, **Bernice Foods**, **Pacific Mills** and **Monsanto Chemical Company**. The **Mercury** spots were made to serve both as TV commercials and minute movies for theatre advertising. Another series of minute movies has been completed for **Sylvania Television**.

**TELEVISUAL SHOP TALK**

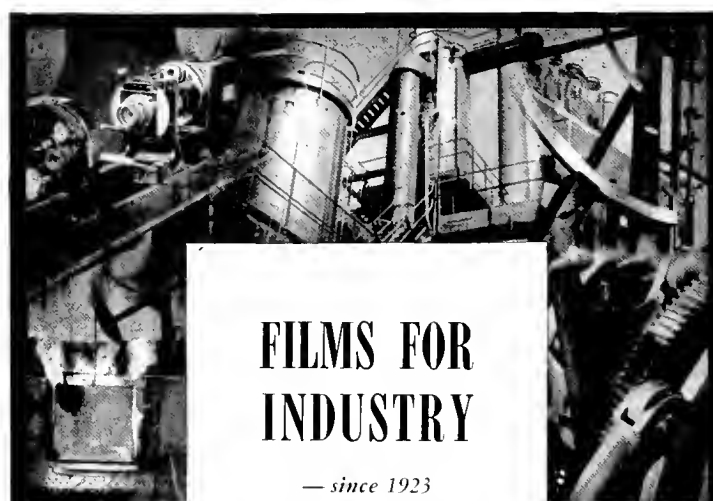
... **The Larsen Television Picture Corporation** recently announced the opening of new TV film production studios at 3177 North Broadway, Chicago 14, Illinois.

... **Pepsi-Cola** is now using a series of 20-second TV commercials, produced by **Sarra, Inc.** through the **Biow Company, Inc.**, advertising agency.

... **Guillermo Gonzales Camarena**, chief engineer of **XEW (AM)** owns and operates Mexico's first TV station. Broadcasts are daily with live shows and film transmissions in black-and-white.

... **Paramount Pictures, Inc.** is handling television coverage at **UN** meetings. The **UN** films are relayed to **CBS** and are sponsored by the **Ford Motor Co.**

... **American Theatres Corporation** recently presented three televised **Notre Dame** football games at the **Pilgrim Theatre** in **Boston**. Arrangements were made through an agreement with **Notre Dame**



**FILMS FOR INDUSTRY**

— since 1923

This is a long time — so it seems — to be actively engaged in producing commercial and educational films.

Our very first clients are still having motion pictures made by us. Of course, some of the largest companies must divide their work — no one producer could possibly make all their films. We get all we can produce.

There is something about an **L&N** film that raises it above the average. Sound planning and writing, intelligent direction and editing, expert photography, special effects and animation — all these and the personal attention given the client — have built our business reputation.

**LOUCKS & NORLING Studios**

245 WEST 55TH ST. • NEW YORK CITY  
MOTION PICTURES • SLIDE FILMS • SINCE 1923



MEE-LIE CANDY: star of Lewis Candies' TV films produced by Sarra, Inc. of Chicago.

and the Du Mont Television network, with approval of General Motors Corporation the sponsor of the broadcasts. The games appeared on the same bill with a double feature film program at regular prices.

... Teletranscription of DuMont network programs has used more than two million feet of film negative and more than three million feet of film printed in supplying programs to stations on the coaxial cable. Du Mont recently teletranscribed its 1000th program on film.

... Eversharp, Inc. is now using a series of four 20-second TV commercials on film produced by Sarra, Inc. The series marks the entry of the Eversharp Schick Injector Razor into TV advertising. Agency handling account is the Biow Co. ... WFIL-TV received the television award of the Art Directors Club of Philadelphia recently at the club's 15th Annual Exhibition of Advertising Art. Program cited for the award was the "Paul Whiteman TV-Teen Club" which

MAJOR LEAGUE BASEBALL STAR Luke Appling is the center of attraction at Atlas Film Company's Oak Park (Ill.) studios during making of recent Wheaties-sponsored films for nationwide educational use.



is produced by the station for the American Broadcasting Company television network every Saturday evening.

... Latest surveys of television sets owned in the Greater Boston coverage area indicate 172,276 sets installed in homes and 4,750 sets located in public places. The survey indicates an increase of 31,634 sets since the beginning of October.

... Over 1600 beer bottle crowns are being used in a series of twelve 20-second film commercials sponsored by the Frank Fehr Brewing Company of Louisville, Ky. and produced by Sarra, Inc. Smith, Benson and McClure, Inc. of Chicago is advertising agency handling the account.

... Theme for a recent TV broadcast of the Armed Forces Hour, Sunday TV program on NBC, was "Military M.D." The film *Medicine in the Armed Forces* was shown in sequences with commentary after each section by outstanding officers of the army, navy and air force branches of the Department of Defense.

... A series of 20-second commercials is being prepared by Sarra, Inc. for the Perk Foods Company of Chicago to acquaint the public with the company's "Dogs for the Blind" offer made in cooperation with the Master Eye Foundation. John L. Sinykin, noted dog trainer of the Foundation, will serve as technical director. The series will explain how users of Perk Dog Food can help obtain Master Eye Dogs for the blind by sending the company's dog food labels to the Foundation in Minneapolis, Minnesota. The company donates to the Foundation its profits on all labels sent.

# SELL'Round the Clock

with **ADMATIC**

- In Store by Day
- In Window at Night



Fully automatic, with color, motion and sound, ADMatic will sell for you day and night. Troublefree — compact — versatile — the ideal point-of-sale medium. ADMatic tells your sales story with thirty 2"x2" color slides projected in sequence on the large cabinet screen. Designed for use in lighted areas, this forceful advertiser is your answer to increased sales.

FOR  
 Dealer Display Rooms  
 Office Lobbies  
 Sales Offices  
 Trade Shows  
 Railroad Stations  
 Personnel Training

Write for circular B-9

**ADMATIC PROJECTOR COMPANY**

SALES AND DISPLAY OFFICE  
 111 W. JACKSON BLVD.  
 CHICAGO 4, ILLINOIS

# VITACOLOR

*The Three Color Process that is destined to play a leading role in the motion picture Color Field*

**VITACOLOR** gives the producer . . . Release Prints with more Brilliant and Saturated Color, Sharper Definition, Finer Grain, Silver Sound Track — and at low cost!!

- ✓ 35mm VITACOLOR Theatre Release Prints from all 35mm and 16mm Color Originals.
- ✓ 35mm VITACOLOR Theatre Release Prints from 35mm 3-Color Successive Frame Separation Negatives.
- ✓ 35mm 3-Color Separation Negatives from all 35mm and 16mm Color Originals.
- ✓ Complete Printing and Processing Service for the New DU PONT Color Positive.
- ✓ Complete Anso Color Printing and Processing Service for Motion Pictures, Slide Films, and Slides.
- ✓ All the highly specialized Contact and Optical Printing equipment used in the VITACOLOR Process is available for use on work from our Anso Color and Du Pont Color Customers.
- ✓ VITACOLOR is the best equipped 35mm Color Film Processing Laboratory in the United States devoted to Color Motion Pictures, Color Slide-films and Color Slides. DAILY CAPACITY—216,000 feet.
- ✓ FREE Testing and Filter Pack Data for Anso Color Film.
- ✓ FREE Pick-up and Delivery Service in the Los Angeles Area.

— Please write for Quotation —

**VITACOLOR**

"Brings the Rainbow to the Screen"

230 West Olive Ave., Burbank, Calif. Phone CHarleston 0-8136



Jam Handy Appoints Gene Deitch as Motion Picture Animation Chief

◆ GENE DEITCH has been appointed chief animator in the Motion Picture Department of the Jam Handy Organization. Mr. Deitch will design, animate and direct pictures and has a special assignment to develop new animation techniques.

As assistant art director for Columbia Broadcasting Company and as art director for the Tullis Company in Hollywood, Mr. Deitch worked on creation, layout and animation of commercial and theatrical cartoon films. He was also associated with North American Aviation, Inc.



THOMAS BAIRD

... joins Transfilm as counsellor

Thomas Baird to Transfilm, Inc. as Head of Research, Counselling

◆ THOMAS BAIRD, former Regional Director of the British Information Services in Chicago, has joined Transfilm, Inc. as head of a new Film Counselling and Research Department.

According to William Miesegaes, Transfilm's president, the purpose of Mr. Baird's department "is to give objective counsel to present and prospective film users. It will, therefore, operate separately from other departments in the organization, and clients of the research department will not be obligated to any other department of the firm".

In 1933 Mr. Baird became an original member of the General Post Office Film Unit, Britain's leading governmental film producing agency. He joined Film Centre Ltd. as counsellor in 1938 and became film officer to the British Gas Industry. Early in the last war Mr. Baird served with the Ministry of Information in London and supervised production and distribution of that organization's first group of films.

In 1942 he was sent to the United States to organize the British Information Services Film Division and a year later succeeded Lord Archibald as its Director. In 1947 he was appointed regional director of the British Information Services at Chicago and has been responsible for the conduct of British public relations in the Middle West.

Ted Eshbaugh Moves N. Y. Studios  
◆ TED ESHBAUGH STUDIOS, INC. has moved to new quarters at 109 West 61th Street, New York 23.

Reg Rollinson Joins Wm. J. Ganz Company as Film Account Executive

◆ THE WILLIAM J. GANZ Company of New York City, producers and distributors of business films, announce the appointment of Reg Rollinson as account executive. Rollinson will handle sales promotion, sales training and television films.

Rollinson was formerly associated with General Screen and the Metropolitan Group.

Colonial Films in New Quarters

◆ COLONIAL FILMS, Washington film production organization, has recently moved to new and larger quarters at Courtyard 2118 Massachusetts Ave., N. W., Washington.



REX COX

Rex Cox, Former Disney Executive, Joins Sarra, Inc. Creative Staff

◆ REX COX has joined the creative staff of SARRA, INC., film producers with studios in New York, Chicago and Hollywood. For the past two years Mr. Cox has operated his own educational and commercial film production service. For 11 years prior to that he was with Walt Disney Productions, where his screen credits included Donald Duck, Mickey Mouse, Pluto and Goofy cartoons.

Mr. Cox's film career began in Hollywood more than 15 years ago with Charles Muntz, as an animator on "Krazy Kat" and "Scrappy" cartoons. He joined Disney's staff in 1935 as an animator and became a story editor six years later.

While with Disney, Mr. Cox supervised such well-known animated commercial films as *Dawn of Better Living* for Westinghouse, *Treasure from the Sea* for Dow Chemical and *Light Is What You Make It* for the Better Light-Better Sight Bureau.

In 1946, Mr. Cox wrote and helped produce the animation film, *Story of Human Energy*, for the Corn Products Refining Company. In his new position, he will work on motion picture and television films for Sarra's commercial clients.

Mr. Cox is a native of Litchfield, Ill.

Special Purpose Films Announces Two Recent N.Y. Staff Additions

◆ MARY BLAKE, former assistant fashion editor of Life magazine, has joined the staff of SPECIAL PURPOSE FILMS, INC., producers, according to John Fox, president. The firm recently moved into new offices at 41 West 56th St., it was also announced.

JACK HANIMAN, former manager of daytime sales for the DuMont television network, is a new account executive for the N. Y. firm.

## SALESMANSHIP HAS BEEN DEAD FOR 10 YEARS!

MANAGEMENT:—What help do YOU give to YOUR FRUSTRATED SALESMEN when they bog down because of the SALES RESISTANCE they're getting now? They haven't had to SELL for 10 years you know. Their sales effectiveness and your Sales Volume depends directly upon the selling dynamite you give to them.

Action-producing . . . sales getting dynamite is ready for your immediate use—Yes—the 1949 Aggressive Selling Film Series is packed with practical selling "Know How" which your men can use in their very next interviews. Firms already using this series tell us they are getting business their salesmen might otherwise be losing.

Are your men PRICE CONSCIOUS? Do they have trouble CLOSING? Do they sell the BENEFITS AND ADVANTAGES of your product or service? These are only a few of the phases of selling covered in the Series.

Wire or write for full details TODAY—NOW is when you expect your men to produce MORE SALES!

## ROCKETT PICTURES, INC.

6063 SUNSET BOULEVARD

Hollywood 28, California. Telephone: GRanite 7131



EDWIN A. KIRSCHNER

**E. A. Kirschner Named Business Manager of MPO Productions, N.Y.**

◆ EDWIN A. KIRSCHNER has been appointed business manager of MPO Productions, Inc., television and industrial film company of New York, it has been announced. Kirschner has previously been associated for a twelve year period with Young & Rubicam, Inc., advertising agency.

**Academy Award Script Writer Joins Oveste Granducci**

◆ SCRIPTS BY OEVESTE GRANDUCCI, Washington film writing organization, announces that DOUGLAS C. McMULLEN, author of the film script *Toward Independence* for the Signal Corps Photographic Center, has joined their staff. *Toward Independence* was chosen as the "best short documentary of 1948" by the Motion Picture Academy award group.

Other films McMullen has written for the Signal Corps Center include *Half a Chance*, *The Storeaway*, *Inside the Cell* and a series of six films on physical medicine.

Prior to that McMullen was staff film writer for General Electric where he wrote such films as *Curves of Color*, *Dr. Hudson's Experiment*, *Thunderbolt Hunters* and many of the series *Excursions in Science*.



DOUGLAS C. McMULLEN

**Two California Film Organizations to Share Production Facilities**

◆ GRAPHIC FILMS CORPORATION, of Hollywood, and PHOTO & SOUND PRODUCTIONS, of San Francisco, have concluded an agreement whereby they are now associated in the production of films for industry, education, and television.

Photo & Sound Productions, producer of educational and industrial films for over a decade, and Graphic Films, recognized as specialists in animated films, offer through their association a complete range of production services covering an expanded geographical area.

Films in either 16mm or 35mm may now be produced by the two companies out of both San Francisco and Hollywood offices. Their combined production facilities permit more efficient and economical service to clients in both of California's major metropolitan areas, as well as in other states throughout the country.

**United Productions of America Opens Offices in New York City**

◆ The cartoon studio of United Productions of America, Burbank, Calif., opened offices in New York December 1, Stephen Bostow, president, announced. Edward L. Gersmann, vice-president and business manager, heads the Manhattan operation, with temporary offices at 208 E. 72nd St.

United Productions, producers of television, industrial and film animation, have scheduled one entertainment cartoon feature per year, 12 to 18 cartoon shorts to be released through Columbia Pictures, plus television and commercial films. This schedule has necessitated expansion plans already resulting in a 25 per cent increase in personnel and a building program that will add 13 offices in the near future.

**Danish Film Director to Ottawa for Six Months' Study of Films**

◆ ERIK FIEHN, Danish film director and one of the original group of documentarists, is in Ottawa, Ont., Canada on a six-month fellowship awarded by the Canadian Council of Reconstruction, through UNESCO.

Mr. Fiehn is studying Canadian methods of making and distributing films. Particularly impressed by Canadian methods of film distribution, said Mr. Fiehn, "What can be done in Canada in spite of huge difficulties can certainly be achieved in a country such as Denmark where distance is no obstacle."



**CONSOLIDATED Film Industries complete service includes:**

**Kodachrome Reproductions**

**Negative Developing**

**Reduction Printing Contact Printing**

**Dailies**

**Release Prints in color or black and white . . . 16 mm and 35 mm**

**Titles and Optical Work**

**Blow-ups**

**Projection Service**

**Shipping and Receiving Service**

*Season's Greetings*

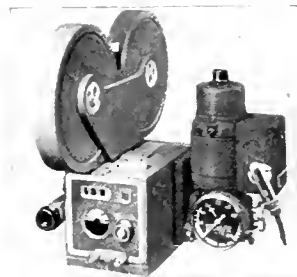
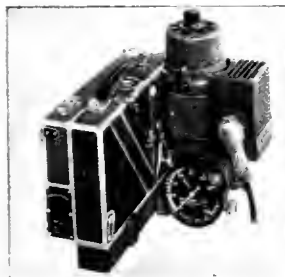
**to all our friends in the industry**

*The Only Complete Laboratory Service for 16mm and 35mm films.*

**CONSOLIDATED FILM INDUSTRIES**

*A Division of Republic Pictures Corporation  
959 Seward Street, Hollywood, California  
Telephone - Hollywood 9-1441*

*NEW YORK 1790 Broadway, New York 19, N.Y.*



**VARIABLE SPEED MOTOR with TACHOMETER**

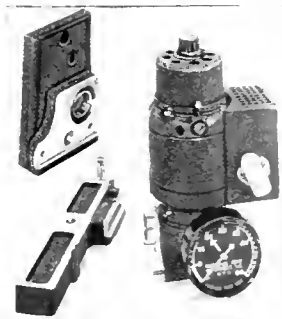
*for*

**CINE SPECIAL CAMERA AND MAURER CAMERA**

- 115 V. UNIVERSAL MOTOR—AC-DC
- VARIABLE SPEED 8-64 FRAMES
- SEPARATE BASE FOR CINE SPECIAL
- ADAPTER FOR MAURER CAMERA

*Interchangeable Motors:*

- 12 Volt DC variable Speed 8-64 Frames.
- 115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.
- 220 Volt AC 60 Cycle, 3 Phase, Synchronous Motor.



*Animation Motors for Cine Special, Maurer and Mitchell Cameras. Motors for Bolex and Filmo Cameras. Time Lapse Equipment.*

**NATIONAL CINE EQUIPMENT, INC.**

**20 West 22nd Street**

**New York 10, N. Y.**

### Neumade Expands Eastern Offices

◆ The general offices of NEUMADE PRODUCTS CORPORATION, serving the entertainment motion picture field, the audio-visual, micro-recording and television fields, have moved into the McGraw-Hill building at 330 W. 42nd St., New York City.

This move achieves the consolidation of the company's home office activities and provides increased engineering facilities for handling special design requests. Oscar F. Neu, president, announced. The move is in line with the Company's expansion program planned to meet the needs of the constantly growing 16mm and audio-visual fields. To keep pace with rapid technical changes taking place throughout the industry, a large part of the firm's engineering department has been assigned to development work on new products.

Manufacturing facilities of the 33-year-old organization have been enlarged and new precision machinery installed to better serve not only the motion picture industry in the entertainment field, but the audio-visual micro-recording and television fields as well.

### RCA Visual Products Section Will Hold Service Training Program

◆ THE VISUAL PRODUCTS SECTION of the RADIO CORPORATION OF AMERICA Engineering Products Department announces that a service training program designed to acquaint distributors, dealers and service personnel from large user organizations with the RCA "400 series" of 16mm projectors will be held at the RCA Victor plant in Camden, N. J., in early 1950.

Classes will be limited to ten trainees each and an intensive one week program for each class will consist of daily morning lectures coupled with afternoon bench work on visual equipment.

The week's course will cover fundamentals of operation, setting and repair of all RCA visual products under the supervision of trained engineers and technicians.

### Verne Schultz to Radiant Screen

◆ VERNE SCHULTZ, for many years engaged in the selling end of the photographic business, has been made Midwestern district sales manager for RADIANT PROJECTION SCREENS. Mr. Schultz will cover seven states from Illinois to North



VERNE SCHULTZ

Dakota. He will help dealers on selling and merchandising problems and recommend methods and merchandising aids developed by

Radiant to improve retail business.

### Ralston H. Coffin Named Director of RCA Victor Advertising

◆ RALSTON H. COFFIN, for 19 years identified with national advertising activities, on December 1 assumed the position of director of Advertising for the RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, Camden, N.J.

Mr. Coffin will co-ordinate and administer RCA Victor's advertising activities for 15-rpm instruments and records, television, radio and other product lines. He comes to RCA Victor from McCann-Erickson, Inc., where he has been an account executive for the past five years.



BELL & HOWELL president C. H. Percy receives safety award from F. W. Braun of Employers Mutual.

### Bell & Howell Co. Receives Award for Outstanding Safety Record

◆ F. W. BRAUN, vice-president and chief engineer of EMPLOYERS MUTUAL LIABILITY INSURANCE COMPANY, recently presented a special safety plaque to the BELL & HOWELL COMPANY for a safety record of over three-quarter million man hours of work without a single lost time accident.

CHARLES H. PERCY, president of Bell & Howell, stated that the excellent safety record was the result of the work of the employee's own 17-man safety committee which laid down the plant safety rules. "We feel," said Percy, "that the best way to get common sense safety rules is to have them made and administered by the people who have to work under them." Another major factor in the success of the safety program is the use of sound motion pictures supplied by the National Safety Council and others.

Braun stated that of all companies insured by his organization, the Bell & Howell safety record was one of the best ever made and represented an outstanding achievement for Illinois in 1949.

\* \* \*

### Westrex Absorbs ERPI Sound Film Activities; Name Eastern Chief

◆ E. S. GREGG, vice-president of the Westrex Corporation, announces the appointment of Fred H. Hotchkiss as eastern division manager. Hotchkiss will be responsible for handling business with studios and producers east of the Rocky Mountains.

The new appointment follows the merger of the sound motion picture activities of the Electrical Research Products Division of the Western Electric Co., Inc., with Westrex. Assisting Hotchkiss in handling the technical aspects and problems relating to studio recording equipment and its operation will be Reeve O. Strock, Westrex recording manager.



Filming Burton Holmes for Sante Fe TV Series

*Serving many business leaders with films that get results.*

May we serve you?

We'd be pleased to screen some of our latest productions for you. No obligation.

**SARRA** INC.

NEW YORK • CHICAGO  
HOLLYWOOD

SLIDEFILMS • MOTION PICTURES  
TELEVISION COMMERCIALS

**T**HIS WAS THE YEAR which brought business and industry immense forward strides in the fields of sound recording and reproduction including magnetic tape recorders, automatic sound slidefilm projection, new "repeater" type self-contained motion picture projectors, and continued advancement in light-weight, simplified 16mm sound motion picture projection.

Markets ahead were still vast; as industry settled down to 1950 competition many fields would be cracked open because they needed the power of visuals. *Hail 1950!*

#### S.O.S. Shows New Balostar Lens

◆ A premiere showing of the f:1.3 CINE BALOWSTAR lens took place in November at the showroom of the S.O.S. Cinema Supply Corporation of New York. Walter Steuer of the Zoomar Corporation was in charge of the demonstration.

The new lens is said to transmit color perfectly under a bare minimum of lighting. Scenes as indoor sports events, stage shows, surgical operations, church weddings, are now claimed to be routine.

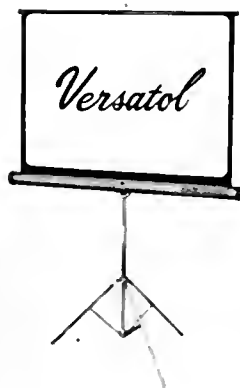
This so-called "night-hawk" of lenses was conceived by Dr. F. G. Back. The lens has an aperture range from f:1.3 to 16 and focuses from infinity down to 4 feet. It is adaptable to any 16mm camera.

#### Versatol Tripod Screen Model Announced by the Da-Lite Company

◆ The Da-Lite Screen Co. has announced the new Versatol Tripod Screen, available in eight sizes from 30" x 40" through 70" x 70". The screen surface is crystal beaded and the tripod adjusts to four convenient height positions. Tripod feet are non-scratch and a handle is attached to the grey metal case for easy carrying.

A new circular describing the screen is available from Da-Lite Screen Co., 2711 Pulaski Road, Chicago 39, Illinois.

*Da-Lite's Versatol Tripod Screen*



PREVIEWING SPORTS ACTION or checking business films is made easier by the new Kodak Daylight Projection Viewer shown above.

#### Projection Viewer Gives Desk-Top Film Showing

◆ THE DAYLIGHT PROJECTION VIEWER, developed by EASTMAN KODAK COMPANY, flashes a brilliant image on an eight by eleven and three-quarters-inch screen even in daylight and without darkening the room, the company announces. The projection viewer may be set up on a desk or table and eliminates rigging up a full-size screen. The unit is portable and folds into a handy carrying case 12 by 21 inches in size.

It provides a screen image equivalent to one that is six feet wide if produced with conventional projection equipment and seen from the customary viewing distance of 18 feet. To achieve this result the image is projected onto a mirror then reflected onto the Kodak Daylight Screen which has special characteristics designed to give a good image in daylight.

When used by coaches and coaching staffs, for example, the unit allows the coach to point out, on the screen, areas of special interest without causing shadows that block the image. This is possible since the image is projected from the rear rather than the front.

A KODASCOPE SIXTEEN-20 REMOTE REVERSING SWITCH has been developed to enable the user to reverse the projector by remote control at any point during the showing. Any part of the film can be easily re-run as often as necessary for study purposes.

The Kodak Daylight Projection



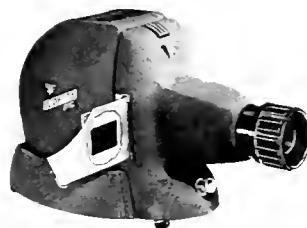
*Kodascope Reversing Switch*

Viewer is priced at \$17.50, with case and the Kodascope Sixteen-20 Remote Reversing Switch is listed at \$6.50.

#### Society for Visual Education, Inc. Announces 150-Watt "Slidette"

◆ THE SOCIETY FOR VISUAL EDUCATION, INC. announces the release of a new, 150-watt, budget-priced 2" x 2" slide projector known as the SVE SLIDETTE-150. The unit is seven inches high and weighs less than three pounds. It comes in a durable container with carrying handles. Its mission is to put color slide projection within the reach of every 35mm camera user

*The SVE Slidette-150*



and is also designed for field or home demonstration to small groups.

The new projector provides sharp screen detail, clear, bright color values and uniform performance due to a precision optical system, with ground and polished condensers and a quality, five-inch Acromatic lens. A horizontal slide carrier and an elevating clamp screw locks the extension lens at any desired height for centering image on the screen. Rubber feet prevent slipping or marring table finishes. Natural ventilation, together with a heat absorbing condenser, enables a slide to be projected indefinitely with minimum hazard of damage due to heat.

#### Hallen "Jr." Tape Recorder Combines Portability and Quality

◆ THE HALLEN, JR., a magnetic tape recorder weighing only 60 lbs. has just been announced. It will be a one piece unit designed for easy portability with a monitor speaker mounted in the removable lid.

The Hallen, Jr., has had its weight reduced as much as is consistent with good engineering practice and with quality magnetic



*The New Hallen "Jr." Model* sound and easy servicing, according to Hallen Company officials. The new Jr., will be available in two models, one for use with 17½ mm or 35 mm magnetic film stock or for 16 mm magnetic coated stock. The price will be \$895.00 F.O.B. Burbank.

The Hallen Corporation continues to manufacture the Hallen MODEL B22, the professional model portable recorder—and the company plans in the near future to round out its line of professional magnetic recorders with several



Scene in "Fire in Miniature"

**Mutual Fire Insurance Companies Present "Fire in Miniature"**

◆ *Fire in Miniature*, sponsored by the United Mutual Fire Insurance Company and the Liberty Mutual Insurance Company, is a film version of what goes through a fireman's mind as he rides to a fire on a hook and ladder truck. The film stresses the importance of carefulness and points out how carelessness causes 80% of all fires in the United States today.

The incidents portrayed in the picture were taken from real life experience. Models are used to illustrate the disastrous results of fires that might have been prevented.

*Fire in Miniature* is sound, color and 27 minutes in length. It is available on a free loan basis from the United Mutual Fire Insurance Co. at 175 Berkeley St., Boston 17, Massachusetts or from divisional offices in principal cities.

**Rock Island's Historical Epic**

◆ A new film for the Rock Island Railroad, titled *Rock Island Trail*, is being produced by Republic Productions, Inc. for 1950 release. The film will feature historical wood-burning railway equipment to tell the story of the growth of the Rock Island line from its beginning in 1852.

Hollywood actors Chill Wills, Bruce Cabot, Grant Withers and others will play title roles. The story is based on the novel "A Yankee Dared" by Frank J. Nevins. The filming location is near McAlester and Haileyville, Oklahoma.

Among the famous scenes to be featured in the two-hour film, will be Abraham Lincoln's defense of the railroad against the steam boat owners who objected to the Rock Island building the first railroad bridge to span the Mississippi. The bridge is located between Rock Island, Illinois and Davenport, Iowa.

# Industrial Films Serve Wide Field

**New Slidefilm Series Shows the Techniques of Fine Penmanship**

◆ A new series of slidefilms, produced cooperatively by the Society for Visual Education and the Zaner-Bloser Company of Columbus, Ohio, illustrate the step-by-step procedures in forming letters and numerals in both cursive and manuscript writing.

The titles of the four silent slidefilms are: *Your Capital Letters and How to Write Them in Cursive Writing*, *Your Capital Letters and How to Write Them in Manuscript Writing*, *Your Small Letters and Numbers and How to Write Them in Cursive Writing*, and *Your Small Letters and Numbers and How to Write Them in Manuscript Writing*.

The Zaner-Bloser Co. have been

specialists in handwriting since 1885. Films are black and white and available for purchase from the Society for Visual Education, 100 East Ohio St., Chicago, Ill.

**Syndicated Service Training Film Available for Sales Programs**

◆ A humorous 10-minute sound slidefilm suitable for introductory use or intermission purposes at long training sessions is now available from Frederick E. Gymer, 2123 E. 9th St., Cleveland, Ohio. The film, titled *Mike and Ike—They Act Alike*, is handled in cartoon fashion.

The story involves Mike, a salesman, and Ike, a service man, who lose their jobs. Underneath the light treatment is a serious training theme that may be used as part of a sales training program.

**PUBLIC SERVICE PICTURES**

**Illinois' Division of Reports Presents Color Film of State Fair**

◆ The State of Illinois Division of Reports, recently released *State Fair*, a 30-minute color film which tells the story of the 1949 Illinois State Fair. Emphasis has been placed on the agricultural aspects of the Fair with scenes of the winning handicraft, livestock and produce exhibits as well as a review of the latest agricultural machinery on exhibit.

The grand circuit harness race also comes in for its share of attention, and also pictured are thrills from auto races. The film is available on a free loan basis, William I. Flanagan, superintendent of the state division of reports in Springfield has announced.

**New York Producing Subway Film**

◆ The New York City Board of Transportation announces that a film is being produced by the Princeton Film Center to illustrate the workings of the mammoth underground railway system. The film will stress the magnitude and importance of the 500 route miles of the subway to show the average 10-cent rider the behind-the-scenes activity.

In 1920, a short documentary film was made, to instruct riders how to follow the red and green lines leading to shuttle trains. The present film is the first full length educational film sponsored by the subway system.

The film will show typical scenes of the system's 37,000 employees at work. The picture will be released in the early months of 1950.

**Wesley Hospital Presents Program**

◆ A 23-minute slidefilm being shown to church and community groups tells the story of the history, accomplishments and community service rendered by the Wesley Memorial Hospital in Chicago. This is a part of the hospital's public relations policy that is due to the institution's recognition that the success of its operation depends in part on the soundness of its public relations policy and program.

Jay L. Hench, president, and a public relations committee of the trustees meet regularly with the staff of Gardner & Jones, public relations consultants, to coordinate planning. Wesley's public relations program indicates the trend of non-profit institutions to recognize the importance of good public relations.

## FORD MOTOR COMPANY NASH MOTORS PAN AMERICAN WORLD AIRWAYS THE TEXAS COMPANY

These companies have entered into contracts with MPO during the past year for the production of motion pictures in color.

Our clients' complete satisfaction with the quality of color films delivered is evidenced by renewed business.

Give us *your* problem, be it sales, public relations, or employee relations, and let the most powerful medium of expression — the motion picture — go to work for you.

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PRODUCTIONS, INC.

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# NEW PRODUCTS

## Self-Contained Projector Shows Slidefilms With Recorded Sound

◆ A self-contained unit, called SEL-A-Vision, that automatically projects a clear, brilliant series of pictures on a 10 by 13-inch screen, either silent or synchronized with sound, has been developed by the



The Sel-A-Vision Projector

SOUND ENGINEERING LABORATORIES for point-of-sale or display use.

The unit uses 35mm filmstrips and disc recordings to make effective sales presentations. It is automatic, continuous or intermittent, needs little attention over long periods and can be operated by anyone. Pictures can be changed at any desired interval permitting proper emphasis on sales points. A sales message may be repeated continuously or automatically stopped and started by remote control.

The device has undergone months of extensive breakdown tests that have proven its durability. For further information, write Sound Engineering Laboratories, 2325 Madison Ave., Toledo, Ohio.

## Increased Purchases of Quality British Optics by Bell & Howell

◆ Bell & Howell announce increased purchases of English lenses during 1950. A series of conferences has just been completed with representatives of Taylor, Taylor, Hobson, lens-making firm of the J. Arthur Rank Organization, and makers of the Taylor Hobson "Cooke" lens.

Preference of many for the English lenses is attributed to their high color correction factor. A special series of lenses, manufactured for Bell & Howell by Taylor Hobson, were designed by the English optical engineer Arthur Warmisham. Bell & Howell is the exclusive U.S. representative for Taylor, Taylor, Hobson.

## New Portable Preview Chair Is Announced by American Seating

◆ The American Seating Company has recently put on the market the new No. 44 Y-type, tubular-steel construction folding chair, suitable for preview use, employee groups or business meetings. The chair is designed so that the sitter's weight is evenly distributed and tipping or overturning is difficult.

Also featured is the "natural fold," a new fold-up method that is quick, easy and avoids the dangerous finger-pinching hazards of other types of folding chairs. Metal parts are attractively enameled and baked and the seat is lacquered. Rubber feet prevent slipping. The overall design stresses comfort, safety and durability.

For further information write



Model 44-Y Folding Chair

the American Seating Co., Grand Rapids, Michigan.

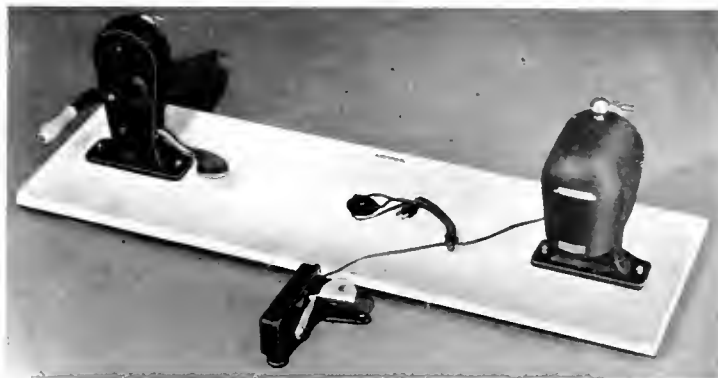
## S.O.S. Has Cine-Voice Cameras

◆ SOS CINEMA SUPPLY CORP. of New York, as eastern agent for Auricon cameras, is now making deliveries of the new CINE VOICE 16mm sound camera.

Patterned after the AURICON PRO, the new Cine Voice is enclosed in a light cast aluminum housing lined with sponge rubber. It takes a 100 foot film capacity, operates on AC and comes equipped with variable area galvanometer and dynamic microphone, all in one case weighing but a few pounds.

The Cine Voice, being a small hand held camera is ideal for many television and commercial film production situations. The low price of \$695—complete—even puts it within range of some advanced amateurs.

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Rewind, inspect and check your film with a smooth running, ball-bearing motor driven NEUMADE rewind. Easily operated . . . variable speed foot control with throw-out clutch for reversing film. Slip clutch provides constant even tension. Mounted on acid resisting panel.

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Write for New Catalog No. 17 — showing complete line of 16mm aids — Film Cabinets, Racks, Splicers, Tables, Reels, Cans, etc.

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#### Write for These Useful Publications

• Rangertone, Inc., has an interesting quarterly publication, *The Tapeworm*, on magnetic recording. The first issue, published in October, is devoted not only to the company's latest products, but to other important items, articles and paper abstracts of general interest to the sound recording field. Copies are available free from Rangertone, Inc., 73 Winthrop Street, Newark 4, New Jersey.

• *Catalogs of principal manufacturers are available; write BUSINESS SCREEN, 812 N. Dearborn, Chicago 10.*

No. 1. Booklet, 56 pages: *The Use of Motion Picture Films in Television*, 1949. No charge. Motion Picture Film Department, Eastman Kodak Company, 313 State St., Rochester 4, New York, or 342 Madison Ave., New York 17, N. Y., or 6706 Santa Monica Blvd., Hollywood 38, Calif.

• This 56-page booklet describes techniques of efficiently utilizing motion picture films in television. Published primarily for photographers and those concerned with the technical production aspects of television, the booklet covers two fields. It shows the use of film in preparing programs on film for television transmission, and the use of film in recording the television transmission, and the use of film in recording the televised image from the cathode ray tube. Points related to both picture quality and sound are covered in both instances.

No. 2. Booklet, 16 pages: *Magnagym M-116*, 1949. No charge. Recogram Recorders Company, 11338 Burbank Boulevard, North Hollywood, Calif.

• This booklet describes the Magnagym M-116 synchronous magnetic-film recorder and tells where it may be used and how to use it. The recorder and its sub-assemblies are illustrated.

No. 3. Catalog, 36 pages: *Official Films, Inc.* No charge. 25 West 45th St., New York City.

• Descriptions of over 400 16mm and 8mm sound and silent films available from Official Films. Seventy-three subjects have been added since the publication of last year's catalog. The listings include documentaries, educational, travel, sport, adventure films and cartoons. Many of the titles are also available from Official in Spanish and Portuguese versions.

#### A NEW READER SERVICE

◆ Useful references listed here may be obtained directly from sources noted or use the convenient reply form below.

No. 4. Catalog: *Films for Labor and How to Use Them*. CIO. price. \$25. CIO Film Division, Department of Education and Research, 718 Jackson Pl., N.W., Washington 6, D. C.

• Descriptions of seventy 16mm sound films and fifteen sound and silent filmstrips available on a rental basis from the CIO. The films are not all CIO or labor films but cover such fields as racial discrimination, foreign relations, co-operatives and other subjects useful for background information on important issues of today. Films are available to non-union groups.

No. 5. Catalog, 12 pages: *Current Models of Projection Equipment*, October, 1949. Price: \$1. National Audio-Visual Association, Inc., 845 Chicago Ave., Evanston, Ill.

• The listings include a brief description of each model and prices of projection equipment. The back page contains a list of names and addresses of all manufacturers whose products are listed in this representative survey.

No. 6. Catalog, 56 pages: *United World Films, Inc.*, October 31, 1949. No charge. Jerry Albert, Advertising - Publicity Director, United World Films, Inc., 1445 Park Ave., New York 29, N. Y.

• The catalog describes more than 700 16mm sound films, all of which are available for rental or sale by United World Films. Entertainment, instructional subjects and religious films are listed. It contains an alphabetical index of titles.

No. 7. Catalog, 50 pages: *TIWUA and ACWA Film Catalogue*, September 16, 1949. Write: Film Division, Amalgamated Clothing Workers of America, 15 Union Square, New York 3, N. Y.

• This illustrated film catalog, published jointly by the Amalgamated Clothing Workers of America and the Textile Workers Union of America, CIO affiliates, indexes more than 150 films pertaining to union history, political action, housing, racial discrimination and international affairs. Prepared by Albert E. Hensing, director of film work for the education departments of the two unions. The films listed are available to community and labor organizations for rentals of from \$1 to \$3.

No. 8. Catalog, 88 pages: *"Stur-lab 8A" on Films, Production and TV Equipment*, 1949. No charge. S.O.S. Cinema Supply Corporation, 602 W. 52nd St., New York, N. Y.

• The catalog is divided into sections with a cross-reference index for easy reading and features 35mm cameras for studio production as well as accessories and lenses, 16mm studio and professional cameras and accessories and lenses, 35mm and 16mm sound recorders and accessories, projection equipment, preview and TV background, editing and cutting room equipment, laboratory equipment, printers, processors, camera and recorder motors, electrical and other items. It lists 1600 items and contains 200 photographs.

No. 9. Catalog, 15 pages: *Projectors and Projection Accessories*, 1949. Write: Society for Visual Education, Inc., 100 E. Ohio St., Chicago, Ill.

• This three-color, illustrated catalog lists SVE slide and filmstrip projectors of 100 watts to 1000 watts for home, school, church and industrial use. Descriptions and prices are included and accessories are listed.

No. 10. Booklet, 23 pages: *Here's How to Be a Television Expert*, 1949. Publisher: Motorola Inc. Available at dealers.

• A two-color, illustrated booklet, the main theme is an elementary explanation of television, its production, its reception, its history, how the networks are made and similar questions. It advises TV set buyers on basic problems of where to locate the set, lights, etc. It is an educational booklet.

#### CONVENIENT READER REQUEST FORM

Please send me the following reference publications listed in my current issue of BUSINESS SCREEN:

- |  |  |
|--|--|
| <input type="checkbox"/> No. 1: Kodak Television Booklet | <input type="checkbox"/> No. 6: United World's Catalog |
| <input type="checkbox"/> No. 2: Recogram Recorder Folder | <input type="checkbox"/> No. 8: S.O.S. Equipment Guide |
| <input type="checkbox"/> No. 3: Official Films' Catalog  | <input type="checkbox"/> No. 9: The New SVE Catalog    |

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CITY: \_\_\_\_\_

STATE: \_\_\_\_\_

FILL OUT AND MAIL TO BUSINESS SCREEN, CHICAGO 10

# New Technique in Business Films

◆ SCIENCE PICTURES, INC., New York, is now demonstrating two new interesting techniques for motion picture production.

One is a system of animation offering effects impossible or impractical by any other method. John Lewis, who developed the system, is able to produce in a few hours an animated sequence which would take a thousand drawings by standard animation techniques. This is done by ultra violet light on the stand, allowing an unlimited number of cels to be superimposed or exposures per frame to be made, special paints and inks developed for ultra violet use, and an intricately contrived regulating system on the stand allowing exactly but easily controlled pans and zooms.

## SEE YOURSELF IN ACTION

Another new innovation is the "Science Scope", enabling films to use a "first person" technique. Developed originally by Rene Bras of Science Pictures for surgical photography, the "Science Scope" is used to give the impression that the viewer is performing the action on the screen. Essentially, this device consists of a steel boom mounted on a wheel-fitted fully adjustable tripod. At the front end of the boom is a metal box containing six mirrors and projection lighting systems mounted in tubes and a reflecting prism for deflecting the image into a camera at the rear of the boom. Also at the rear of the boom is a lamp system which provides light for each of the projection lenses at the front of the boom.

## CLOSE-UPS CAN FILL SCREEN

A good sample of Science Pictures' controlled animation stand work is demonstrated in a film which shows a perfectly smooth zoom from several feet away from a portrait to a point so close that the pupil of the subject's eye more than fills the screen. John Lewis claims that although this might be achieved by other methods, it would be exceedingly painstaking, while on his stand it is a relatively simple matter.

The "first person" technique is best demonstrated in a recent film Science Pictures has made for Handy & Harmon on hand-wrought silver, where the camera view is exactly that of the eye view of the craftsman working on the silver.

Both the new techniques will be demonstrated to sponsors or film

industry members by Science Pictures on request at their studios, 139 East 17th Street, New York.

## Low-Budget Sound Films Within Reach of Small Local Concerns

◆ Don Doane of Doane Productions, East Lansing, Mich., writes that he has found it technically possible to produce simple sound color films at a price as low as \$900 a standard 360-foot reel. "A tremendous opportunity exists for small firms to spread product information to sales personnel in films of this sort," Mr. Doane says. It is not necessary for local business organizations to feel that they have to rely upon printed media alone, he adds. There is a great need for medium-priced slidefilms and motion pictures but they just haven't been exploited by smaller concerns, Mr. Doane believes.

Mr. Doane operates a small studio with a Maurer recorder, a Cine-Special and associated equipment and says that his "organization can be likened to a small print shop. Just as large cities have their gravure publishing firms for the largest promotional projects, so do medium-sized cities have print shops for local industry," he points out.

The greatest dormant selling tool potentially available to American business is the low-budget, straight-forward sound color film, Mr. Doane believes. Educational organizations and state associations have been quick to see the economy and power of the low-budget film.

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Selectroslide projector unit supplied with the Cabinet can be taken out for employee training or public relations jobs. Projector has self-contained carrying case for portability.

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## "Best 1948 Film" . . .

"Star Bright", produced for Allegheny Ludlum Steel Corp. by Mode-Art Pictures, recently won the Oscar of Industry — "the best 1948 film to employes". This is another award-winner among the 167 films planned and written by

## Scripts By Oveste Granducci

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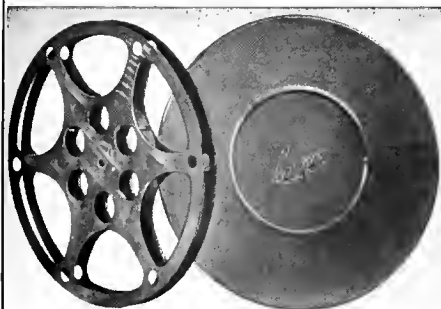
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## MANAGEMENT'S FILM ROLE:

(CONTINUED FROM PRECEDING PAGE SIX)

motion pictures. The boss will say — has said — "How about a movie?" Of course, long before he mentioned it we have also said to one another "How about a movie?"

The boss does not have the foggiest idea what kind of movie he is talking about. Most emphatically, he does not feel that a motion picture will solve the problem, but he has a notion that it might help. So it is up to our motion picture section to go to work. Here is an abstract subject that must be translated into the concrete form of pictures on a screen. Our motion picture people are going to need a lot of help. They need all the facts about the company and its relationships they can gather together. They need a lot of imagination.

They need to answer a lot of questions:

1. To what audiences are we appealing?
2. Should we approach the subject head on, or should we use some subtle or symbolic approach? (In this connection, I feel that we sometimes are so subtle in our approaches that the audience misses the point. We have to walk a tight wire. If we are too blunt we become mere propagandists. If we are too subtle the audience may not understand our message).

3. Just what phase of our story should we tell? (We obviously can not tell such an involved story in one film. That is another failing of some industrial films. They try to cram too many ideas into one picture).

### IS IT A MOTION PICTURE IDEA?

1. Does the subject lend itself to the motion picture technique?

5. What would such a picture cost and would the expected result be commensurate with the cost?

6. Should we have a picture at all?

These are the questions that management wants us to answer. Not only that, but management wants to be convinced that our answers are correct. We must not forget that we have a lot of competition from other media, that others are presenting ideas and that budgets have limits.

Assuming that we have answered most of these questions to our own satisfaction, perhaps we come up with an idea for a picture based on the subject of "Profits for the Customer". We feel that the customer has profited more from the automobile industry over the years than have the owners of the industry. This opens up a wide vista of possibilities. The whole face of America has been changed over the last forty or fifty years by the automobile. The lives of every one of us has been affected — we believe for the better. Rural life has been made easier. People have an opportunity to live in the suburbs far from crowded cities. Deliveries of food and other merchandise have been revolutionized. Life generally has been made pleasanter. People can go from here to there sitting down whenever they please. The possibilities of a picture are becoming apparent.

We feel that audiences will be impressed (CONTINUED ON THE FOLLOWING PAGE)

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DIVISION OF THE **Magnavox** COMPANY

## MANAGEMENT'S FILM ROLE:

(CONTINUED FROM THE PRECEDING PAGE)

with such a picture. But have we kept in mind what we are trying to do? We started out to persuade people that the operations of big companies are beneficial, not wicked. Somehow we must get this thought into the picture—that the wonderful things that have been achieved could have been done only by big companies in a big industry. The audience must go away with this thought definitely in mind. Otherwise, we have spent a lot of the stockholders' money for nothing but a pretty and entertaining picture. Here is where our ingenuity is put to the test. I don't know how we are going to get that message across, but get it across we must, because that is what management expects the picture to sell.

I am simply trying to make the point that management expects results. The boss is not remotely interested in the relative virtues of Technicolor or Kodachrome or any other process, any more than he is interested in the mechanics of making a color plate for a magazine advertisement. He is not interested in all your technical difficulties. He is interested in just this:

1. Will the picture do the selling job he wants done?

2. Will the job the picture can do be worth what it will cost, and will it cost what you have budgeted or do you expect to come up with a lot of extras?

3. Will you deliver the picture when you say you will or do you expect to come up with the usual explanations about production difficulties, laboratory delays, etc.?

I suspect all the things I have been talking about seem quite elementary to you. If this is so, it is simply because management looks upon motion pictures in an elementary way. The artistry, the tricks of making pictures, all the subtle techniques involved are peculiarly of interest to the people making pictures. Management is interested only in results.

### DON'T CLAIM MORE THAN YOU CAN PROVE

And here is a word of warning. Let's don't claim more than we can deliver. The boss hears all kinds of claims for all kinds of media. He becomes inclined to take a cold and fishy look at most promotion suggestions. So be prepared to back up your claims. Know exactly what you propose to do and why before you ask for approval. At best, the idea may seem nebulous until you have an actual picture to show. Then it will be too late to do much about it. Motion pictures are somewhat unique in this respect. If other sales media are used, they may be experimented with on a trial and error basis without too much loss. If a motion picture flops, the money is gone and that is that. This is why it is so important to chart our course in advance and to know exactly where we are coming out.

I don't know how well managements generally have been sold on motion pictures as one of the important tools for getting their message across, but I do know that we must keep on selling. Many men in top manage-

(CONTINUED ON PAGE FORTY-EIGHT)

## ATTENTION !! COMMERCIAL FILM SPONSORS

FILMS OF THE NATIONS, Inc., a non-profit Film Distribution corporation, offers its facilities and services to sponsors of commercial films or their advertising agents.

FILMS OF THE NATIONS already has a number of sponsored films in distribution through its 12 regional distributors. An individual report is submitted for each showing outlining full details, such as date, name of user, attendance, consensus of opinion, etc.

This service, which is being operated as an extension to F.O.N.'s regular distribution, is therefore available at extremely low rates. Upon request we will gladly submit quotations, details and proof of results obtained with recommendations by sponsors already using our facilities.

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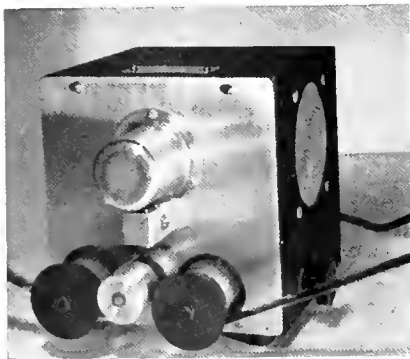
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**MANAGEMENT'S FILM ROLE:**

(CONTINUED FROM PAGE FORTY-FIVE)

ment positions see few motion pictures of any kind. So they must be sold on the unique advantages of films over other media. For instance, once the lights go out and your film flashes on the screen, you get your audience's undivided attention—since there is nothing else for them to do but look at your picture. I know of no other medium that has this advantage.

Remind management that most people like to look at movies. Sometimes they tend to forget that. I know management executives who haven't been in a movie theater since Rin-Tin-Tin first barked out loud on a sound track. Remind the boss that people tend to accept what they see on the screen. Furthermore, they are inclined to remember a movie long after they have forgotten some less interesting type of presentation.

**MOTION PICTURES CAN MOVE PEOPLE**

Show management how motion pictures humanize a problem much more effectively than other forms of media. Properly produced pictures appeal to the emotions as well as to logical reasoning—and most people act on emotion rather than on reason. The ability to create an emotional response is a tremendous advantage not possessed by any other medium. While I am looking at a motion picture, if it is a good picture, I am transported to the scene of the picture. I am involved in the action. The thing becomes almost a personal matter, hard to view objectively. Thus my emotions are involved and my thinking is influenced. If a picture designed to get results does not create this reaction it is not a good picture.

So those of us who are engaged directly or indirectly in the making of industrial motion pictures have a great responsibility and a great opportunity. We have a medium that we know will get results if it is used properly. Great strides have been made in using this medium but there still is room for much improvement. Many good things have been done and many bad ones. Some of the simplest and most inexpensive pictures have achieved results and some of the most expensive and elaborate productions have been failures, because



they have not left in the minds of the audience the message that was intended.

In recent years I have looked at a number of pictures produced by labor unions. I have watched them with motion picture technicians beside me. These technicians have told me how bad the photography was, how bad the acting, how inadequate the production. Of course, they were right from their point of view. But at the same time these labor films packed a terrific emotional punch. They put their message across in believable form. In other words, they did what they were intended to do.

So let's never lose sight of our function as makers of industrial pictures. We are sales men first and artists only incidentally. Art and showmanship are necessary to selling, but they must always be a means to an end—not the end itself.

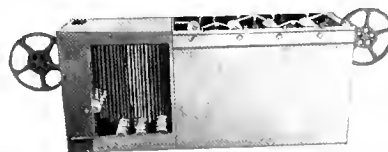
**INDUSTRIAL PICTURES CREATED TO SELL**

Our responsibility is to sell in the most effective way possible the idea we are hired to sell. If we can be artists in the process, all well and good.

As I see it, the role of management is very simple: To keep an open mind. To listen to suggestions. To judge on the basis of results and not on the basis of personal likes or dislikes. And, above all, to pay the bills.

EDITOR'S NOTE: The text of Mr. Bruner's article was originally presented at the annual Fall Meeting of the Industrial Audio-Visual Association held in New York City last month.

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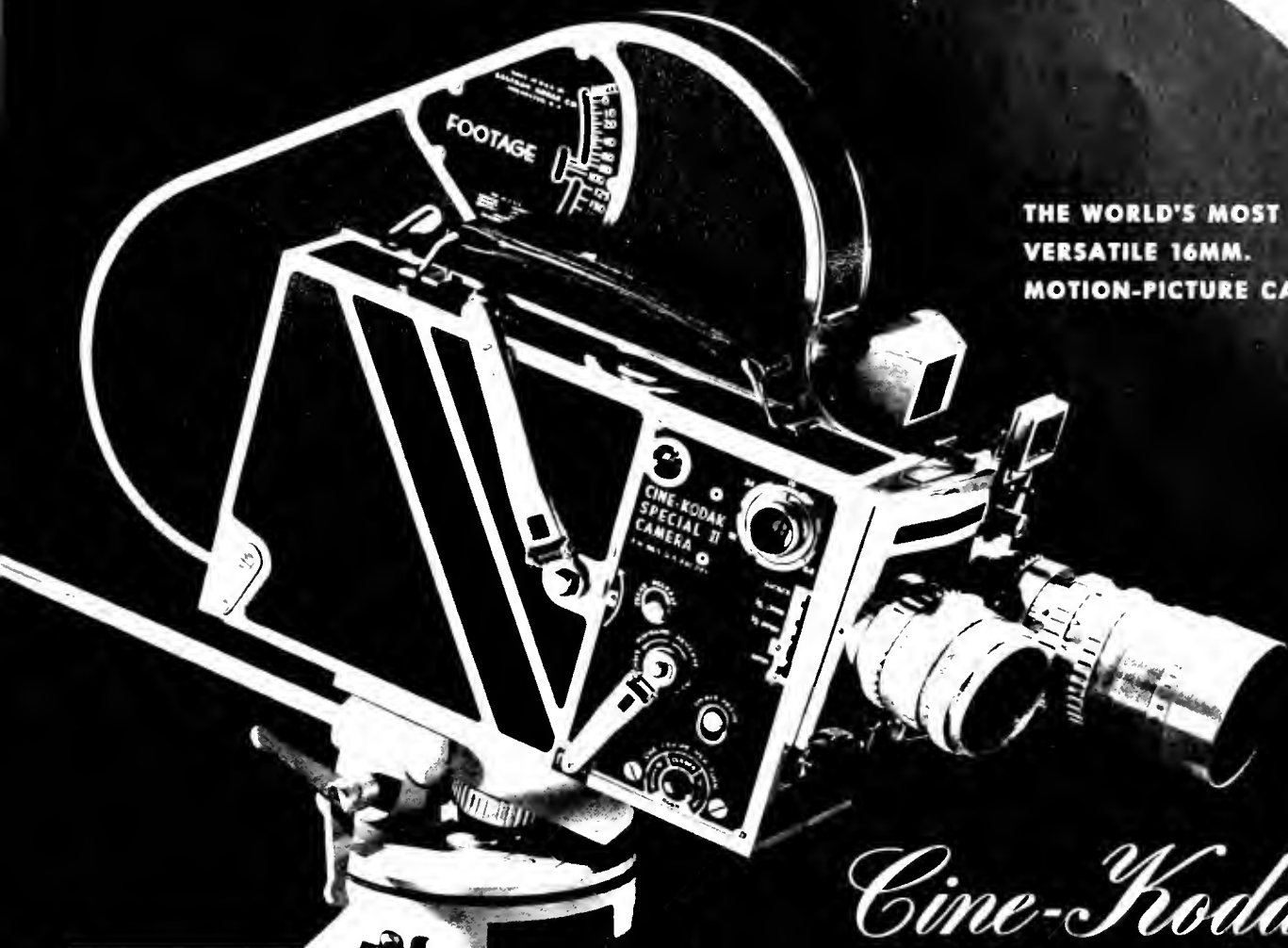
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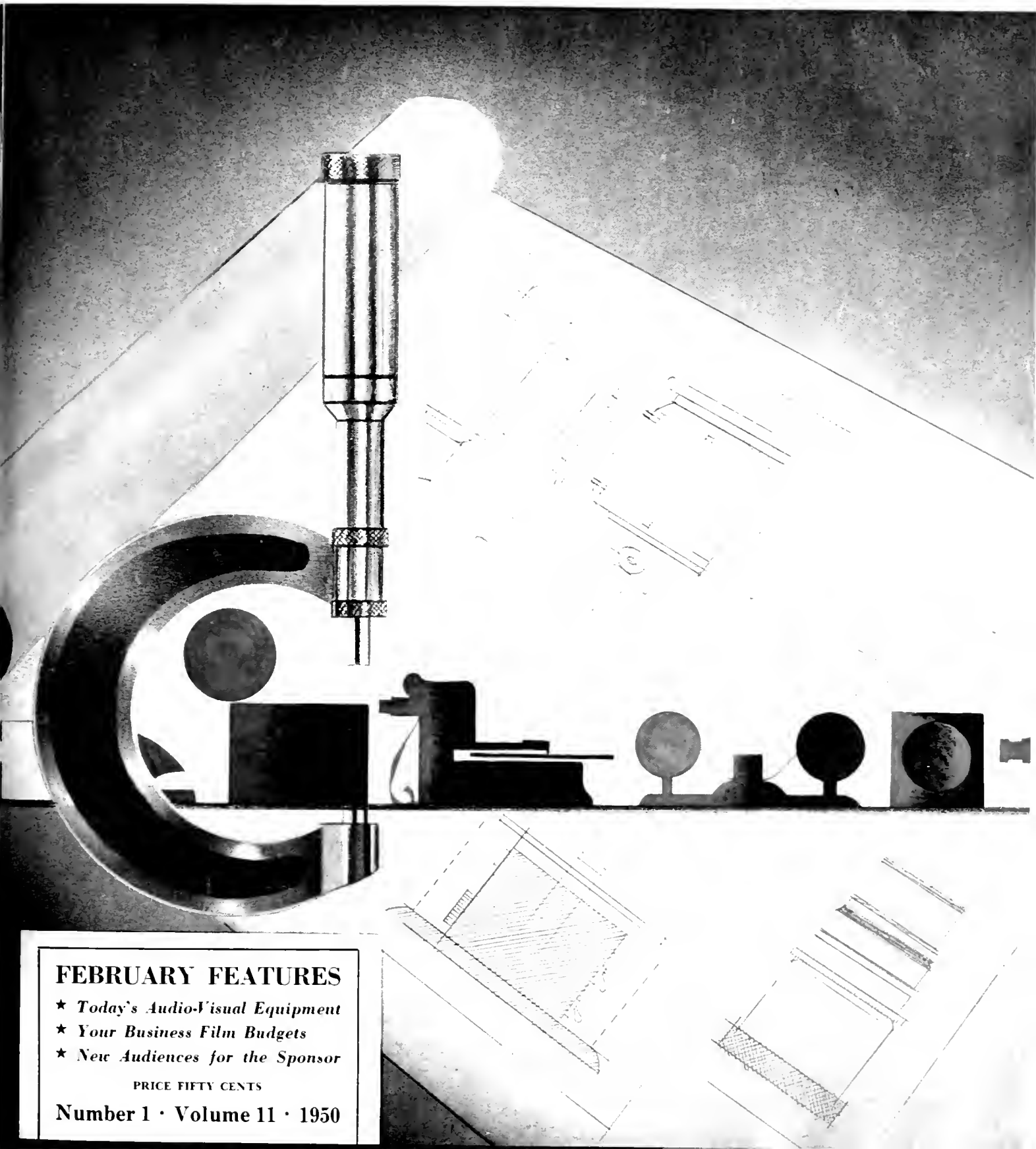
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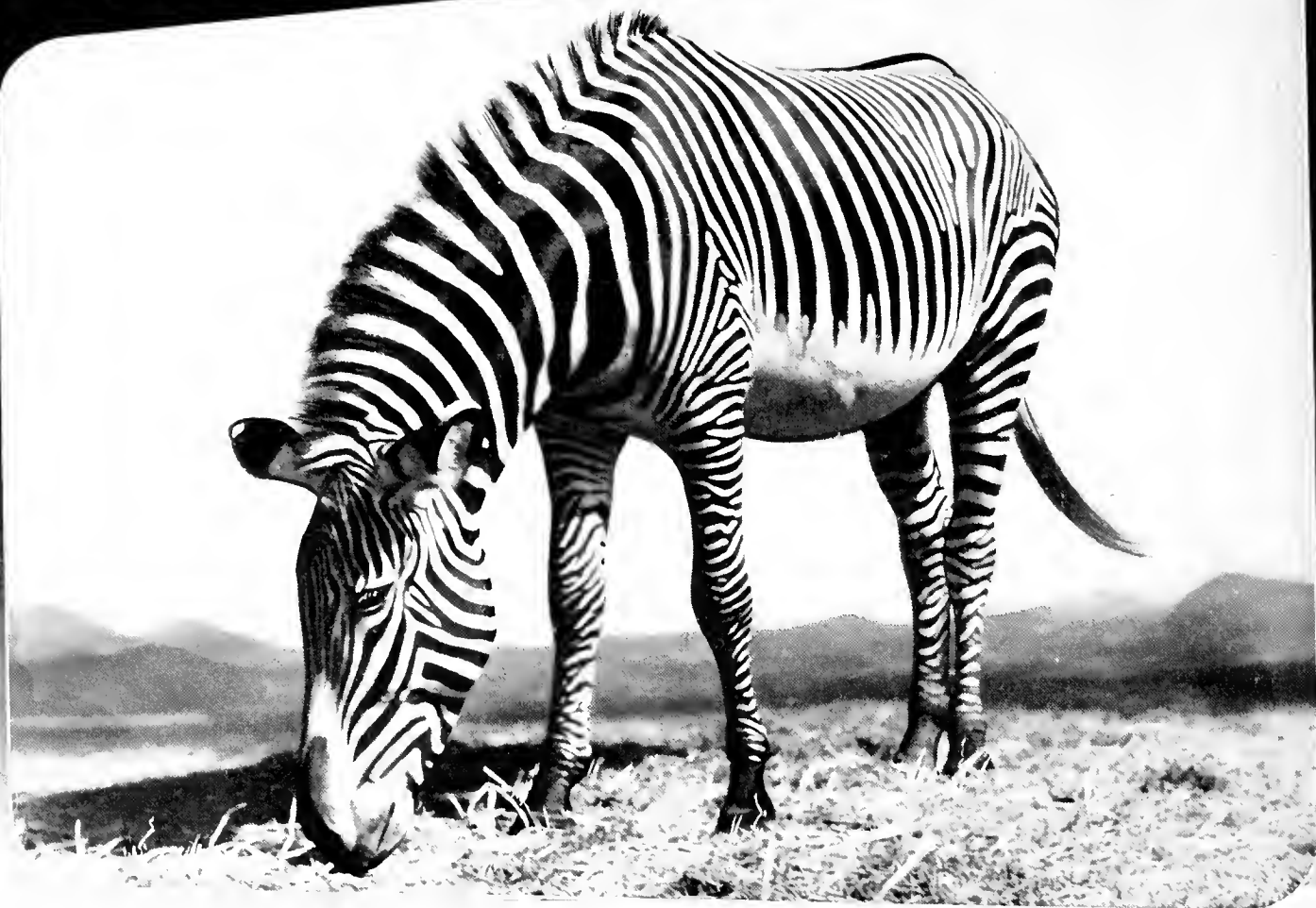
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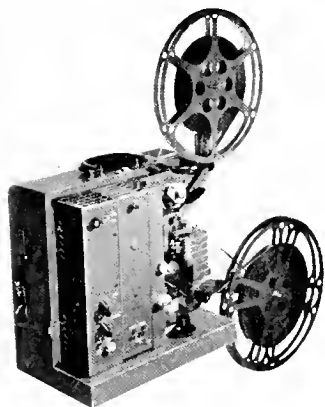
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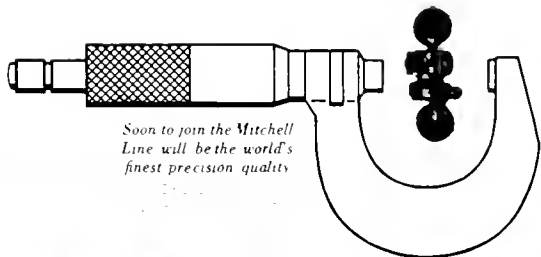
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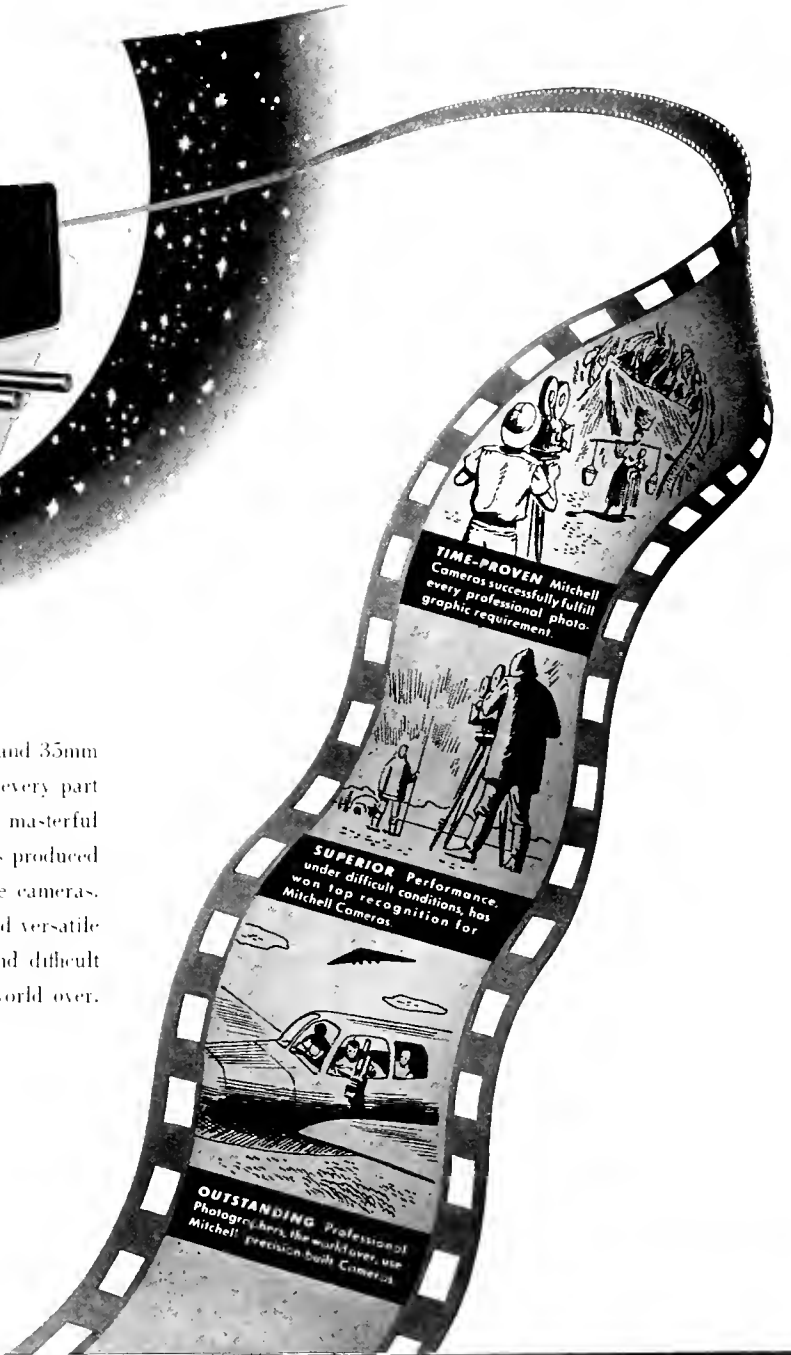
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# BUSINESS SCREEN

The National Business Journal  
of Audio-Visual Communications

Cover: Today's modern projection equipment outmoded picnic and wartime models (see editorial feature in this issue).

## PREVIEW OF CONTENTS

Right Off the Reel: Washington Letter.....	6
The Offscreen Voice.....	8
Camera Eye: Notes and Comment.....	10
The Producer's Responsibility.....	15
New Audiences for Business Films.....	21
The Human Bridge: a Preview.....	24
Model Audio-Visual Center Opened by The New England Telephone and Telegraph Company .....	27
Case Histories of New Programs.....	30
In the Picture Parade.....	32
Business Screen Executive.....	38
Men Who Make Pictures.....	40
New Audio-Visual Equipment.....	42

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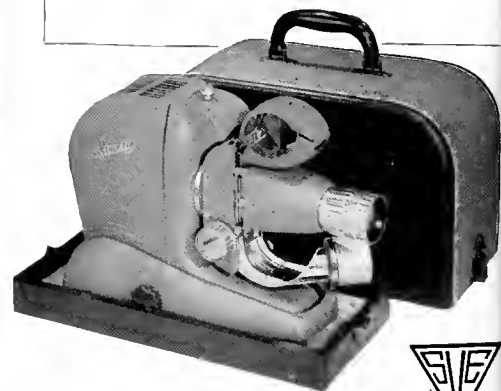
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# right off the reel

## OFFICIAL AND SPONSORED FILMS AID DEMOCRACY'S CAUSE ABROAD BUT WASHINGTON LACKS GOOD PROGRAMS IN MANY U.S. AGENCIES

by Roberta Cook, Washington Correspondent

★ Paradox is often the rule in Washington.

At the half-century plus five of the motion picture, 14 years after *The Plow That Broke the Plains* signalled the fact that the Government, if it would, possessed a new means of informing all the people, only a handful of departments and agencies have statutory authority to make or use the motion picture.

I think this paradoxical state of un-grace in the capital of the richest country in the world—which boasts Hollywood on one coast and is sometimes synonymous with that boast—is due more to ignorance than to suspicion, is testimony to a deficient understanding of film rather than an affirmation of its power.

It would be different to throw a handful of pebbles without hitting a department, agency, or bureau which is not "against" or concerned with juvenile delinquency. But *The Quiet One* was made on a private shoestring, and when I went to see it at any rate, only six of my fellow Washingtonians had sufficient simultaneous interest, or lack of anything else to do, to attend its relatively unheralded showing at the Dupont Theatre.

### Citizenship Education Via the Screen

Adult education is Governmentally not recognized insofar as a supply of new films might encourage and hasten discussion, the *sine qua non* of democratic citizenship.

In order to depict the work of his bureau, one Government information official recently was forced to borrow a group of British films, the content of which more or less approximated his own subject matter.

Fortunately, the British Information Service, as well as the National Film Board of Canada, has many excellent films dealing with areas of interest common to both countries.

A man may safely learn the care and maintenance of tapered roller bearings through the medium of film, but he may not reflect upon the controversial issues involved in the Taft-Hartley Act, nationalized medicine, or European recovery . . . except as these issues are presented to him through the press and the radio. That the newsreels include these and similar subjects at times is commendable, but serves to remind us once again of the ephemeral nature of theatrical distribution.

Nor may the citizen, for that matter, reflect upon some of the great accomplishments of the past, now securely embedded in law and the realm of non-controversy, if he depends upon a new film treatment to stimulate his reverie.

The function of the theatrical motion picture, as its spokesmen have repeatedly stated, is primarily to entertain, and with this position I am inclined to agree. I know of at least one person whose near-suicidal mood was considerably altered by the *Miracle on 34th Street*. Neither do I pay my 85 cents principally to be exhorted, persuaded, or informed. But when I do so choose, I wish to have the book, radio program, or *motion picture* at hand or available.

The basic point, in my opinion, is not whether enlightened government or enlightened business, or both, objective theatrical or objective non-theatrical producers, or both, the Democratic or the Republican Party, makes such films. The heart of the matter is whether such films are made at all; whether screen journalism, analytic and interpretative in nature, is to have equal recognition with the press and the radio.

Socrates was forced to drink hemlock, but the Socratic dialogue is an estimable classic form and may well be examined for dispassionate method and the tentative approach.

\* \* \*

The same limitations are evident in our attempts to tell people abroad what America and Americans are really like.

In the vast territory of Brazil, physically larger than this country, with its 50,000,000 people, many of whom are illiterate, the United States through the agency of the inadequately financed U.S. Information Service has exactly two mobile motion picture units in operation. Films cannot be shown in villages which lack electricity, or which cannot be reached because there are only two mobile units.

A typical U.S. mobile field unit



Although outlawed, Brazil's Communist Party still manages to print more than twenty newspapers throughout the country<sup>1</sup>—in which case, illiteracy may be something of a blessing in disguise and the favorable ill wind for us.

The U.S. Information Service has only eight film officers, that is, only eight men or women in ninety countries or their dependencies whose entire time is devoted to the distribution and exhibition of films.

But in the primitive West Aden Protectorate (Arabia), one group of people walked 200 miles to Aden Colony to see American films on irrigation, farming, sanitation, and prevention of disease.

Ninety per cent of the people in Pei Hein Hsiang, a village high in the mountains of southwestern China, had never seen a motion picture of any kind. There were no passable roads over which projection equipment could be brought. When news of U.S.I.S. films reached them, interest was so intense that the villagers promptly got together with the people of a neighboring village and built a road over which the U.S.I.S. jeep could move.

It is possible, nevertheless, for a soothsayer to be more sanguine regarding the fate of the International Motion Picture Division of the Department of State (which, together with the other media divisions, comprises the source of U.S.I.S. informational output abroad).

Rising from the ashes of the budgetary debacle of 1947-48 when its funds were almost entirely eliminated, I M P under Herbert T. Edwards, Chief, is currently engaged in a program which calls for the acquisition of approximately 30 films a year from private sources and the production of 10 original films on contract.

### Show Films in Many Remote Places

I M P films are shown in settings and under conditions startling to an American.

They are shown in the 500-seat U.S.I.S. auditorium in Rome at stated intervals and on special occasions to special groups. These showings are primarily to acquaint individuals who have wider outlets with the pictures available.

But to reach Cervara, Italy, a small mountain village 3,000 feet up, the U.S.I.S. man loaded his projection equipment and films on one mule and himself on another to make the 2-hour ascent. He was gratified that the entire

(CONTINUED ON PAGE FORTY-FOUR)

<sup>1</sup> "Brazil Reds Busy, Though Outlawed," THE NEW YORK TIMES, January 2, 1950.



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# THE VOFFSCREEN Voice

## Notes on Film Semantics

★ *Looking through comments* in various publications, including this one, you will frequently encounter the phrase, *industrial and commercial films*. It has often puzzled us what the difference is between an *industrial* and a *commercial* film. Neither phrase, *commercial film* nor *industrial film* appears in any dictionary we have consulted, so the only checking possible is on the adjectives, *industrial* and *commercial*.

According to Webster's Collegiate on our desk, *industrial* is pertaining to an *industry*, and *industry* besides other, perhaps non-applicable meanings in our sense, is defined as *any department or branch of art, occupation or business, especially one that employs much labor and capital*. (Incidentally, one of the perhaps non-applicable definitions of *industry* is *skill or cleverness*, but as not all *industrial* films are skillful or clever, this probably cannot be generally applied to all our movies.)

*Commercial*, according to the same well-thumbed reference, pertains to *commerce*, and *commerce* means: 1. *business intercourse; especially the exchange or buying and selling of commodities on a large scale between different places or communities*, 2. *Social intercourse*, and 3. *Sexual intercourse*.

Leaving the third definition exactly where it is without comment and passing lightly over the second definition, we shall have to be satisfied with the first.

So, an *industrial* film pertains to an occupation or business employing much labor and capital; and a *commercial* film means one concerned with business intercourse, primarily buying and selling on a large scale between different places. (And in our distantly cousin business—Hollywood—a *commercial* film: 1. differentiates an *entertainment* film from a

documentary film; and 2. designates an *entertainment* film that is a sockeroo smasher, and makes plenty of moolah. By these definitions, our business films are not *commercial* at all—except indirectly, perhaps.)


Looking at the two terms from a dictionary viewpoint, it would be rather hard to distinguish most movies in our field into either *commercial* or *industrial*. A company with much capital and a big labor force very, very often makes pictures on *buying and selling commodities* on as large a scale as possible. What are they? *Industrial?* *Commercial?* or *Industrial and Commercial?*

What's the real difference? Have we built up our own private definitions of the difference between an *industrial film* and a *commercial film*? None of us at BUSINESS SCREEN has been able to, yet we, too, persist in the double designation just as most of our readers do.

If *industrial* films, or *commercial* films are not exact enough, how about *sponsored* films? *Sponsor*, we find, means: *one who binds himself to answer for another's default, or putting them together, a sponsored film* is put out by a guy ready to take the rap—in another word, a patsy.

None of this will really do for our situation. Let's try *business films*. *Business* has six meanings in our Webster's, all nouns, but we might adapt number 5: *mercantile transactions, traffic in general, trade*; or number 6: a *commercial or industrial* (there are those words again!) *establishment or enterprise*. Best of all for our purposes is an adaptation of *business-like: characterized by, or exhibiting, business qualities; hence: practical, or thorough*.

This might be the answer: *business film*—a motion picture or slidefilm characterized by, or exhibiting, business like qualities . . . practical . . . thorough. Webster's is always some years behind common usages in many respects, and even further behind in such 1. *commerces*, 2. *businesses*, 3. *industries* as our's. Pending any definite designation, we think the double phrase *commercial and industrial* as applied to films has seen too much service and should be dropped. We favor *business film*, and would like to see it generally adopted. Anyone else have any ideas on this subject? ●



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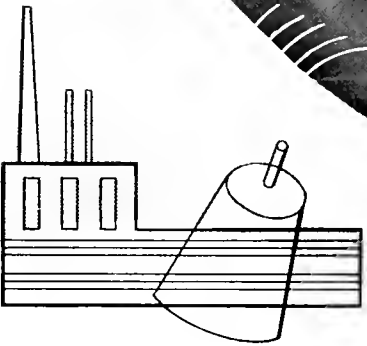


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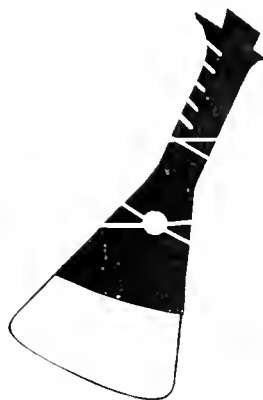


Electric power and electronic controls are revolutionizing the manufacture of TEXTILES, whether the lace of a high fashion gown, or the carpet under your feet . . .

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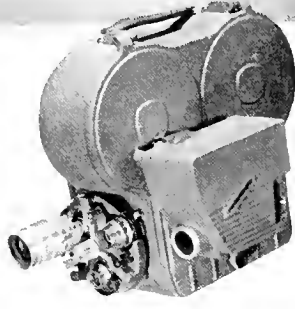
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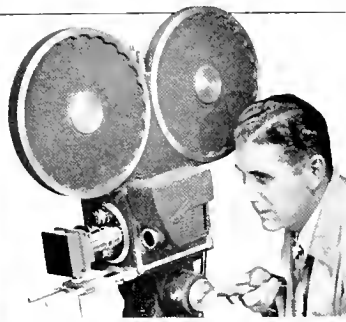
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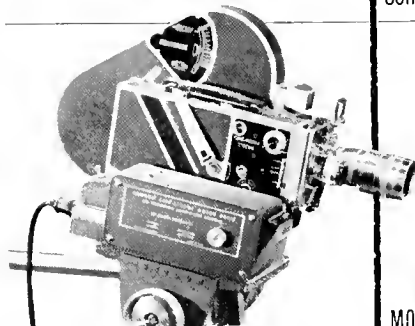
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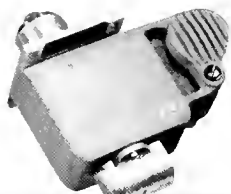
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## CAMERA EYE

### NOTES AND COMMENT

#### Society of Motion Picture Engineers Broadens Name to Include Television

◆ To keep step with the interests in television of technical people of the film industry, the Society of Motion Picture Engineers has voted to change its name to the Society of Motion Picture and Television Engineers, effective January 1, 1950. The change followed a referendum by letter to the entire voting membership which cast an overwhelming majority ballot for the change, according to Earl I. Sponable, president of the society.

The society has taken active interest in television recently and has participated in the development of new TV techniques. One of their developments is the new test film for television station use. It has also filed a brief with the Federal Communications Commission proposing specifications for a nationwide theatre television system.

#### 4 A'S Annual Meeting March 30

◆ "Advertising's Responsibility in an Expanding Economy" will be the theme of the 1950 annual meeting of the American Association of Advertising Agencies, to be held at the Greenbrier Hotel, White Sulphur Springs, W. Va., March 30, 31 and April 1.

Invited media guests will join in the sessions beginning Friday, March 31. Members of the Association of National Advertisers, meeting March 29 to 31 at the Homestead in near-by Virginia Hot Springs, will also be invited to participate starting at noon March 31.

#### First U.S. International Trade Fair

◆ A unique opportunity for the showing of sponsored films will be available at the first United States International Trade Fair to be held at Chicago from August 7 to 19. The fair, which is expected to be one of the most extensive trade expositions ever held in the United States, will be held for an estimated attendance of 75,000 foreign and domestic buyers of both consumer and industrial goods.

Products classified in 29 different categories will be displayed in the 1,000,000 square feet of space allotted at Chicago's Navy Pier, International Amphitheatre, Arena and Coliseum.

#### Best Films on Management to Be Shown at Cleveland May 16-17

◆ An important two-day management clinic, co-sponsored by the Society for the Advancement of Management, will be held at Cleveland, May 16 and 17, and the latest and best films on management will take an important part. The Cleveland Film Council is one of the 13 Cleveland professional societies which will help sponsor the clinic to be held at Hotel Carter.

#### SIX GROUPS OF FILMS

The best and most recent films in six management categories will be chosen by the Cleveland Film Council and shown to the 1,000 to 2,000 persons expected to attend. Not only 16mm films, but also other visual aids including 35mm sound filmstrips will be shown.

The categories which will be represented by films are as follows:

1. Finance (company financial statements, operation of a stock exchange, etc.)
2. Production (materials handling, plant layout, safety, etc.)
3. Industrial Engineering (motion and time study.)
4. Industrial Relations (indocination, job instruction, etc.)
5. Administration (wages, supervisory training, etc.)
6. Marketing (sales, sales promotion, etc.)

#### FILE YOUR ENTRY TODAY

Experience of the film council in the past with annual June film festivals has proved that producers who wish to enter their films for consideration often flood committee members with their offerings too late for deadlines, and to preclude this happening for the May management clinic, it is suggested that producers contact the proper clinic committees promptly. Each category above listed is supervised by a committee, and producers should contact the proper committee heads to ar-

(CONTINUED ON THE NEXT PAGE)

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dustrial hall or other large auditorium, you ought to see "Carbon Arc Projection".

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Filmstrips — but with an important difference! These will not attempt to give you pat answers to your supervisory problems. Their purpose is to get supervisors to think constructively about human relations — and to improve them. Each one of the 3- to 6-minute filmstrips presents an actual case history in human relations taken from personnel records of the Armstrong Cork Company. You see exactly what happens — up to the point where supervisory action is indicated. Then the case is turned over to the audience with the challenge, "What would you do?" The way is clear for discussion, for exchange of opinions and experiences that can help supervisors to develop judgment and confidence in handling their own human relations.

Subjects include problems of both the industrial and "white collar" worker. Insubordination, tardiness, dealing with the union, balancing the work load, working relationships — these are only a few of the areas covered by these 24 sound filmstrips. Leaders' guides, based on successful experience with these films by Armstrong Cork Company, are available to suggest their most effective use. Write for Folder "B5" for complete details.



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## MR. YEHUDI DOES THE SPlicing AT C.F.I.

And he's a miracle man with 16mm Kodachrome prints (black and white negatives, too). We'll take bets you'll never be able to detect his work on the screen — his splices are as invisible as he is!

Sorry we can't introduce you to Mr. Yehudi — our engineers insist on keeping him a secret.

But we can introduce you to Consolidated's other remarkable facilities, which have made us known as *the best equipped laboratory in the film capital.*

*Try us on your next laboratory job.*

The Only Complete Laboratory Service  
for 16mm and 35mm films.

## CONSOLIDATED FILM INDUSTRIES

A Division of Republic Pictures Corporation  
959 Seward Street, Hollywood, California  
Telephone — HOLLYWOOD 9-1411

NEW YORK, 1790 Broadway, New York 19, N. Y.

## CAMERA EYE

(CONTINUED FROM PREVIOUS PAGE)  
range for viewings. The committee heads, numbered with the corresponding numbers of their categories are as follows:

1. Leslie Faye, Cleveland Board of Education.
2. Dale R. Cannon, White Sewing Machine Co.
3. John W. Reid, Cleveland College.
4. B. W. Payne, Modern Talking Picture Service.
5. Kenneth Nash, Cleveland Chamber of Commerce.
6. R. Reynolds, Fuller, Smith & Ross.

The committees will select and screen the best of the visual aids offered, and it is possible that "oscar" will be awarded to winning films in each category.

### OF MANAGEMENT INTEREST

The only restraint placed upon the committees in selecting visual aids is that those chosen must be slanted in the direction of management, either to educate management itself or to be used as educational tools of management. The deadline for the committee's semi-final selections is March 1, so producers should plan to contact the chairmen in advance of that date.

Sixteen millimeter projection equipment and screens will be provided for showing selected visual aids by the Academy Film Service and the Carpenter Visual Service.

Participation in the May clinic does not mean a substitution for the annual June Film Festival, which will be held again this year.

### New Industrial Relations Slidefilm Shows Reasons for Labor Dispute

◆ A new color sound slidefilm on the importance of attitudes in good industrial relations is being offered by Fred Rudge, Inc., New York City, for direct sale. The new program, titled *Your Employee and Your Cost - Reduction Program*, deals with misconceptions, gripes, poor methods, and means of accomplishing better harmony within industry. 15 minutes in length, it is suitable for supervisory and industrial relations workers.

### National Safety Council Invites Public Interest Award Nominations

◆ Nominations for its Public Interest Award, which serves as a means of honoring public information media that rendered exceptional service to safety in 1949, are again invited by the National Safety Council, Chicago. The award is given in six categories, which include motion picture producers and radio and TV stations and networks. Others are in the publishing and advertising fields.

Official blanks for nominations, which must be self-made, may be obtained from the National Safety Council, 20 N. Wacker Dr., Chicago 6, Ill., before the closing deadline of March 15. The awards are not competitive.

\* \* \*

### California Packing Company Plans a New Film Department

◆ A complete motion picture production and distribution department will be established by the California Packing Corp., national packers and canners of Del Monte brand foods. The department will be handled by Don Rivers, former assistant producer, script writer and film editor for Castle Films, San Francisco and Hollywood. While connected with Castle Films, Mr. Rivers worked on many national industrial pictures. He is now motion picture consultant for the packing company.

\* \* \*

### New Ideal Office in Kansas City

◆ A Kansas City office of IDEAL PICTURES CORP., Chicago, was opened recently at 922 Oak Street, Kansas City, Mo. Under the direction of Hoover Brothers, the office is in charge of M. N. Hillier.

At the same time, Paul R. Focht, general manager of Ideal Pictures, announced the termination of that company's affiliation with the Kansas City Sound Service Co.



behind this door

## TELEVISION SHORTS

are being made..  
to advertise and  
sell products.

### Vogue-Wright Studios

DIV. OF ELECTROGRAPHIC CORP.  
237 EAST ONTARIO STREET  
CHICAGO 11, ILLINOIS



# ★ COLOR FILMS FROM BRITAIN ★



## BRITAIN'S LIVESTOCK

The evolution of cattle breeding in Britain is traced from early times down to the present day. Experts in selective breeding are ably assisted by the British climate which enables them to fix and maintain breed types in a way not possible elsewhere.

16 minutes

Rental \$5.00

## COLOUR

This film describes the nature of color and its many uses. The study of a great chemical industry shows the development of modern synthetic dyes, based on a discovery nearly one hundred years ago that color could be obtained from coal tar. Today, scientists are carrying on constant research and experiments in new dyes and pigments.

15 minutes

Rental \$5.00

## COLOUR IN CLAY

This is the story of modern pottery, a skillful combination of art and science. The film shows clay being worked at the potter's wheel and the turner's lathe. After being baked in electrically fired ovens, the pottery is ready to be decorated with various patterns, either by the transfer method or by freehand painting. Glazing completes the process and the pottery is ready for use.

11 minutes

Rental \$2.50

## GARDENS OF ENGLAND

The English people have always been keenly interested in gardens, whether they are formal estates, cottage gardens, or the small strips in front of suburban houses. In this beautifully photographed film the camera tours many different types of gardens, each one a proof of its owner's skill and patience.

10 minutes

Rental \$2.50

## QUEEN O' THE BORDER

Proud of the title "Queen o' the Border," Hawick celebrates for three days each year the memory of the old Border battles. But Hawick's fame rests on more than battle honors, for it is the home of the famous "Teri" knit sweaters. The film shows in detail the machine and hand work needed to complete each article.

10 minutes

Rental \$2.50

## MAKE FRUITFUL THE LAND

British eighteenth-century farmers were the pioneers of crop rotation. Pre-rotation and rotation methods of farming are contrasted in this picture, and there are many shots and diagrams of the "Four Course" system in operation. By a scientific crop rotation and up-to-date machinery British farmers today get the maximum yield from their limited acres.

17 minutes

Rental \$5.00

## POWER ON THE LAND

Old-fashioned manual methods of planting and reaping are compared with modern machines which pick root crops, reap, bind and thresh grain, and plant and water vegetables. Trenching machines and bulldozers prepare land to meet the need of increased food production.

17 minutes

Rental \$5.00

## LET'S SEE

The lens is an accessory to the human eye, and the science of making lenses has produced the optical industry. This film shows the painstaking skill needed to melt, mold, and polish lenses so accurately that they come within one-millionth of an inch of specifications.

17 minutes

Rental \$5.00

## THE ROYAL WEDDING

The grandeur and solemnity of the wedding of Princess Elizabeth and the Duke of Edinburgh are recorded here. The camera turns back to show charming glimpses in the lives of the bridal pair, and fully records the processions and celebrations of the wedding day.

30 minutes

Rental \$7.50

## THE ROYAL WEDDING PRESENTS

This film presents the dazzling show made by hundreds of wedding presents which were sent to Princess Elizabeth and the Duke of Edinburgh. The presents were displayed in a magnificent setting at St. James's Palace.

29 minutes

Rental \$7.50

## SNOWDONIA

Situated in northwest Wales, Snowdonia is famous for its beautiful scenery. This skillfully photographed film offers scenes of its broad lakes and low-lying valley farms. It shows famous castles of great historic interest standing within their old fortifications. The camera follows the roads that wind through the mountain country. The Lyrian Singers present vocal accompaniments.

17 minutes

Rental \$5.00

## STEEL

This film describes the steel industry in Britain and the processes used from the time when the iron ore is dug out of the ground until the finished product leaves the plant. The film shows the processing of small precision instruments as well as that of huge keels for ocean-going vessels.

34 minutes

Rental \$10.00

## CHARLEY CARTOONS IN COLOR

1. NEW TOWN — Town and Country Planning.
  2. ROBINSON CHARLEY — Economic History of Britain from 1066.
  3. CHARLEY'S MARCH OF TIME — Social Services.
  4. YOUR VERY GOOD HEALTH — Health Services.
- Each 10 minutes Rental \$2.50 each

# BRITISH INFORMATION SERVICES

30 Rockefeller Plaza • New York 20

or from conveniently located B.I.S. or British Consulate offices in Boston, Chicago, Detroit, Houston, Los Angeles, San Francisco, Seattle and Washington, D. C.

and from numerous educational and commercial film libraries.



## SALES TRAINING FILMS

FEATURING

**RICHARD C. BORDEN**  
**ALVIN C. BUSSE**  
**ROBERT H. NUTT**  
**ELMER WHEELER**

Basic selling fundamentals and practices good for any sales meeting are presented by these nationally-known sales consultants in the following sound motion pictures:

These 16mm Sound Films  
(30 MINUTES EACH)

**"Making a Sales Presentation  
Stay Presented"**

**"How to Win  
a Sales Argument"**

**"How to Remember  
Names and Faces"**

**"How to Make Your  
Sales Story Sell"**

**"The Autopsy of a Lost Sale"**

**"Word Magic"**

All of the above are 16mm sound motion pictures, packed with superior interest and audience appeal, as only a motion picture can. Available on rental basis for individual sales meetings; contract terms on application. Write for free descriptive booklet—



**MODERN TALKING  
PICTURE SERVICE, Inc.**

45 ROCKEFELLER PLAZA 142 E. ONTARIO ST.  
NEW YORK 20, N. Y. • CHICAGO 11, ILL.

## TRENDS

### The National Safety Film Awards

★ The annual safety film awards sponsored by the National Committee on Films for Safety, which will present certificates for the best safety motion pictures and sound slidefilms of 1949, have been announced. Deadline for receipt of entries is February 21, and the deadline for receipt of the film itself is February 24, 1950.

The best of the 1949 motion pictures and sound slidefilms on accident prevention will be given awards in four categories. These are occupational, home, traffic and transportation, and general. Both theatrical 35mm and 16mm films will be considered. There is no charge made for entering film in the contest, or for the awards, according to William Englander, committee secretary.

Entry blanks for the contest may be obtained by writing to Mr. Englander at 20 N. Wacker Drive, Room 960, Chicago 6, Ill. When requesting blanks, it is important to indicate whether they are needed for motion pictures or slidefilms.

J. Sterling Livingston, Harvard University, Cambridge, Mass., is chairman of the National Committee on Films for Safety, and Mr. Englander, of the National Safety Council, Chicago, is its secretary. They are assisted by Robertson Sillars, American Association for Adult Education; T. Elmer Transeau, American Association of Motor Vehicle Administrators; Dr. C. J. Potthoff, American National Red Cross; Dr. H. E. Kleinschmidt, American Public Health Association; E. R. Grannis, American Society of Safety Engineers; Julien H. Harvey, Association of Casualty & Surety Companies; Fred M. Rossland, Association of Safety Council Executives; John W. Gibbons, Automotive Safety Foundation, and Homer Garrison, Jr., International Association of Chiefs of Police.

Other members are Dr. Victor G. Heiser,

National Association of Manufacturers; J. C. Stennett and H. G. Gilson, National Association of Mutual Casualty Companies; M. R. Trabue, National Commission of Safety Education; Richard E. Vernor, National Fire Protection Association; R. H. Richards, U.S. Junior Chamber of Commerce; Col. W. L. Tubbs, U.S. Air Force; Eliot V. Parker, U.S. Army; Lt. Comdr. V. B. Johnson, U.S. Navy, and F. E. Perkins, U.S. Public Roads Administration. This group previews all entries.

### Canadian Film Producers Organize

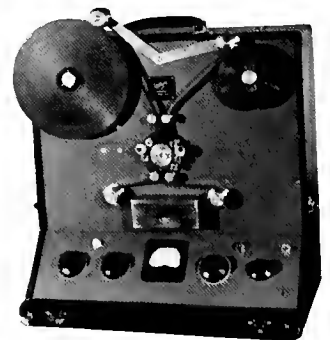
★ To promote higher standards in Canada and to conserve the interests of Canadian commercial film producers, the Association of Motion Picture Producers and Laboratories of Canada has recently been formed as a part of the Motion Picture Industry Council of Canada.

J. J. Chisholm, of the Associated Screen News, Ltd., Toronto, is chairman of the Association's Executive Committee for 1950, and Hans Tiesler, of Audio Pictures, Ltd., Toronto, is vice-chairman. Graeme Fraser, of Crawley Films, Ltd., Ottawa, is secretary-treasurer.

Directors of the Association are L. L. Cromien, Canadian Motion Picture Productions Ltd., Toronto; Rene Germain, Quebec Productions Corp., Montreal; Pierre Harwood, Phoenix Studios, Inc., Montreal, and Leon Shelly, Shelly Films, Ltd., Toronto.

The present producer organization marks the revival of movement initiated several years ago by these leading Canadian film organizations. It fills a long-felt need.

## The Hallen Jr.



**Synchronous  
Magnetic Recorder**

**\$895<sup>00</sup>**

**hallen** CORPORATION

3503 W. OLIVE AVENUE  
BURBANK • CALIFORNIA



behind this door

**MOTION PICTURES**

are being made...  
to inspire, motivate  
and mold opinions.

**Vogue-Wright Studios**

DIV. OF ELECTROGRAPHIC CORP.  
237 EAST ONTARIO STREET  
CHICAGO 11, ILLINOIS

**I**n the past decade the number of self-equipped audiences for 16mm pictures has trebled. There are now more than 150 thousand outlets for our films provided with projectors.

*As these audiences have increased,* there has been a natural quickening of interest in the audio-visual medium, and also there is a growing tendency toward greater selectivity on the basis of subject matter and manner of presentation.

*Wilding welcomes* this clearly expressed desire for more skilfully produced pictures on more vital themes. Last year, 23 of our productions were shown to 14,662,719 persons in these voluntary audiences; and that excludes other millions who were influenced by Wilding pictures on television and in showings to personnel for sales training or indoctrination.

*We are both proud and immensely gratified* that as audiences become more selective, they select more Wilding pictures.

**CHICAGO\***  
1345 Argyle Street

**NEW YORK**  
385 Madison Ave.

**DETROIT\***  
4925 Cadieux Rd.

**CLEVELAND**  
310 Swerland Bldg.

**HOLLYWOOD\***  
5981 Venice Blvd.

**ST. LOUIS**  
4053 Lindell Blvd.

**CINCINNATI**  
Enquirer Bldg.

\*Studio Facilities

# **WILDING**

## **PICTURE PRODUCTIONS, INC.**



**Make sure you show your  
pictures at their best!**



**Ask for G-E Projection Lamps  
... they're the choice of most  
projector manufacturers...**

*Remember... for every photographic purpose*

**G-E LAMPS**  
**GENERAL  ELECTRIC**

**FOR BUSINESS FILM USERS: A COMPLETE REFERENCE LIBRARY!**

The rapidly-growing Film Guide Library, prepared and published by the Editors of BUSINESS SCREEN, includes complete source lists and de-

scriptions covering Sports Films, Safety Films, Sound Slidefilms, etc. Write for details on how to acquire copies of these useful Guides.

**BUSINESS SCREEN: 812 NORTH DEARBORN STREET — CHICAGO 10**

"Faster Than Sound" Photography  
Developed by General Electric Co.

♦ Missiles moving many times faster than sound, and even the sound waves themselves, are being photographed by engineers at the General Electric laboratories, according to William R. Plant, G-E engineer.

Mr. Plant described methods for making pictures with exposures as brief as a few millionths of a second, at a recent meeting of the American Institute of Electrical Engineers at St. Louis. These pictures are used for research into the behavior of missiles in flight and wind-tunnel models of faster-than-sound aircraft, he said.

Objects traveling faster than sound cannot be photographed by ordinary camera shutters, which are not effective faster than about one-thousandth of a second; they must be stopped by a brilliant flash of light which lasts only two-millionths of a second. This flash was developed at the G-E General Engineering and Consulting Laboratory at Schenectady, N.Y.

Even sound waves can be photographed by this high-speed flash method and a special optical system which can cast into sharp relief varying densities of air. This method, known as the "Schlieren technique", produces photographic images of sound waves which move as fast as 760 miles an hour.

**WRITER • DIRECTOR**

Wants Greater Opportunity for Creative Ability—  
Wide Experience in  
Motion Picture, Slidefilm, Television  
Film, and Radio.  
Present employer knows of this ad.

Address  
**Box 201**  
**BUSINESS SCREEN**  
812 North Dearborn St.  
Chicago 10, Illinois

**SOUND RECORDING**

at a reasonable cost  
High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

**ESCAR**  
**MOTION PICTURE SERVICE,**  
INC.

7315 Carnegie Av., Cleveland 3, C

# Spark

YOUR SALES MEETINGS  
AND TRAINING PROGRAMS with the

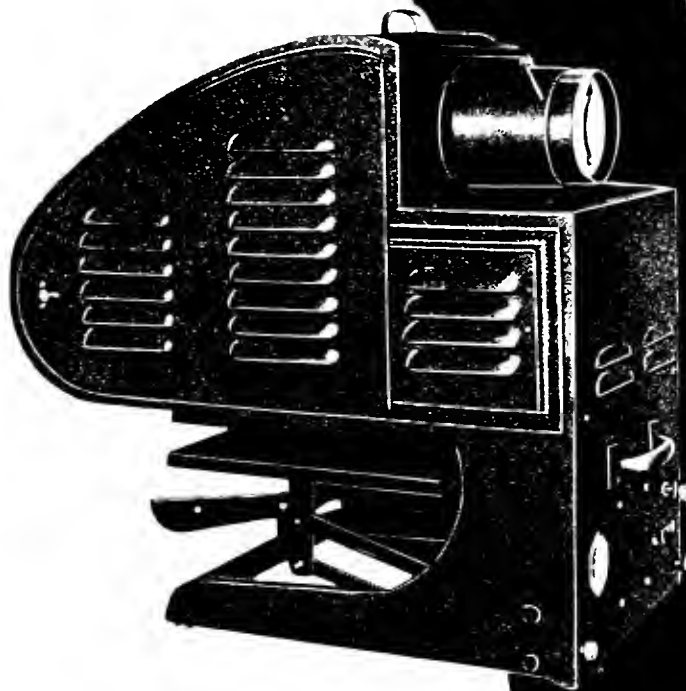
## BESELER OPAQUE PROJECTOR

**MODEL OA4--**  
the only Opaque Projector  
that projects a full 8½" x 11" page  
Both Horizontally and Vertically

The versatile BESELER MODEL OA4 is an ideal business tool — indispensable for illustrating talks at sales meetings, conventions, employee training classes and other meetings in the plant, office and community. Because it permits you to project pages up to and including the standard 8½" x 11" magazine page — either vertically or horizontally — the BESELER MODEL OA4 offers you more versatility and flexibility than any other opaque projector on the market.

The actual area covered by BESELER MODEL OA4 is 10" x 10" to allow for margins. The projector is equipped with a 22" focus coated lens that provides outstandingly clear crisp images in a darkened room. MODEL OA4 accommodates one 1000 watt projection lamp. It is effectively cooled by a 115 volt Universal A.C. or D.C. motor driven fan.

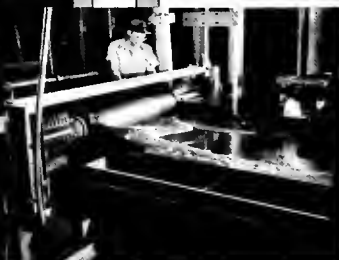
CHARLES *Beseler* COMPANY  
EST. 1929  
40 Budget Avenue, Newark 5, N. J.  
The World's Largest Manufacturer of Opaque Projection Equipment



For more information about  
Beseler Model OA4 write for  
Booklet F

FREE DEMONSTRATION UPON REQUEST

Presented  
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**WEIRTON STEEL COMPANY**  
and  
Photographed in its  
**PLANTS and MILLS**



*There's a*

## VISUAL STORY

### in Selling Your Product

. . . any product — and you can tell it and *sell* it most effectively with films. And the story can be told visually to fit any size budget.



These production scenes are from "Tinplate," the motion picture dramatization of an object as commonplace as a tin can. This film in Atlas "Custom-Color" for Weirton Steel Company is selling tinplate and its uses not only in the United States, but in foreign markets as well.



ATLAS — a producer of motion pictures, slidefilms, and TV commercials — has served all types of industry for more than 35 years. Our many repeat orders reflect client satisfaction with the quality of our productions and also prove that films help sell their products.

SOUND



SYSTEM

## ATLAS FILM CORPORATION

*Creators and Producers*

1111 SOUTH BOULEVARD

OAK PARK, ILLINOIS

Chicago: AUstin 7-8620

# STANDARDS FOR THE BUYER



## Pertinent Observations On the Responsibilities of Clients and Producers

pictures. It is no accident that a couple of hundred films reported in these pages as *the most widely distributed*, or selected by impartial observers as "the best" in special interest fields, were almost without exception made by recognized production companies.

*Let's not restrict new ideas or talent:*

(6) We cannot imply any restriction on originality or creative genius by earnestly recommending our readers to the formula on this page. But the individual or the new producing concern which aspires to the budgets of business film sponsors should be plainly labeled and the adventure undertaken with full knowledge of qualifications, stability, and each phase of the risk.

Members of the Films Committee of the Association of National Advertisers made a substantial contribution to the definition of these responsibilities in the publication two years ago of their "Check List for Producer and Sponsor Responsibilities in the Production of Motion Pictures." Having cooperated throughout that project as liaison between

dozens of leading business film producers and the Sub-Committee under the direction of chairman Vergil L. Simpson, we know its value and heartily commend the bulk of its contents to any prospective buyer and user of business films for whatever purpose.

*Responsibility is a two-way street:*

Beyond the responsibilities of the business film producer are those which link him to existing clients and the common-sense responsibilities of the client himself.

To such clients we say, listen to the voice of experience *carefully* and if your producer speaks in a whisper before the superior weight of your wishful thinking and formidable budget power, *listen again*. Too many decisions are still being overweighed by media-minds who know a lot about white space and abysmally little about the complexities of sight and sound materials.

For there are rules in this game which fit like pegs in a board to make the patterns work out with success. Rules like the requirements and discrimination of prospective audiences, for example, are broken only at the sponsor's own risk.

The ANA Check-List offers some interesting observations worth quoting, as for example:

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

*And again, in selecting the producer:*

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

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

There is plenty of room for imagination and an unbounded range of unfilled audience needs for vital picture themes. Let us serve the trilogy of *audience, picture-maker, and sponsor* with equal respect for the interests of all three. That is the real foundation for the continued worth of our product. —OHC

### BASIC CONSIDERATIONS

#### In Selecting Your Producer

**EXPERIENCE:** what has the prospective producer made in terms of films clearly identified as his *full* responsibility?

**FINANCIAL STABILITY:** is the producer able to carry out the intended assignment according to terms and without requiring emergency assistance or "saving" against an agreed quality of production?

**CREATIVE STAFF:** if the producer carries the full responsibility from idea to the screen is the creative effort drawn from facilities under his complete control?

**PHYSICAL FACILITIES:** does the producer maintain adequate physical facilities to complete the various phases of contemplated production, from script to the screen? Are they adequate?

AMONG THE HUNDREDS of requests which the Editors of BUSINESS SCREEN receive each month for specific film title information and sources, the most frequently asked question is "how can you guide me in the choice of a film producer?"

We could easily and somewhat graciously refer such correspondents to the advertising pages of this journal where so many of the most able producers are regularly represented. The exceptions mainly prove that rule, but beyond those missing for reasons of credit and stability are some whose creative merits are beyond question.

So we also provide a simple formula, which appears below, and which now merits some further word of amplification and advice because of the following trends so noteworthy in our news reports from the field:

*Desk-space producers are rampant:*

(1) The influx of *unchallenged picture salesmen*, with or without portfolio, but certainly with a minimum of qualifications, organization, facilities, and experience has been greatly abetted by the advent of television and its presumed and potential film needs.

(2) *This viewpoint will be challenged* but we doubt the need for the so-called "television film producer" which implies a special operation limited by experience and facilities to the requirements of television commercials. What *facilities and experience* can you get along without in either television or any other field of idea communication which the specialized business film producer is now serving?

(3) We had better not overlook the steadily climbing figures of self-equipped audiences owning or having ready access to the 16mm sound projectors in farm and factory groups, schools, communities, churches, and organized clubs and lodges of every type and description. Official state department reports from Arkansas' schools (see page 22) show that the 150 projectors reported in 1946-47 now total 650; Ohio schools report more than 8,000 projectors as active outlets for films.

*The larger audience demands good films:*

(4) Well in excess of 150,000 sound projectors are now providing millions of Americans with useful information, safety precautions, farming facts, travel, sports and other interests which they seek as *group audiences*. Evidence indicates that their tastes are getting keener and that they demand both quality and usefulness in films as the *sponsor's ticket of admission* to their well-attended meetings.

(5) There is a great coincidence of results well worth emphasizing in our review of the past year's output of worthwhile or resultful

**American Plant Food Council, Inc.**

Mr. Frank E. Spidell, President  
Audio Productions, Inc.  
630 Ninth Avenue  
New York 19, New York

Dear Mr. Spidell:

Our initial venture into the field of visual education with the production of "The Battle of 1947" in the hands of your organization has been a most successful one. The many compliments and expressions of appreciation of the work that has been done.

Without your intelligent and continuous effort no record such as ours could have been written. May I express to you on behalf of the Sales Promotion Division of the Texas Company our sincere appreciation of your thoughtful and helpful work, and wish for you in 1948 a successful and prosperous year.

Sincerely yours,  
J. C. Skilling  
Director of Public Relations

**THE TEXAS COMPANY**  
PETROLEUM PRODUCTS

125 EAST 43rd STREET  
NEW YORK 17, N. Y.

December 20, 1947.

Mr. Frank Spidell  
Audio Productions  
630 - 9th Avenue  
New York, N. Y.

Dear Frank:

The battle of 1947 has been fought and won. On every hand the Sales Promotion Division is receiving compliments and expressions of appreciation of the work that has been done.

Without your intelligent and continuous effort no record such as ours could have been written. May I express to you on behalf of the Sales Promotion Division of the Texas Company our sincere appreciation of your thoughtful and helpful work, and wish for you in 1948 a successful and prosperous year.

Sincerely yours,  
J. C. Skilling  
Director of Public Relations

**NATIONAL COTTON COUNCIL OF AMERICA**



April 3, 1948

Mr. Frank E. Spidell, President  
Audio Productions, Inc.  
630 Ninth Avenue  
New York 19, New York

Dear Mr. Spidell:

The 2,374 sponsors who have endorsed the superior film you have produced for us are in complete agreement with the opinion of the National Cotton Council of America that the production of this film is a most commendable contribution to the cotton industry.

Without your intelligent and continuous effort no record such as ours could have been written. May I express to you on behalf of the National Cotton Council of America our sincere appreciation of your thoughtful and helpful work, and wish for you in 1948 a successful and prosperous year.

Sincerely yours,  
J. C. Skilling  
Director of Public Relations

**McGraw-Hill Book Company, Inc.**

June 16, 1948

Mr. Frank E. Spidell, President  
Audio Productions, Inc.  
630 Ninth Avenue  
New York, New York

Dear Mr. Spidell:

I want to say first of all that you and your organization have done a most commendable job in the production of the "Battle of 1947" film. The initial venture of the American Cotton Council of America, education in cooperation with the National Cotton Council of America, in the production of this film is a most commendable contribution to the cotton industry.

Without your intelligent and continuous effort no record such as ours could have been written. May I express to you on behalf of the McGraw-Hill Book Company our sincere appreciation of your thoughtful and helpful work, and wish for you in 1948 a successful and prosperous year.

Sincerely yours,  
Albert J. Rosenberg  
Manager, Public-File Dept.



Mr. Frank E. Spidell, President  
Audio Productions, Inc.  
630 Ninth Avenue  
New York 19, N. Y.

Dear Mr. Spidell:

The initial venture of the American Cotton Council of America, education in cooperation with the National Cotton Council of America, in the production of this film is a most commendable contribution to the cotton industry.

Without your intelligent and continuous effort no record such as ours could have been written. May I express to you on behalf of the McGraw-Hill Book Company our sincere appreciation of your thoughtful and helpful work, and wish for you in 1948 a successful and prosperous year.

Sincerely yours,  
Albert J. Rosenberg  
Manager, Public-File Dept.

**The National Board**

125 EAST 43rd STREET  
NEW YORK 17, N. Y.

Mr. Frank E. Spidell, President  
Audio Productions, Inc.  
630 Ninth Avenue  
New York 19, New York

Dear Mr. Spidell:

The 2,374 sponsors who have endorsed the superior film you have produced for us are in complete agreement with the opinion of the National Cotton Council of America that the production of this film is a most commendable contribution to the cotton industry.

Without your intelligent and continuous effort no record such as ours could have been written. May I express to you on behalf of the National Cotton Council of America our sincere appreciation of your thoughtful and helpful work, and wish for you in 1948 a successful and prosperous year.

Sincerely yours,  
J. C. Skilling  
Director of Public Relations



November 9, 1947

Mr. Frank E. Spidell, President  
Audio Productions, Inc.  
630 Ninth Avenue  
New York 19, N. Y.

Dear Mr. Spidell:

Your organization has completed to our satisfaction the fine color-and-sound motion picture "STEAM BOAT POWER". As you know, we are pleased with the result, and the film has been very well received. It was especially gratifying that the finished drawings are outstanding.

I would not, however, feel that the records are complete without stating that your organization handled a most difficult subject without a hitch and without interfering in any of our own operations.

This assignment comprised widely scattered location work and unusual production demands. Your staff gave us at all times an efficient and comfortable relationship.

To sum it up, we are very much pleased with "STEAM BOAT POWER" and we thoroughly enjoyed working with you.

Best regards,  
Very truly yours,  
C. W. Neighbors, Manager  
Advertising Division

**Thanks Again . . .**

WE ARE INDEBTED to these and many other clients for their good words about Audio which have helped to introduce our company to many new prospects for motion picture productions.

A complete file of these letters and a copy of the folder, "A Few Facts About Audio", will be sent upon request.

**AUDIO PRODUCTIONS, INC.**

PRODUCERS OF MOTION PICTURES  
630 Ninth Avenue • Film Center Building • New York, N. Y.

**ALLEY & RICHARDS, INC.**  
NEW YORK • BOSTON

April 15, 1948

Frank Spidell, President  
Audio Productions, Inc.  
630 9th Avenue,  
New York 19, N. Y.

Dear Mr. Spidell:

You may recall that the second of our sound motion picture Audio has been for our "The Battle of 1947" film. It was especially gratifying that the finished drawings are outstanding.

I would not, however, feel that the records are complete without stating that your organization handled a most difficult subject without a hitch and without interfering in any of our own operations.

This assignment comprised widely scattered location work and unusual production demands. Your staff gave us at all times an efficient and comfortable relationship.

To sum it up, we are very much pleased with "STEAM BOAT POWER" and we thoroughly enjoyed working with you.

Best regards,  
Very truly yours,  
Alley & Richards, Inc.



# Our Employees Voted "Yes!"

SURVEY SHOWS 90% IN THIS PLANT FAVOR WEEKLY NOON-HOUR MOVIES

by Alexander I. Newman, Vice-President  
Precision Scientific Company

number of poorly-prepared films are now used in training or demonstrating to employees. It is better not to use a film than to use a poor one. Therefore, films should be selected with great care.

One of the most common faults of showing training films is over-emphasis, by means of exaggerated action and words, in an effort to make a point sharp. As a result, both the film and its lesson seem absurd or unreal and impractical. Over-emphatic films should be avoided.

Films should be selected to fit the ability, experience and mental make-up of the groups observing them.

## OTHER INFORMATIONAL MEDIA USED

At Precision Scientific Company we use the following means of conveying information to our employees:

(1) Our employee manual, entitled "Work With Precision," a 50-page indoctrination booklet covering conditions of employment, pension plan, safety, vacation plan, insurance, etc.

(2) A weekly, three or four-page mimeographed paper called "Briefs," giving current news of happenings during the week.

(3) A suggestion system to permit the employee to express himself in the ways of improving production, office efficiency, products, etc.

(4) Charts and graphs scattered throughout the plant, showing absenteeism, production and shipping budgets, and quotas.

In spite of all these, however, we still felt that we were not conveying as many messages as we should like and early in 1939 we instituted a movie program to help educate certain groups of our people in technical matters. Most of the films shown at that time were for production supervisors and engineers. Occasion-



ally during the war we showed war films released by various governmental agencies.

However, because of the lack of good physical conditions in which to show movies to our entire organization, the program of visual education through the use of movies was handicapped until we moved into our new plant in 1946. At that time a section of the plant approximately 60 by 100 feet in size was set off as a cafeteria and lunch room. This cafeteria and lunch room, which will accommodate about 300 people sitting at chairs and tables, answered our needs.

Before utilizing the cafeteria, since it was not completely finished when we moved in, we used our library. When movies were shown in the library it was crowded to capacity, indicating a definite interest on the part of our employees to further their own education, inasmuch as practically all of the movies shown were of the instructive type. Occasionally a travel film was introduced to provide enjoyment and relaxation.

## WEEKLY CAFETERIA SHOWS INITIATED

After the cafeteria was completed, and with a 45-minute lunch period, ample time and proper arrangements were available to utilize movies to their maximum extent. Our program is to show a movie every Wednesday. Most movies shown run anywhere from 20 to 30 minutes and give the employee ample time to eat his lunch before or during the showing of the film.

We use a 16 mm sound projector and screen with several loud speakers. The actual operation of the projector is taken care of by one of the employees of the engineering department. Films that we have shown have been loaned to us free of charge in 99 per cent of the cases. The only requirement is that we submit a report of the showing and prepay the charges when returning the films.

## SURVEY REVEALS 90% LIKE PICTURES

In order to determine the reaction of our employees to our movies we conducted a survey, the results of which are very interesting. 75 per cent of our employees indicated they watch the movies every Wednesday, 25 per cent indicated they watch the movies occasionally. In answer to the question of whether they like movies, over 90 per cent indicated that they do, 76 per cent indicated that they like movies once a week, 10 per cent, every two weeks and seven per cent indicated that they liked movies every four weeks. No one indicated the choice of every three weeks.

On the question of whether the employee feels that the movies have been helpful in his (CONTINUED ON THE FOLLOWING PAGE)

## FILM MOST POWERFUL OF OUR MEDIA

The usual media for communicating information to employees are house organs, bulletin boards, posters, suggestion systems, charts and graphs, slides and slidefilms, motion pictures, labor-management committees, payroll inserts, meetings and employee counselling.

Each of the above serves its purpose well, but it has been found that one of the most powerful media for driving home a company's story, message, method or process is the industrial or business film.

Dean Rulon of the Harvard School of Education, in experiments conducted with the use of films, has found that the use of moving pictures in teaching is 20 per cent more effective than teaching without them, and that in terms of retention of subject matter, the gain in using films is over 38 per cent greater than without films.

## ADVANTAGES IN PLANT COMMUNICATIONS

Among the many advantages of films as a medium for communicating information to employees are the following:

(1) Films lend authority to what a supervisor has told his group. The principle involved in instructions by a supervisor or in a discussion by a supervisor are somehow made to seem more important, more basic, more universally accepted and more necessary when the individual sees them projected in pictures and words. Films are excellent clingers of lessons. They can bring to bear simultaneously on the senses a relatively large number of stimuli.

(2) Abstractions, such as the concept of interdependence of employees and employer, can be taught effectively by means of films since many vivid and specific illustrations, which put the abstract concept into concrete everyday terms, can be shown. Films can be used to say without offense things which an instructor or even the top executive of a company might hesitate to put into spoken words because of close acquaintance with the learners and the subsequent danger of offending the employees.

There are several precautions to be observed in showing movies to employees. A great

(CONTINUED FROM THE PRECEDING PAGE)  
work, over 69 per cent indicated the affirmative and only 15 per cent the negative.

Movies on science, human relations, manufacturing processes, sports and travelogues rated highest among all the types of films that employees desired. Films on manufacturing processes rated highest in those types of films which employees indicated were of most benefit to them.

#### SUBJECT MATTER PREFERENCES VARY

In our questionnaire employees expressed the opinion that movies shown through the noon hour should be for relaxation and therefore should consist of sports, musicals and comedies. Employees also believed it all right to show instructive films that would help them in their work provided the films are interesting as well as educational.

Some thought movies on a definite subject, such as sheet-metal work, machine work, office work and the like, should be shown to those departments to which they are directly applicable. They also thought that pictures of general interest such as safety, human relations and current events films should be shown.

#### HERE ARE SOME OF THE RESULTS

In showing movies to our employees we think that we have accomplished the following:

- (1) Enlarged the scope of the employees' thinking by showing them what other organizations are doing.
- (2) Aroused the employees' interest in combatting social, racial and religious discrimination.
- (3) Created a greater interest on the part of the employee in his own work by showing films, some of the scenes of which have depicted Precision Scientific Company equipment. This created the feeling of "belonging" to a group or a company that is doing things for others.
- (4) We have stimulated a desire in each employee to improve his own work by observing methods in other plants through the medium of movies.

NOTE: we are indebted to the Scientific Apparatus Makers Association as the source of this useful report by Mr. Newman.

**MOBILE UNIT REACHES WORKERS on the Illinois Central Railroad. Shown below is the latest mobile unit with the I.C.'s visual aids director John Hawkinson to the left. The unit carries its own generator equipment, can show anywhere along the road.**



# Self-Equipped Audience Growing

## SURVEY SHOWS LARGE INCREASE IN PROJECTOR OWNERSHIP BY SCHOOLS

**S**OLID FACTUAL DATA which upholds the accelerated demand for all types of 16mm sound films is now being obtained through surveys among primary owner groups throughout the country. With the assistance of state departments of education, informed film library sources, and the schools themselves, the latest statistics on educational ownership are now beginning to add up.

The significance of these growth factors is underscored by a similar survey undertaken by BUSINESS SCREEN during the war years as a part of the Treasury Department's war loan film program. At that time only 21,564 projectors were reported, of which 13,519 were in the schools. Before the war only a few thousand sound projectors were reported in a nationwide school check.

Community ownership seems to be on the

upgrade in many places. Churches acquiring sound projectors were an important factor and the return of selling brought many thousands of units into local dealer salesrooms, particularly in the automotive field. These areas will be defined later but the facts at hand on school ownership confirm the steady growth of these outlets for factual films.

### Sound Projectors in U.S. Schools

★ As all levels of education in the United States continue to acquire 16mm sound motion picture projectors as a basic tool of classroom study as well as for auditorium and group enrichment purposes, the totals begin to reach interesting proportions.

There is also indicated a definite trend toward greater selectivity of sponsored pictures, particularly as many instructional films especially produced for school use are now available for local or regional rental and purchase.

In reviewing the statistics thus far available through direct reports by state departments of education, the larger state university film library centers, and by magazine survey, it seems apparent that most school statistics are inclined to be on the conservative side, although in a few instances a wild guess or local pride might influence the figures on the plus side.

The report of the head of the Audio-Visual Education Unit within the State Department of Education in Connecticut includes this quotation of special interest in regard to projectors:

"To the best of the knowledge available, each high school in Connecticut has at least one motion picture projector and as many as three in some of the larger schools."

### ESTIMATE SECONDARY SCHOOLS WELL EQUIPPED

Of the nearly 25,000 secondary schools throughout the U.S., most sponsored film distributors now figure the majority as equipped to show 16mm sound films or having ready access to such equipment. A recent official state survey in Wisconsin showed less than 10 high schools in that state as unequipped.

Nearly all institutions of higher learning are also equipped for 16mm sound film showings and a great majority of the private and parochial schools are also well served.

In summary, the total figures for 16mm sound motion picture projectors in U.S. schools would now rest somewhere between 50,000 to 60,000. It can also be safely estimated that all schools from elementary to higher levels in principal city systems are equipped. The greatest single area where equipment is not prevalent would probably center around the ungraded or one-room rural schools of which there are still tens of thousands in the U.S. Minnesota alone reports 4,521 such units or more than half the total number of elementary schools in that state.

### SCHOOL OWNERSHIP OF 16MM SOUND MOTION PICTURE PROJECTORS

(Data based on state reports and recent national survey of See & Hear Magazine)

Alabama*	516
Arkansas*	650
California*	3579
Connecticut	500
Delaware	62
Georgia	750
Illinois*	2447
Maine	301
Minnesota**	4163
Mississippi	600
Missouri	1200
Nebraska	450
New Hampshire	63
New Mexico	480
North Carolina	1500
Ohio***	8266
Oklahoma*	1200
Pennsylvania	3000
Rhode Island	89
South Carolina	650
South Dakota	250
Tennessee	600
Texas*	4000
Utah	212
Vermont	88
Virginia	2000
West Virginia	252
Wisconsin*	2790
Wyoming	65
Puerto Rico	110

\* Figures reported by State Department of Education or Largest University Extension audio-visual bureau in state as of January, 1950.

\*\* Minnesota State Dept. Audio-Visual Radio Section reports: "16mm motion picture projectors in 100% of graded elementary and secondary schools." Minnesota has 3,517 graded elementary schools and 440 secondary schools.

\*\*\* Ohio's Slide & Film Exchange director at Columbus reports: "In the entire educational system of Ohio at all levels and including the parochial and private schools there are 8,266 motion picture projectors in service, or an average of 94 projectors for each of the 88 counties."

# Sight & Sound

A ROUND-UP OF LATE NEWS EVENTS

*Industrial Audio-Visual Association Holds Annual Meeting in Chicago March 14, 15, 16*

★ The annual meeting of members of the Industrial Audio-Visual Association, national organization of users of audio-visual media in business, will be held in Chicago during the coming month on March 14, 15, 16. Program arrangements are under the direction of William Bastable, Swift & Company, chairman of the program committee. Arrangements for the Chicago meeting are under the direction of Frank Greenleaf, Carnegie-Illinois Steel Subsidiaries, chairman of that committee.

The association's membership is limited to users of films within business organizations but inquiries and application for membership or guest attendance at the forthcoming Chicago meeting are invited. Prospective applicants should direct their inquiries to O. H. Peterson, IAVA president, c/o Standard Oil Company of Indiana, 900 S. Michigan Avenue, Chicago.

*American Management Association Hears Talk on Films in Communication by Dan Rochford*

★ Members and guests of the American Management Association attending the Chicago Personnel Conference of that organization at the Palmer House on Monday evening, February 13, heard Daniel Rochford of the Employee Relations Department, Standard Oil Company (New Jersey) deliver a featured address on "Communication—Is Management Getting Its Story Across?" An outstanding event of the AMA meetings was a continuous Film Workshop with showings of many outstanding recent business films, primarily on the industrial relations theme.

*Important Safety Films Coming Soon:*

★ We hear that the new General Motors film *Second Chance* (produced by the Jam Handy Organization) is destined to be one of the most useful safety films recently released. It will be reviewed in these columns next month, which brings us to the rest of this subject—namely the several new safety motion pictures recently produced by Wilding Picture Productions including one for Lumbermen's Mutual, another for Plymouth, and a third for another sponsor with the very appropriate title *You Bet Your Life*. We predict you'll hear a great deal more about all these useful subjects.

*Film Title of the Month Nomination:*

★ For a boxoffice title that all Hollywood will envy, we nominate *All Flesh Is Grass*, a provocative handle for the (you didn't guess it) livestock picture produced for the American National Livestock Association.

*Editorial Feature Due Next Month:*

★ There is a very full hold-over basket at BUSINESS SCREEN this month with one of our most important annual features postponed until March 15, namely, the complete Index of Sponsored Films. That's a promise!



*Business and professions get together for projection training at Hamilton (Ont.) Film Council.*

## Community Groups Organize for Films

IN 130 U.S. CITIES and towns, group-minded Americans with an interest in the informative and educational values of the film have taken voluntary action to form film councils. In more than 40 other communities similar action is indicated for the near future. These are the vital statistics of a movement affiliated in the national organization known as the Film Council of America.

The significance of this general community interest in films, in the problems relating to all clubs, lodges, forums, churches and schools of the community using such materials, and in physical aspects of equipment, etc. cannot be overestimated. It is a singular phenomenon that brings together all these varying groups for a medium of communication. It is also a tribute to the importance with which they regard the informational film medium.

**LEADERSHIP FROM ALL KINDS OF GROUPS**

The spark which lights these local fires comes from many different kinds of film users. Nearly 25% of the active local film council leadership recently surveyed by BUSINESS SCREEN came from a similar movement within the public libraries. The schools brought an

other large percentage of leadership but industry is also most actively represented in such places as Minneapolis, Cleveland, Chicago, Houston, and other film council centers.

The programs of these film councils are most revealing. In Houston, for example, the council stimulated a projection training program in the public schools; in Cleveland it sponsored two very widely publicized Film Festivals with showings in various subject matter areas attended by group leaders.

**SUPPORTED BY CARNEGIE FUND GRANT**

Initial impetus for the national organization of the Film Council of America, an idea pioneered by the late C. R. Reagan, came from a generous grant made by the Carnegie Corporation. The financial assistance of business concerns interested in the film medium has also been a decisive factor in the necessary expense of furthering nationwide organization.

The key factor in this community-wide activity most probably concerns the added efficiency of film distribution and equipment facilities. Thus serving as a local clearinghouse, the film council increases the use of factual films on all levels in the community.



*GARY, INDIANA held a community film festival as a recent local film council activity.*



*GARY PEOPLE from all walks of life learned about factual films at this 1949 program.*



FORD EXECUTIVES AND GUESTS AT NEW YORK PREMIERE of "The Human Bridge" included Ernest R. Breech (center above) executive vice-president, Ford Motor Company; at his right, William T. Gossett, vice-president and legal counsel of Ford; at his left, Nelson F. Boace, Ford district sales manager, New York; standing (left) are Charles J. Seyffer, Ford regional sales manager, northeast region; and (right) Elmo Roper, noted public opinion pollster.

## "The Human Bridge"

CREATIVE TALENTS AND SKILLS OF 140,000 FORD EMPLOYEES ARE STORY AND CAST OF DRAMATIC NEW INDUSTRIAL FILM

A SERIES of 35 nationwide premieres last month introduced members of the Ford Motor Company organization, the press, and guests to a dramatic new documentary color motion picture story of the effort and enterprise behind the company's product, a film most appropriately entitled *The Human Bridge*. This is the saga of the new Ford.

The theme of this 30-minute film lies in the creative talents and skills of the 140,000 Ford employees who fashioned more than a million cars from the idea of the new Ford—born in the minds of a few men. Two years' work by thousands of Ford men and women is depicted in a brief half-hour of viewing time as the picture sweeps across the birth and growth of the new car from the drawing boards to final assembly. The motion picture is the result of a

nine-month, 10,000-mile filming schedule by the Raphael G. Wolff Studios.

INSCRIPTION ON PLAQUE PROVIDES TITLE

A plaque which the company's founder had placed over the entrance to the engineering laboratory at Dearborn, Michigan, (see inscription above) provided the symbolic title for *The Human Bridge*.

The film story starts with the germ of an idea which grows and expands into a firm conception of what the future car will become. This is translated into sketches and drawings so that craftsmen can build models. Close industrial teamwork develops among many thousands of individuals to mature the idea into a finished automobile.

ORIGINAL MUSIC SCORE ENHANCES PICTURE  
Skillful blending of dramatic factory sounds

MANKIND PASSES FROM THE OLD TO THE NEW ON A HUMAN BRIDGE FORMED BY THOSE WHO LABOR IN THE THREE PRINCIPAL ARTS—AGRICULTURE—MANUFACTURE—TRANSPORTATION—

(from a plaque over the Ford engineering building entrance at Dearborn, Michigan)

into the superb musical background of an original musical score (played by members of the Los Angeles Philharmonic Orchestra) helps set the mood and enhances the simple and direct documentary technique used in telling the documentary story.

An international version, to be distributed overseas by Ford International, will depend en-



AT THE DETROIT PREMIERE were (left above) Leo Beebe, manager of Ford's motion picture department; and (right) Charles Davey, pioneer Ford employee who stars in "The Human Bridge", new documentary color film.

tirely on the music without any narration to tell its highly significant story to foreign audiences throughout the world.

Special showings introduced the picture to Ford employees and their families throughout the country in addition to the luncheon previews noted. The production by Raphael G. Wolff Studios, was supervised by Leo Beebe, manager of Ford's motion picture department.

Wolff Studio crew shooting "The Human Bridge" on location at the Rouge plant.



# Vitamin Rivers

THE AMERICAN CAN COMPANY SHOWS  
STORY BEHIND THE JUICE INDUSTRY

★ THE AMERICAN CAN COMPANY has just added another film to its successful educational program in schools. This new film, entitled *Vitamin Rivers*, will doubtlessly enjoy the same popularity as American Can Company's two previous ones, *Alaska's Silver Millions*, the story of the salmon industry and *Jerry Pulls the Strings*, the romance of coffee. As an example of longevity, these two films, after more than eleven years' distribution, are still considered among the more popular and useful in visual education circles as a basic curriculum aid. Approximately 27 million persons have seen them to date. It is interesting to note too, that the American Can Company renders a customer service in planning its film subject matter around the everyday products used in the home — salmon, coffee and now fruit juices. They are subjects timeless in popular appeal.

*Vitamin Rivers*, The History, Culture and Economic Development of Fruit and Vegetable Juices, the new film, is a 22-minute color production by Caravel Films, Incorporated. Its purpose is to develop a better understanding and appreciation of fruit and vegetable juices and the industries which produce them. It also explains the significance of the tin can in making healthful juices available to everyone, everywhere, at any time.

For human interest, *Vitamin Rivers* is framed in a little family story of a father, mother and two children. Young Ann is making a notebook of fruit and vegetable juices for her school homework. As everyone becomes interested and Dad begins to help, the camera swings away to follow his description of the production story of orange, pineapple, grapefruit and tomato juices. Growing, harvesting and canning methods are briefly reviewed. Other juices are also mentioned. Within this basic pattern are other items of appeal and education — the history of oranges, grafting of buds onto seedlings, production of frozen juices, origin of the pineapple and the vitamin and mineral content of juices. Scenes were made for the picture in Florida, California, Indiana, New York, Pennsylvania and the Hawaiian Islands.

Distribution of *Vitamin Rivers* for use in schools will follow the same pattern as *Alaska's Silver Millions* and *Jerry Pulls the Strings*. Each is offered on a free loan basis to schools and is accompanied by a teacher's guide designed to help the teachers coordinate the film's use into such basic subjects as Social Studies, History, Geography, Literature, General Science, Agriculture, Home Economics and Health classes.

Requests for bookings are taken care of through the Home Economics Section of the American Can Company, 230 Park Avenue, New York 17, New York. All shipping arrangements and inspection of films is handled by the Distribution Department of Caravel. ●



PREPARING TO SHOOT A TYPICAL SEQUENCE for one of the Joy Manufacturing Company color motion pictures at the Annandale, Pennsylvania limestone mine.

## We Joined the Underground

PRODUCING COLOR FILMS OF MINING OPERATIONS PRESENTS CHALLENGE

WHEN SHOOTING a motion picture in color in underground mines, plan, check-over, and bring all the equipment you'll need, and add an extra amount of ingenuity and resourcefulness. Because it's a sure thing that you'll meet situations and problems that you hadn't expected.

One fact to remember when you see *Hard Rock Mechanized Mining*, one of a series of color pictures produced by Mode-Art Pictures, Inc. for the Joy Manufacturing Company, is that a solid month, night and day without a stop, was spent shooting underground to cover all the operations depicted. To get the footage, an eight man crew traveled over 11,000 miles, going underground in Kansas, Illinois, New Mexico, Alabama, Tennessee, Virginia, and Pennsylvania in mines where salt, potash, zinc, iron ore, limestone, and coal are produced in great quantities by mechanized mining equipment.

The films show how giant machines have made possible unparalleled production of vital minerals; how increased safety, increased pay, and better working conditions have resulted for the miners, and how lower costs have increased profits for the mine operators. In these pictures, one sees ceaseless activity going on beneath the surface of the earth—a world that to almost everyone is indeed strange and mysterious. It's a dramatic and fascinating environment and there is much color there.

It was soon discovered that going into a mine with two tons of film production equipment offers some real problems. The "skips" or hoists that carry men and machines to the working level of the mines are small and take only two or three pieces of equipment per load. In many instances, it took four trips to lower eight senior spotlights into the mine, and

there still remained six junior spotlights, four twin broods, hundreds of feet of cable, transformers, and many cases of other equipment. The equipment had to be lowered anywhere from a few hundred to a thousand feet underground, and in one case — 300 feet below sea level in the iron mines at Birmingham, Alabama. When the equipment was at the working level, it then had to be loaded on a train of cars and moved to where operations began. There, it was again transferred and reloaded to other cars that brought the equipment to the "working face" where the mining operations were actually going on.

Filming underground in color, multiplies all production problems and adds new ones. It can be readily understood that underground, the biggest problem is lighting — not only because the power supply fluctuates, but because generators driven by internal combustion engines produce harmful exhaust gases, and therefore engines of that type are prohibited by law. Since sequences would be taken in salt, iron, potash, zinc, limestone, and coal mines, a great deal of ingenuity and common sense was required to solve the different problems encountered on each location.

In the potash mines, for example, ingenuity played a big part in getting desired footage. It was found that when the mining machinery in other parts of the mine began to operate, the added drainage of power resulted in wavering illumination. When there was a bad take — since the area being shot became partially mined-out as the scene was executed — the broken-up material had to be shoved back into place to maintain continuity. Because of the extreme narrowness of passageways, lights had to be suspended from improvised dowels and  
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wire hooks that were driven into holes in the ribs just below the roof. The thunderous noises and reverberations of the mine machinery made it impossible to hear speech, and it was necessary to develop a series of signals and crude language for communication.

In the iron mines, all the equipment needed special attention, because the mines were located 300 feet below sea-level and humidity was excessive. The atmosphere was saturated with the red iron oxide dust which penetrated into the crackle finish of the lighting equipment so that at the end of each day all the parts had to be thoroughly cleaned. The dust colored everything red and in a few hours the men of the crew had the same appearance as the miners themselves who had been working there for years.

#### EQUIPMENT PRECAUTIONS PAID OFF

Though the working areas were about ten feet high and from eight to twenty feet wide, huge piles of the heavy muck had to be scaled and leveled before the lamps could be set up. Here too, since the drain on the power supply was greater than in the potash mines, special precautions were taken to prevent extreme fluctuation. Good communications and coordination with mining operations proceeding in other parts of the mine provided the solutions to assure steady production.

The crew had traveled about 10,000 miles before they reached the limestone mine at Annandale, Pennsylvania. The forethought of including the generator as part of the equipment paid handsome dividends here. Since the mine entrance was at ground level, the truck towed the generator to the very face being worked. Without the use of the generator, shooting would have been impossible because all the available power was needed to operate the mining machinery itself.

In keeping with the pattern found in other mines, when shooting the sequences in the coal mines, again, special problems had to be handled and solved. Instead of making sure of an adequate supply of power, the problem was to reduce the voltage. To give a live appearance to the coal and to bring out the color, the coal face had to be dug and gouged out so the reflections would result.

#### WIDE DEMAND BOTH HERE AND ABROAD

When the crew returned to Pittsburgh, the men had been away for more than five months. *Hard Rock Mechanized Mining*, which runs forty minutes, was the first picture in the series that was released. The demand for prints was immediate not only from every part of this country, but from countries all over the world. A French version of the picture was made. It was a major part of the program for the International Congress of Engineers organized by the Societe de l'Industrie Miniere and held in Paris this past fall. At the present time, the Joy Manufacturing Company's films are among the few that show in color underground mining mechanized operations. They tell a story of production — of the benefits and increase in wealth made by the efficient mining and use of our vast mineral resources — salt, potash, zinc, iron ore, limestone, and coal. ●

# "Yellowstone"

## A FINE COLOR PICTORIAL ON THE PARK JOINS FORD TRAVEL SERIES

★ FEW AREAS in the United States have been as well (or as frequently) photographed as Yellowstone National Park. Only a rare visitor fails to leave several of the little yellow or red film boxes behind, and the professionals have continuously covered it from every angle since famed William H. Jackson exposed his wet plates in 1871 for the first photographs of the Yellowstone region.

It would seem to have been with some trepidation that yet another picture on the park was scheduled as part of the Ford Motor Company's series of motion pictures of American landmarks. For of all possible subjects, Yellowstone is one that has as little novelty as any place that could have been selected. Yet, last summer, a crew from MPO Productions under Larry Madison, with a Ford contract in the glove compartment, set up equipment in the park for a brand new 20-minute Kodachrome motion picture of "John Coulter's Hell", as the park was first known.

#### NEW FILM FINDS A WAITING AUDIENCE

"Old hat" as Yellowstone Park may be photographically, it is a mecca for hundreds of thousands of tourists every season; and perhaps for that reason every new film on the park finds a welcome audience of those who have been, and those who someday plan to go.

It's doubtful, however, if many of those who plan to go will ever see the park as Ford's new picture sees it. There are, to be sure, short scenes of the star attractions — the geysers, inns, canyon and falls and pandhandling bears, but more than that there is a dramatic feeling for the setting and the permanent inhabitants of the park — feathered and furred — that many visitors seek and cannot find.

Film is fascinating stuff. The man who uses it may sweat and curse his way through a day of waiting for weather, lugging heavy equipment through bush, climbing rocks, waving away kibitzers until every number on the footage indicator is a slow death. On the screen, the few good feet from such a day can thrill thousands.

*Yellowstone Park*, Ford's version, is a succession of such impressions that show more than the physical grandeur of the place. Ford shows it as Jackson must have seen it in 1871, with

people now, but still essentially untouched and pretty wild.

The Ford Company doesn't make too much noise about the American landscape series. Most of the films are excellent — *Men of Gloucester* and *Pueblo Boy* are about as good as any short travelogues that can be seen — and new ones coming up, *Yellowstone*, for sure, and several in the works, promise to equal or surpass the older ones. These pictures are supposed to be part of the Ford dealer's film library. Most community groups are invited to borrow films, and projectors, too, from the Ford dealer with his compliments.

#### PROMOTIONAL OPPORTUNITY FOR DEALERS

In many towns this has been a wonderful promotion. The Ford pictures — non-commercial, professional, full of appreciation of America and Americans of every shape and form — can leave nothing but good will in an audience. But, on the bad side, there are Ford dealers who resent the trouble of stocking and loaning the films, and who look on the whole promotion as an unrewarding chore. "Time it takes me to fool around with that stuff I could sell three cars" one of them said recently. Time it takes him not to he could lose thirty sales.

Another dealer said recently that loaning out movies was the easiest and gentlest way to make friends and sell automobiles that he knew of, and he emphasized that the pictures have brought him sales. Because selling is his business he not only greets film borrowers, but goes out and gets them.

Those he gets for *Yellowstone Park* will find a lot besides Old Faithful. For one, they will see some animal pictures. Larry Madison almost dusts his lens on such flighty creatures as antelope, trumpeter swans, partridge, elk, moose — and bear, in the cold light of approaching winter, fat with popcorn, turning from the roads to seek their hibernation places. They'll see a forest fire so close that the photographer finally left the camera and ran while the film kept going until the tripod crumpled from a heat blast.

#### MUSICAL SCORE ROUNDS OUT FINE FILM

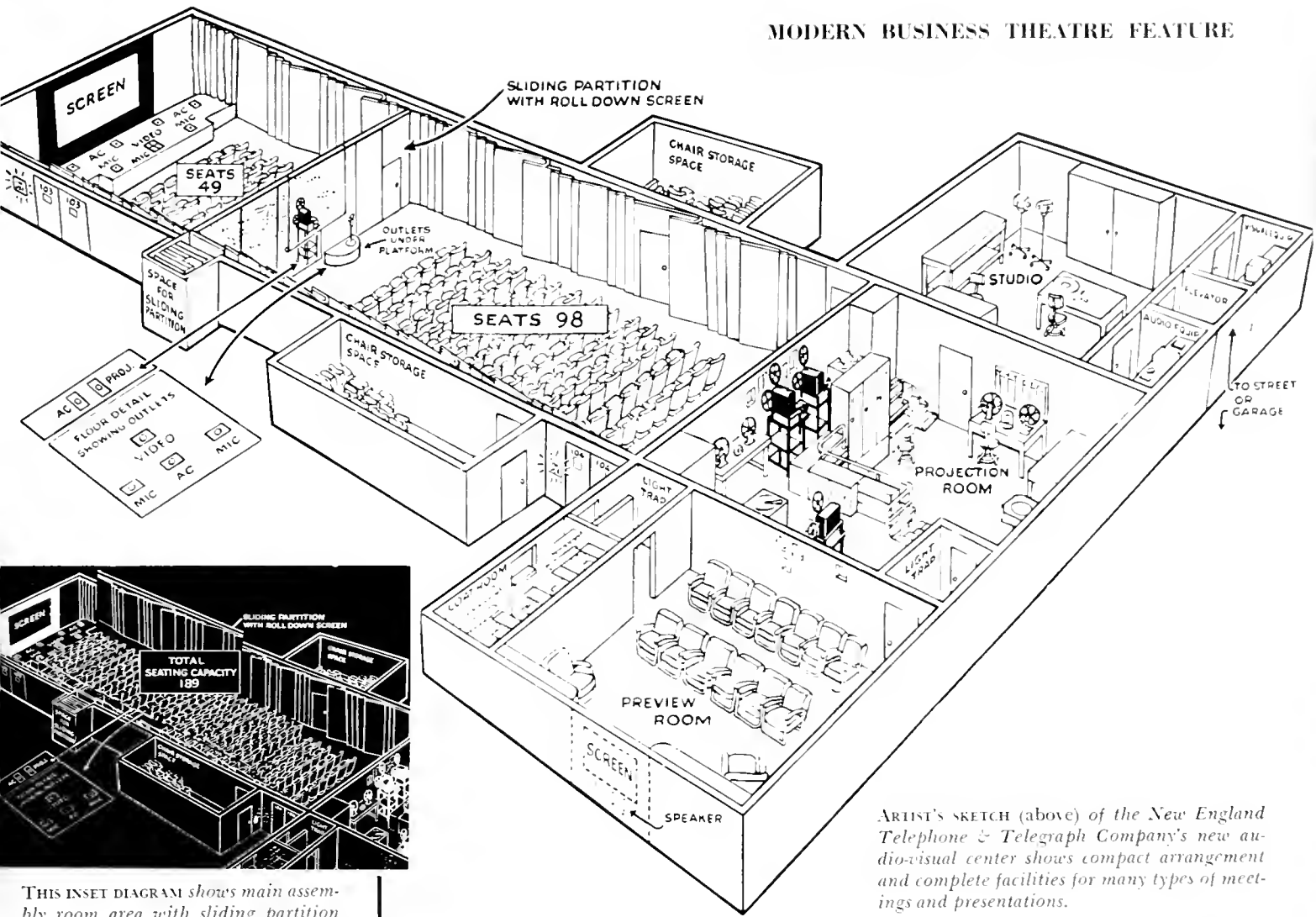
With what Madison brought back to New York, Ford's MPO team found a protege of Serge Koussevitzky, Jurian Andriessen, while producing a Tanglewood music festival film, and engaged him to compose a score for the picture. Impressionistic and modern, Andriessen's score was recorded by Alfredo Antonelli, a CBS symphony conductor, and a large orchestra. As in few business films, the music in *Yellowstone* . . . follows the story line from beginning to end without cliché and makes a good pictorialization into a damfine motion picture for the *Vacationland U.S.A.* series. ●

#### A Word of Acknowledgment

★ The Editors of *BUSINESS SCREEN* are indebted to Mode-Art Pictures for the "production report" on Pages 25-26. The very complete data and excellent pictures on the following pages came to us through the cooperation of Robert W. Stokes, Public Relations Methods Supervisor of the New England Telephone and Telegraph Company, Boston.

A scene in "Yellowstone Park"





ARTIST'S SKETCH (above) of the New England Telephone & Telegraph Company's new audio-visual center shows compact arrangement and complete facilities for many types of meetings and presentations.

# A Model Audio-Visual Center

NEW ENGLAND TELEPHONE & TELEGRAPH COMPANY SHOWS FACILITIES

**A**N AUDIO-VISUAL CENTER, where every square foot of space is designed for double and in some cases triple duty, is a feature of the new Long Distance Center and Headquarters Building of the New England Telephone and Telegraph Company in Boston, Massachusetts.

Incorporated in a minimum of space is every type of visual and audio device which has proved usable in the extensive public and employee information program which the Company conducts in the five northern New England States.

Flexibility, with minimum operating expense, is the key to this installation. A preview room that doubles as a sound studio, a projection booth which projects films and slides in two directions yet doubles as a film library and editing room, an assembly room seating 189 people for employee training purposes which can be turned into two rooms within twenty minutes, with complete audio-visual

facilities in both, are only a few of the unusual features of this audio-visual center.

Like so many of the new developments in the audio-visual field, this unusual center was born of necessity. A training film program for 35,000 employees in five states and an extensive system of informational film distribution to the public necessitated adequate headquarters facilities. However, closely budgeted floor space and limited funds for construction made inspired planning imperative.

Three years of testing equipment and designing layout preceded construction. The space allotted comprised a "T" shaped area with the vertical of the T measuring 110 feet long by 18 feet wide between columns. The horizontal bar of the T measured 30 feet by 18 feet. The artist's sketch shows how this area was utilized. A central Western Electric amplifying system serves the entire area. A master film and record library are within easy

(CONTINUED ON THE FOLLOWING PAGE)

THIS INSET DIAGRAM shows main assembly room area with sliding partition removed to provide seating capacity for 189 persons.

BELOW: HEADQUARTERS and Long Distance Center of New England Telephone & Telegraph Company in Boston, Mass. Audio-visual center is at far left on street level.



**TWO VIEWS OF DUAL-PURPOSE ASSEMBLY ROOMS**

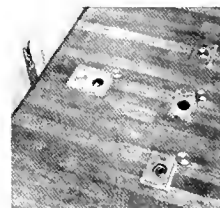
BELOW: *the rear assembly room is created by removable folding doors.*



LARGE ASSEMBLY ROOM seats 189 when folding doors shown below are removed as in this general view toward screen.



LEFT: TELEPHONE SUPERVISORS LISTEN to a speaker before a film showing. (Inset) these floor outlets are provided on stage in front room and at front of rear room for mikes, video, and power, so that meetings can be held in each of the two assembly room areas when they are separated by the easily removable folding door partition.



(CONTINUED FROM THE PRECEDING PAGE)

reach of the one projectionist who operates the entire system. RCA 16mm incandescent motion picture projectors were selected after extensive tests, and GoldIE combination projectors were installed for strip films and slides. Incandescent projectors were necessary because

of the additional expense involved in providing flues for arc projectors to the roof of a twenty story building as required by local building codes. Presto turntables with Western Electric sound heads and Webster automatic three-speed changers completed the record playing installation.

Two big questions about the design of this center remained unanswered until construc-

tion was completed. Could a top-grade color image be projected 100 feet with incandescent projectors? How could perfect sound reproduction be achieved in a long narrow room without destroying illusion?

The projection equipment provided a satisfactory answer to the first question on the first test. The answer to the second questions was provided by the Bell Telephone Laboratory sound engineers, who designed the walls so that no echoes can develop and then specified sixteen Western Electric balled speakers mounted in the ceiling in pairs so that the volume for each pair could be adjusted readily. When a film is shown, volume on each pair of speakers is reduced progressively so that while the rear speakers have a low level, those nearer the screen emit higher levels which produce the illusion that all of the sound is coming from the screen. For dancing or general sound, a flick of the wrist returns the speaker levels to normal and then there is no directional quality to the sound at all.

Incorporated into this center are most of the modern aids to film distribution, editing and minor production. There are few trimmings and no heavy investment in production and recording equipment because the Company makes a practice of using commercial producers for film and recorded training aids.



SOUNDPROOF FOLDING DOORS which create two rooms are easily handled by one man.

COMBINED ASSEMBLY ROOMS are shown in use for exhibit area of Bell System progress.





Every effort was made to anticipate future requirements in the audio field. Shielded wires in conduit lead to loud speakers in canteen and employee lounges for music and speech distribution if desired. Coaxial cables are in place with wall and floor outlets for television viewers when this media comes into general use. Convenient outlets for mikes, AC current, and television are provided in booth, assembly rooms and preview room.

But, even to the uninitiated, a tour of the center would reveal unusual features not yet in general use in the industrial field. On entering any of the three doors to the center, an illuminated "IN USE" sign, controlled from the booth, warns a visitor if a show is in progress. In the assembly rooms, guests would be delighted with the comfortable chairs, which utilize an unusual interlocking feature to assure rigidity, but can be moved quickly to other locations. These chairs are designed to supply the same degree of sound absorption

FILM EDITING FACILITIES are maintained in one corner of lower level of projection booth.

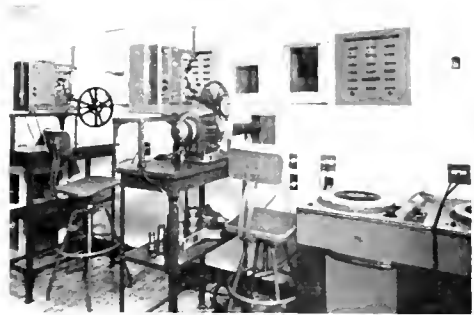


empty as full. The entire area is air-conditioned for year round comfort and is lighted by instantaneous fluorescent tubes on the ceiling and in coves on the side walls.

The projection and editing booth incorporates several novel features to conserve space and improve efficiency. Constructing the booth on two levels permitted projection above the heads of audiences, provided additional storage space under the platform, separated the projection and editing sections and placed projectors, turntables, radio, and film libraries within easy reach of the operator. A bank of three Western Electric amplifiers provides any desired combination of sound systems. To a visitor, the amplified panels seem complicated. However, use of the numerous switches and knobs which provide the essential flexibility of the system has been simplified by numbering knobs and developing a chart which permits quick easy settings for over two hundred combinations. Monitoring from either amplifiers or speakers separately is provided, while a separate Teletalk system provides monitoring for cues and announcements in all three rooms. The booth measures only 18' by 18', yet contains all necessary equipment for efficient editing and projection.

**PROJECTION ROOM**

(Three views at right, top of bottom) dual 16mm projectors and turntables serve both assembly room areas. (Center) Projection booth showing dual level construction. Lower level for editing, shipping, etc.; upper level for projection and sound distribution to preview and assembly rooms. (Bottom) Preview room projection facilities shown in this view.



★ The New England Telephone and Telegraph Company, together with the other Bell Companies has pioneered the use of industrial films for public information. It has been showing industrial films since the early twenties. Since the end of the war, while the public information side of the job has continued, extensive developmental work has been carried on in the field of employee information, job and attitude training by means of films. At the present time, over 300 films are in active use in the training library and over 100 infor-

mational film subjects available to the public. The Public Relations Department of the Company coordinates all audio-visual activities and the staff operating this section is extremely small for a film program that reaches an audience of nearly two million persons annually. Thomas M. Hennessey is Vice-President in charge of Public Relations; Robert W. Stokes, Public Relations Methods Supervisor, directs the film program and the staff com-

prises Edward W. Palmer, Information Assistant; Shirleyann Holt, Film Distribution Supervisor; and George James, Projectionist.

The opportunity to build proper facilities for an industrial audio-visual center, from the ground up, comes to few companies. The completion of this center in Boston, however, gives a graphic illustration of what can be accomplished when specialists in the field are given time to plan, architects and contractors apply knowledge and experience, and the entire field of audio-visual equipment is scanned.

**THE PREVIEW ROOM**

Entrances to the Assembly and Preview Rooms.

Front view of smaller Preview Room setup.

Supervisors preview an operator training aid.



# Production Pioneer With Modern Ideas

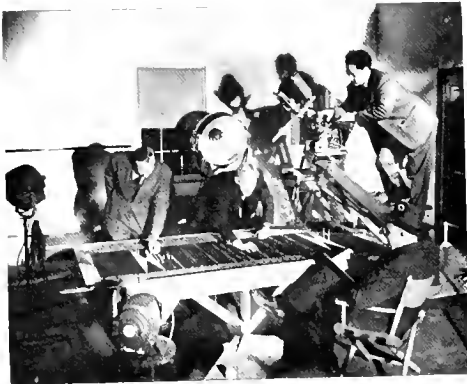
**E**XPERIENCE, which is a long suit among the best-established producers of business films in these United States, really means something to the men and women of the Atlas Film Corporation out on Chicago's West Side in that next-door suburb of Oak Park.

For experience and the tradition of crafts-

manship in making all kinds of sponsored films dates way back to 1913 when an enterprising young business man named I. R. Rehn launched the Atlas name into the uncharted seas of early business film-making. "I. R." retired from the role of a founding father in December, 1915, but the tradition of experi-



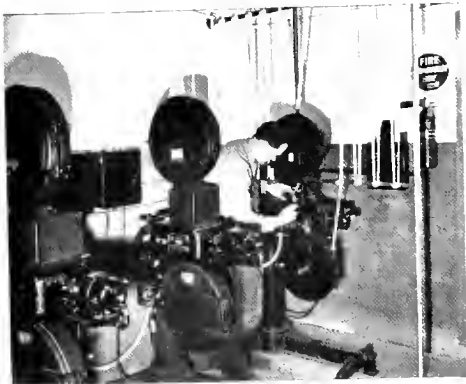
*CLIENT-PRODUCER TEAMWORK exemplified in this recent production conference at Atlas: (l to r) are Harry Peterson, cameraman; MacKenzie Ward, writer-director; H. H. Mobley, director of the Missouri Division of Resources and Development; M. F. Leopold, supervising engineer, U.S. Bureau of Mines; Prentiss Mooney, assistant director of Missouri Division of Resources and Development; and William Mimmerly, editor.*



*PRODUCTION IN THE STUDIO at Atlas included this recent setup for live diagrammatic animation for a football rules film.*



*ON LOCATION, a modern RCA Mobile Recording Unit brings the studio to the field or factory, according to the needs of production.*



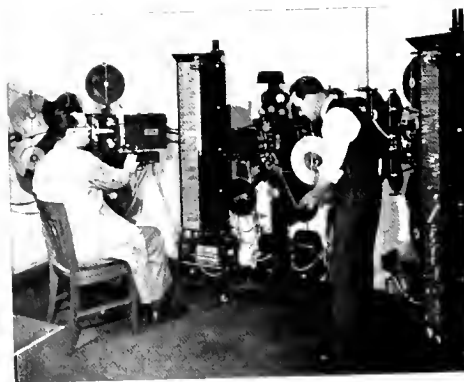
*MODERN FILM PHONOGRAPHS are typical of the permanent physical studio facilities available in Atlas' Oak Park studios.*



*THIS SOUND MIXER CONSOLE (six positions) provides for mixing and interlocking of music, sound effects, narration, and dialogue.*



*IN THE LABORATORY skilled film editors set changes of pace and tempo, timing, transitions, effects, and music for smooth continuity.*



*COLOR PRINTING is another "lab" specialty, with careful attention given each scene for quality as well as uniform results.*

ence continues among many of the key employees of this midwest organization.

The "new" Atlas Film Corporation combines the vital ingredients of sound business management, modern studio and laboratory equipment of every type, and the ability to create puposetal and interesting visuals. Under new ownership and management, now headed by Kenneth W. Lineberry, president, additional capital was provided when the pioneer firm was acquired in December, 1915, by a group of prominent Chicago business men, headed by F. S. Yantis & Company, a well-known investment firm.

A continuing modernization program in the laboratories and studio has brought the latest in 16 and 35mm controlled speed developing equipment, new Depue and Bell & Howell printers, an R.C.A. mobile recording unit, a 6-position sound mixer console, as well as modern Mitchell and Bell & Howell cameras, and complete studio lighting and filming units.

Color production and printing, exemplified in the recent Atlas film *Arizona*, is a "custom" operation in this organization. But such careful attention to minute detail for the sake of quality does not forego ability to deliver films with utmost speed as in the case of Atlas' record-breaking performance in the recent Big Ten football game films which were photographed, processed and on their way to distant T.V. stations *over each weekend* during the 1949 football season.

The pictures on this page help tell the story but in these days when television and film "producers" thrive in desk spaces, employment records like that of Atlas cameraman Harry Peterson (31 years); Art Beeman (20 years); Al Bradish (began in 1927); Fred Barber (began in 1938) and others like Tom Curtis, Harry Harger, and Gil Gilbertson now make the Atlas tradition of experience and craftsmanship meaningful and important to the user of business films. (NEXT MONTH: AUDIO)

THIS MONTH'S COVER FEATURE

## Today's Audio-Visual Equipment Outmodes Best Pre-War Models

**T**HE MANY ADVANCES in design and special features which have been made by leading manufacturers of projection equipment since the war had practically outmoded the best in prewar models.

A recent Mid-Century Survey of principal equipment makers revealed the following goals that have been achieved:

(1) 50% reduction in total weight of portable 16mm sound projection equipment through the application of plastics, magnesium, thin wall die-casting techniques, and lightweight woods in veneers.

(2) Increased illumination from 10% to 30% greater on the screen due to improved optical systems, coated lenses and better lamps. The mechanically-formed biplane filament in projection lamps has been particularly important since it provides greater screen illumination initially than lamps of the older construction, and the amount which the light output drops off during life has also been reduced.

(3) Higher fidelity in sound reproduction is assured in film projection, disc, and tape reproducers now being marketed.

(4) Reasonably lower prices for comparably better equipment have been attained by most manufacturers in the field.

Special features now available on most projectors include easier threading paths, safeguards against film damage and excess wear, high-precision assembly to assure quieter operation of all moving parts (important in intimate group showings).

Years of research preceded these advances. Lightness was one of the most difficult of these advances to achieve without sacrificing durability for field use or quality in either picture or sound reproduction. Yet at least one 16mm sound projector model offers a total carrying weight of only 29 pounds! •

A TRIBUTE TO MODERN EQUIPMENT is the theme of this month's BUSINESS SCREEN cover and of a national campaign now being launched by the Editors in these columns.



# VISUAL TRAINING REPORT

## Fieldcrest Slidefilm Helps Retail Sales Through Product Know-How

**Sponsor:** Fieldcrest Mills, division of Marshall Field & Co., Inc. **Title:** *It Pays To Know Terry*, color, sound slidefilm, 12 minutes, produced by the Pathoscope Company.

★ Designed to give a better understanding of terry towels, *It Pays To Know Terry* is expected to help retail sales personnel improve their selling procedures by giving them a better understanding of the history, construction and decorative possibilities of towels.

Extensive research has revealed that many salespeople in retail stores have had little or no training in the importance of related colors and their relation to selling. Few had ever been instructed in the need for stressing color as a decorative asset in towels. For many salespeople, therefore, the film will give them their first basic information along these lines in a form that can be passed on to their customers.

In addition to the technical and background information concerning towels, which is presented in an amusing manner in the film, there is valuable information for retail salespeople in several sales situations that dramatize correct and incorrect techniques.

Showings of *It Pays To Know Terry* are scheduled for the various stores in the country which handle Fieldcrest products. Fieldcrest men will show the film in the stores at meetings called for the purpose. Arrangements will be made through store training directors and buyers.

★ ★ ★

## Frankfort's Holiday Sales Promotion Success Attributed to Color Film

**Sponsor:** Frankfort Distillers. **Title:** *Holiday Harvest*, 20 minutes, Kodachrome, produced by Films For Industry, Inc.

★ Between Thanksgiving and New Year's each year, the liquor business peaks up to its highest point. Not only is there more consumption, but bottles and cases have become a tradition for gifts among business men, and an important gift item for the general public.

To insure that their brands do not lose out on this make-or-break period of big sales, the various distillers concentrate a sizeable portion of the annual advertising budget into holiday newspaper and magazine ads, posters, billboards, window decorations and sales promotion.

Frankfort Distillers, always a leader with Four Roses, and a strong competitor with Hunter and Paul Jones in the three general price levels of blended whisky, put a major emphasis this year past on sales promotion and sales training with a handsome new color film, *Holiday Harvest*. According to many retailers, Four Roses regularly gets a much higher proportion of the gift and "non-regular" purchaser's market than it does otherwise, strong as it is normally. The film seems to be

designed to tell how to capitalize on this pre-sold market.

Now that the season is over and the results in, Frankfort attributes a considerable part of their good showing in the 1949 holiday sales to the three pronged effort of *Holiday Harvest*, which was widely distributed to meetings of Frankfort salesmen, distributors and retailers.

First of all, the film dramatized the advertising campaign then running on a larger scale than ever before. The Kodachrome movie reproduced the Four Roses trademark of the Frankfort leader showing how it was being used, and how the familiar symbol was worth capitalizing on for a big dealer's profit.

Secondly, it urged dealers to do more than stand behind the counter and wait for customers. It showed, through a topnotch Borden and Busse sales demonstration, how prospects could be approached right in their offices and gift sales for client lists could be closed right on the spot.

Thirdly, the film displayed examples of the best in modern wrapping. It pointed out that gifts of liquor must compete in outward appearance with beautifully wrapped articles from department stores and smart shops. Frankfort's attractive 1949 gift boxes were shown, but retailers were urged to offer fancy outer wrappings to their customers as well.

★ ★ ★

## A New Rehabilitation Cancer Film Helps Patients Regain Their Speech

★ Demonstration that speech need not be lost because of removal of the larynx is made in the new medical film *We Speak Again*, produced recently by Sturgis-Grant Productions, Inc., New York, under sponsorship of the National Hospital for Speech Disorders, New York, the American Cancer Society and its Massachusetts Division.

The sound color film, which is designed for showing to general medical practitioners, medical societies, hospitals, nursing schools, and meetings of other specialized audiences, was introduced at its premier by Dr. James S. Greene, medical director of the Boston specialty hospital where the film was made. It demonstrates, step by step, the procedure used in the training of patients to develop the esophageal voice.

Simple diagrams show the technical features of the operation for cancer of the larynx, and the bulk of the film's scenario is devoted to the story of a man who undergoes the operation and eventually resumes his job.

Below: Scene from "We Speak Again".



# In the PICTURE PARADE

## Bell Telephone System Announces Four New Sound Films Available

◆ Four new pictures have been announced recently as available on a free loan basis from the Bell Telephone System. They are 10- and 11-minute sound films, available in both 16mm and 35mm prints, and are distributed through the local Bell System telephone companies.

*Mobile Telephones* is the title of one of these pictures which depicts the mobile telephone service in action. By means of animated drawings, it explains the intricacies of the system in an easily understandable way.

An animated, "U"-shaped telephone relay sprouts hands and feet in the picture *Parade of the Relays* in order to tell the audience of the importance of the function of the telephone relay. Trick photography and clever production effects add interest to this film.

The increased speed with which a long distance call goes through with the new "operator toll dialing" system is the theme of *Speeding Speech*, another of the films. This one goes into scenes of research, development, manufacture and installation of equipment, and is intended to point up the part that future planning plays in providing the best possible low-cost service.

Number 9 in the series called *Telephone Screen Review* is divided into three parts: *Easy Does It*, describing a single vehicle which has multiple uses; *Planners for Tomorrow*, the story of central office planning for increased efficiency, and *Midnight Debut*, which shows the process of changing over from a manual type exchange to a dial system.

## New Timken Bearing Co. Film Features "Big Tim" in Animation

◆ An all-color animated industrial film has been produced for the Timken Roller Bearing Co., Canton, Ohio, by Wilding Picture Productions, Inc.

The Timken film is entitled *Big Tim*, and tells the story of an animated railroad engine and his friends with the moral being, of course, that all freight trains should be equipped with Timken bearings for faster, more economical service. Distribution is via Modern Talking Picture Service.

## NEWS AND COMMENT ABOUT BUSINESS FILMS

### Caterpillar Completes Three Films

◆ Three sound motion pictures, *Born in the West*, *Standard West Coast Equipment* and *Double Duty* were recently completed for the Caterpillar Tractor Corp. by Calvin Co., Kansas City. *Born in the West*, an historical film which contains a considerable amount of old 35mm film reduced to 16mm size for inclusion in the picture, portrays the history of the development of the Caterpillar-type tractor.

### The Real-Life Story of Tulsa

◆ The growth of the city of Tulsa, Okla., from its beginnings as a small western cattle town through its development into a big oil re-

fining city is the theme of the 35mm black and white documentary motion picture *Tulsa, Oklahoma*, which has been completed recently by Knickerbocker Productions, Inc., New York.

### Union Oil Sponsors New Slidefilm

◆ A 100-frame sound slidefilm entitled *Servicing Automatic Drives* is being sponsored by the Union Oil Company of California in order to help keep pace with the increasing use of automatic drives by automobile manufacturers. The film, which is produced by Graphic Films Corp., Hollywood, will be distributed to the company's dealers.



Scene from the new Hamilton film.

### Giant Watch Mechanism Film Stars

◆ A 7½-foot plexiglass model of a Hamilton wristwatch mechanism plays the stellar role in the non-technical 16mm color and sound motion picture *How a Watch Works*, produced recently for the Hamilton Watch Co. The huge model is an actual working precision time piece containing most of the parts to be found in any wristwatch. The works are uncased so that they may be observed in operation.

Salewise, the company is gaining multiple usefulness from the outside model. It is showing the motion picture, often with local jeweler sponsorship, before men's clubs, hobby groups, schools and the staffs of retail jewelers. In addition, the model is being displayed in the company offices at Lancaster, Pa., and will become a powerful attention-getter when exhibited at trade shows throughout the company's 1950 schedule.

The 16mm sound motion picture was produced by The Jam Handy Organization.



### Steel Construction Story Filmed

◆ The narrative of the growth of a building contractor's business tells the story of the steel construction industry in the 25-minute, 16mm color motion picture *Build With Steel*, produced recently by Argo Films.

Prepared for the American Institute of Steel Construction, New York, by Hill and Knowlton, Inc., public relations counsel, and supervised by Film Counselors, Inc., this picture depicts modern fire protection, safety, strength and other features of steel. It also shows scenes of the fabrication and erection processes as practiced by modern builders today.

### Ray Ballard to Vogue-Wright

◆ RAY BALLARD, well-known as a film writer, director and sales counsellor, has joined the FILMS DIVISION of VOGUE-WRIGHT STUDIOS in Chicago.

Quality  
demands  
Quality

**PATHESCOPE PRODUCTIONS**  
580 FIFTH AVENUE, NEW YORK 19, N. Y.  
PLAZA 7-5200

**Chicago IAVA Members  
Attend Telephone Showing**

◆ Chicago members of the Industrial Audio-Visual Association had the opportunity to see how the Illinois Bell Telephone Co. uses films in its safe motor vehicle operation program at its meeting December 12. J. E. Powers of the telephone company acted as meeting chairman, and the same type of program was presented as that given for Illinois Bell employees.

A talk on "Defensive Driving" opened the program and was followed by a showing of the film *You're Driving on Horses*, which was produced by the New Jersey Bell Telephone Co. It was explained that the film *A Miracle of Paradise Valley* usually followed the talk, but since the group had already seen that film, the other was shown.

In connection with these films, drivers of Plant Department vehicles are given reaction time and braking distance tests which make them realize the actual amount of time and space it takes for a driver to bring his car to a dead stop after he has been confronted with a stop signal. Telephone safety men are convinced that the program has increased driving efficiency and lowered the accident rate.

A supper recess was followed by a screening of the picture *For Your Benefit*, a film produced by Wilding Picture Productions, Inc. for the American Telephone and Telegraph Co., which deals with the Bell system pension and benefit plan.

**New England Sales Execs  
Hear Visual Aids Talks**

◆ "How Visual Aids Can Help Sell More Effectively" was the subject of the program of the Eleventh New England Sales Management Conference sponsored by the Boston Chamber of Commerce and held January 13 and 14. Two types of displays were featured at the conference including those of visual aids used by sales managers for more effective selling and those of visual aids commercially available for training in more effective selling.

Speakers included Julien Bryan and Dr. Louis Goodman, New York City.

# New Low Cost Tape Recorder Offers These Great Advantages

**ONLY  
\$94<sup>50</sup>**

Complete with microphone, take-up reel, radio-phonograph card, hand crank, amplifier and speaker.



**MODEL 730**

*The New  
AMPRO  
Combination  
MAGNETIC TAPE RECORDER  
AND PLAYBACK UNIT*

● **LOWEST FIRST COST!**

Compare the record-breaking low price of this new Ampro Recorder with any other on the market today. Priced at only \$94.50, complete . . . it compares favorably with units selling for much more money!

● **LIGHTEST, MOST COMPACT!**

The basically new design of this new recorder reduces bulk and weight to almost 1/2 of conventional models! It weighs only 15 pounds and measures only 8 3/8" x 8" x 12"

● **GREATEST OPERATING ECONOMY!**

Because of its slow recording speed and its "dual track" recording system, this new Ampro unit will record a full 2 hour program on one 7" reel! Almost twice as much recorded material on each reel of tape as compared to conventional recorders.

● **SIMPLEST TO OPERATE!**

A child can operate this new tape recorder . . . it is that easy! Operation has been reduced to its simplest terms, uncluttered by costly "gadgets" that merely confuse the operator.

● **Designed, built and guaranteed by AMPRO**

. . . a name famous for fine craftsmanship in the design and manufacture of precision cine and sound equipment for more than 20 years.

\*Trade Mark Reg. U. S. Pat. Off.

## RECORDS 2 FULL HOURS ON ONE STANDARD 7" REEL . . . WEIGHS ONLY 15 POUNDS!

Modern business men will find scores of time and money saving uses for this new low cost Ampro Tape Recorder and Playback. It is perfect for recording conferences and sales meetings . . . rehearsing speeches . . . dictating long reports . . . training sales personnel . . . making sales presentations and many other important business tasks. Exclusive features include: *Slow recording speed* which puts almost twice as much recorded material on each reel; *Fast Forward Skip* lets you skip to the middle or end of a reel to hear certain recorded sequences; an *Audio-monitoring* system enables you to hear what is being recorded while it is being recorded . . . plus a host of other important features. Its simplified operation and low operating cost make it a perfect business tool. Best of all, its low first cost puts it within range of even the most modest budgets!

*Mail Coupon Today*  
for illustrated folder giving complete details and specifications on this new low cost Ampro Tape Recorder.



AMPRO CORPORATION 85250  
2835 N. Western Ave., Chicago 18, Illinois  
Gentlemen  
Please send me full details on the new low cost, light weight Ampro Tape Recorder

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

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● Many useful reference publications are available to BUSINESS SCREEN readers in the growing Film Guide Library which includes Safety, Sports, Health & Welfare, Sound Slidefilm Guides; Projectionist's Handbooks, etc. Write today for *complete free list*, 812 N. Dearborn Street, Chicago 10, Illinois.



CHARLES H. PERCY

**Bell & Howell President Honored  
By Junior Chamber of Commerce**

◆ One of the "Ten Outstanding Young Men of the Nation" during 1949, chosen by the United States Junior Chamber of Commerce, is CHARLES H. PERCY, 30, president of BELL & HOWELL, Chicago, photographic equipment manufacturers. The only businessman chosen this year to receive the award, he was presented with the Distinguished Service Award Key and Scroll of Honor by Paul G. Hollman, ECA administrator, at an award banquet held at Peoria, Ill., January 21.

Mr. Percy was nominated jointly for the award, which is presented annually to ten men between the ages of 21 and 36 "who have won outstanding success in their fields and have advanced the welfare of the people on a national level," by the Junior Chambers of Commerce of Evanston, Ill. and Chicago. They also named him the outstanding young man of the city of Chicago and the city of Evanston for the year 1949.

**SALES TRAINING**

**346 Dealers and Salesmen Graduate  
from Kodak Sales Training Center**

◆ During 1949 a total of 346 Kodak dealers and salesmen were graduated from the Eastman Kodak Co.'s Sales Training Center at Rochester, N. Y.

The center is operated to give persons selling Kodak products a better understanding of their manufacture and operation. Besides lectures, demonstrations and group discussions, enrollees are shown through the Kodak factories at Rochester.

Nineteen groups representing 11 States attended the school in 1949. Many dealers enrolled in a special 5-day summer session which was made available for those too busy to attend the longer courses.

# Visual Programs to Build Sales

**Sales Training Slidefilm Shown by  
National Retail Furniture Association**

◆ Specifically designed to improve salesmanship and to increase retail sales in the home furnishings field, *Inside Story*, a color, 35mm sound slidefilm, has been produced by the National Retail Furniture Association in cooperation with the Masonite Corporation. This brings to 16 the number of films produced by the Association in the last two years.

The new film tells the story of how hardboard is used in the manufacture of high-grade furniture, and how salesmen can put this knowledge to use in selling their products.

The sales training film series,

already used by 8900 members of the Association, has been integrated into the salesmanship courses of high schools and colleges throughout the United States, the Association has announced.

**Drug Store Operators Now Use  
Films for Business Training Sessions**

◆ Films are now making possible a business training course for drug store operators by means of a series of film training sessions sponsored by industry and supervised by the American Drug Store Business Training Advisory Committee of the Brooklyn College of Pharmacy of Long Island University, New York, and the City College School of Business, New York. The program is known as the

*American Drug Store Business  
Training Series.*

The Schering Corp., Bloomfield, N.J., manufacturers of hormones, antihistamines and other pharmaceutical products, is sponsoring the session on *Professional Promotion*, which has been contracted for as part of the series. Each session of the series will be a self-contained "package" unit including a color sound slidefilm produced by Frederic House, New York, an 8-page take-home booklet for reference, a meeting leader's guide for planning the sessions, and a written follow-up quiz.

The series, which is the product of research and consultation with members of the state and metropolitan pharmaceutical associations, educators, and businessmen, will include the topics of *Retail Salesmanship, Accounting and Financial Control, Merchandising, Professional Promotion, Window and Interior Display, Layout and Modernization, Departmentalization, Prescription Department, Proprietary Department, Cosmetics and Toiletries Department, Baby Goods Department and The Fountain.*

The training sessions will be used by members of State and metropolitan pharmaceutical associations, and many of them have already accepted the series as their official business training program.

**Sarra's New Slidefilm for Sealy, Inc.**

◆ To acquaint sales personnel in the nation's furniture stores with the sales features of the Sealy Orthopedic Firm-O-Rest mattress, SEALY INCORPORATED, of Chicago, is producing a 15-minute sound slidefilm via SARRA, INC. The film will be shown at retail dealer store meetings and will show the construction, design and other sales points of the mattress.

Production of the film is under the supervision of J. R. Lawrence, executive vice-president, and J. F. Zarish, sales and merchandising manager, of Sealy Incorporated. It will be under the direction of Harry W. Lange, Sarra production manager, and the script will be developed by Helen Krupka of the Sarra scenario staff.

**Plastics Show Slated for Chicago**

◆ Films will play an important part in the display of more than 100 case histories of the industrial and commercial uses of plastics to be shown by the Society of the Plastics Industry during the National Plastics Exposition at Chicago's Navy Pier, March 28 to 31.

**TELEVISION  
COMMERCIALS**

↓

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MOTION PICTURES • SLIDE FILMS • SINCE 1923

**United World Films Elects Ezzes**  
 ♦ Election of ERWIN H. EZZES to a vice-presidency and directorship of Universal Pictures' 16mm subsidiary, UNITED WORLD FILMS, was announced recently. He was formerly sales manager of the company's Entertainment Films Division, and has been with the company since 1946.

**Bruce Henry Will Free Lance**  
 ♦ Bruce Henry has recently established himself as a free lance picture writer with a studio at 1416 N. Wells St., Chicago. Formerly on the creative staffs of Wilding Picture Productions and Jam Handy, he has done scripts for the leading automobile, rub-

ber, and electrical equipment companies as well as for oil companies, the University of Chicago, the United States Department of Agriculture, and others.

ber, and electrical equipment companies as well as for oil companies, the University of Chicago, the United States Department of Agriculture, and others.

Presently connected with Telecasting Counselors and Producers, Inc., and Transanimation Productions, Mr. Henry recently worked on *By Jupiter*, a courtesy film produced for Marshall Field & Co., Chicago, and *Last Date*, a driving safety picture.

**S.O.S. Sells Filmcraft Equipment**  
 ♦ After almost 50 years of continuous operation, the FILM-CRAFT STUDIO in the Bronx has been dismantled and will no longer be used as a film production center.

Originally known as the Edison Studio, the six story block long building has been used by many of the early movie companies, as Columbia, Audio, Sound Masters and many others in recent times. Hundreds of Mills Industries' Soundies were made at Filmcraft in the early '40's.

For several years, J. A. FANNEY, head of S.O.S. CINEMA SUPPLY CORP. has handled the property for the Mills interests, but with no suitable lessee in sight, the motion picture equipment has been removed to S.O.S. warehouses and is now being offered for sale.

Fox Movietone has purchased most of the drops, props, backgrounds and sets, but hundreds of spotlights, dimmers, dollies, lamps, jacks, background projectors, cameras, selsyns, playbacks, booms, etc. remain to be sold.

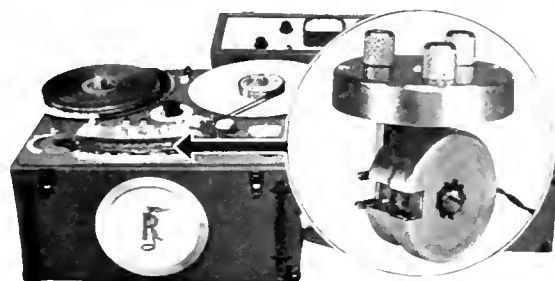
**Ruby Provides Service Facility**  
 ♦ RUBY EDITORIAL SERVICE, INC. is now operating a new editorial cutting room service for motion picture and television production. Working closely in conjunction with the Ruby organization which has long been a fixture in the centrally located film building, the new service provides air conditioned, sound proofed rooms with moviola, hot splicers and other editing equipment in every detail. Also available on the premises are facilities for film storage and projection, including 16 and 35mm and interlock. Nothing has been left undone to give the producer and editor every convenience. Telephones in the editorial rooms connect through a switchboard service so that constant contact may be maintained at all times.

Cutting rooms are available on daily, weekly, monthly and longer terms. Out of town producers may obtain complete production equipment such as cameras, lights, sound recording, laboratory, projection and storage. The new company aims to provide every bit of necessary equipment and service for professional film producers, advertisers, agencies and TV broadcasters.



BRUCE HENRY

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 Has same fine construction features, but with formed steel seat. No. 47, also available, has seat and back upholstered with high-grade brown imitation leather.

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## THE NEW FILMS

### Johnson & Son Color Slidefilms To Train Floor Maintenance Crews

◆ To instruct maintenance supervisors and maintenance crew men in large institutions how to care properly for floors and floor coverings, *Facts About Floor Care*, a new two-part sound slidefilm has been produced in color for S. C. Johnson & Son, Inc., Racine, Wis., makers of Johnson's wax.

The film shows the proper methods and materials to use in cleaning and maintaining different types of floor coverings. Part I deals with asphalt and rubber tile floors, describing in detail the "do's" and "don'ts" of floor waxing and cleaning. Part II explains the care of wood flooring. Special attention is devoted to the maintenance of wooden gymnasium floors.

A Johnson representative is present at all showings of the slidefilm to answer questions and personally demonstrate the operations illustrated in the pictures.

\* \* \*

### Bates Fabrics Shows Consumers "Facts on Fabrics and Fashion"

◆ A color film designed to stimulate interest in fabrics and home sewing has recently been completed by Bates Fabrics, Inc. It is titled *Facts on Fabrics and Fashion*, and comes with an accordion folder containing a swatch of the fabrics shown in the film. These can be used as display, or as visual aid in teaching fabric textures.

This picture, narrated by radio-television announcer Hugh James, is considered to be an aid in teaching sewing and in training sales people, besides being a fashion guide for housewives. Its story goes into the making of fine fabrics as well as showing their uses.

*Facts on Fabrics and Fashion* will be sent free on request, and fits any standard 16mm sound motion picture projector. Its running time is 23 minutes.

BELOW: A scene from the new Bates color film on fabrics and fashion.



### Color Film Features Terry Toweling

◆ Because extensive research in retail stores proved that many salespersons had little or no training in the importance of related colors in selling towels, the film *It Pays to Know Terry* was produced by the Pathscope Co. of America, Inc., New York, for Fieldcrest Mills, makers of terry towels for Marshall Field and Co., Inc., Chicago.

This new 12-minute color slidefilm presents the technical and historical background of towel manufacturing in a light, interesting way and also dramatizes a few of the rights and wrongs of sales technique. Showings of the film are scheduled in stores which handle the Fieldcrest products, and will be shown by Fieldcrest representatives at store meetings arranged for that purpose through store training directors and buyers.

### Jam Handy Organization Completes "How-To-Do-It" Benchwork Series

◆ Ten new "how to do it" slidefilms have recently been released by the Jam Handy Organization for benchwork training in industry and education. Use of the discussional type series saves time for the instructor and supplements his explanations and discussions of tools, equipment, procedures and methods.

The subjects covered include *Hand Tools; Hand and Power Hack-Saws; Drills and Drilling; Reaming, Tapping and Threading; Finishing Rough Castings; Scraping; Rivets and Riveting; Layout Tools and Measuring Instruments; Layout Work, Part I, and Layout Work, Part II.*

Information concerning these films can be obtained from the company's School Service Department, Detroit, Mich.

### Story of American Air Power Told In Film Produced for Air Force

◆ *Air Power*, an 18-minute black and white motion picture narrated by Lowell Thomas, has been produced recently for the United States Air Force by Sound Masters, Inc.

The theme of the picture, which is gauged for screening before all age groups, is the build-up of American air power from a tactical supporting role in World War I to an important strategic force in World War II. It endeavors to bring about American thinking to a receptivity of the importance of air power in American military strategy.

16mm prints will be sold through Castle Films, Inc., the contractual agency for the U.S. Office of Education, or may be borrowed for all non-profitable screenings through local Area Control film libraries. Inquiries should be addressed to the Public Information Officer at the following headquarters: Middletown Air Materiel Area, Olmsted AFB, Middletown, Pa.; Mobile Air Materiel Area, Brookley AFB, Ala.; Ogden Air Materiel Area, Hill AFB, Ogden, Utah; Oklahoma City Air Materiel Area, Tinker AFB, Oklahoma City, Okla.; Sacramento Air Materiel Area, McClellan AFB, San Antonio, Tex.; San Antonio Air Materiel Area, Kelly AFB, San Antonio, Tex., and Warner Robins Air Materiel Area, Robins AFB, Ga.

\* \* \*

### U.S. Air Forces Take Delivery On Two Pathscope Training Films

◆ THE UNITED STATES AIR FORCE has taken delivery of two new in-service training films produced on contract by the PATHSCOPE COMPANY.

One, titled *D-1 Remote Control Turret System*, covers the operation and maintenance of the gunnery system on B-50 aircraft. It is a six-reel film, photographed at Davis-Monthan Air Force Base near Tucson, Arizona.

The second film, 35 minutes in length, is *Air Weather Service*, which describes how weather data are collected, charted, analyzed and interpreted. High point of the film, most of which was photographed at Stewart Air Force Base, in upstate New York, is a sequence showing a B-29 of a Weather Reconnaissance Squadron flying out to locate, track and record data from the very center of a hurricane.

These Air Force films are not available to the general public.

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• Ford had a big idea . . . and they told us about it . . . and we thought it was good. Their idea was based on the conception that "Tomorrow's sales are built on the good will created today". The management of the Ford Motor Company feels that the impression created by Ford as a company is as important to its future as the impression created by Ford automobiles.

A vital part of the program to strengthen the good will of the public toward Ford is the sponsorship of entertainment films for general distribution. The millions of Americans who view these non-commercial films each year can see that Ford has an interest in the public which goes far beyond the problems of current competition.

The latest MPO production for Ford, "Yellowstone National Park", now being distributed throughout the United States to schools, churches, men's clubs and women's clubs, is just one more step toward public acceptance of a large organization with an awareness of its social responsibility. MPO Productions is proud of its part in helping Ford to carry out this big idea.

# MPO PRODUCTIONS, INC.

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**Holcombe Parkes Is New Executive Vice-President of Apex Films Corp.**  
 ♦ HOLCOMBE PARKES, formerly vice-president in charge of public relations for the National Association of Manufacturers, resigned that position recently to become executive vice-president of the APEX FILM CORPORATION, LOS ANGELES. Now he will apply his 30



HOLCOMBE PARKES

years of experience in the public relations field to the production of commercial and public relations films for Apex.

Mr. Parkes, who maintains offices in New York and Los Angeles, began his career as a journalist before World War I, and has edited two trade publications. He has also had wide experience in the public relations and publicity fields, connected mostly with the American railroads until he joined the staff of the National Association of Manufacturers.

Just prior to his NAM appointment, Mr. Parkes was appointed assistant to the president of the Southern Railway System, with headquarters at Washington. Later he was elected secretary of the Southeastern President's Conference.

**Reid H. Ray Studios Holds Annual Field Sales Conference**

♦ A prize contest for 1950 was announced at the annual sales conference of REID H. RAY FILM INDUSTRIES, St. Paul, Minn., recently, and Lon Eichten was presented with a motion picture camera as a token of his company's appreciation for his exceptional sales performance during 1949. President Reid H. Ray congratulated the sales force for the increased sales effected by them in 1949, and Gene Pruttis, Montana representative, received a cash award for his pioneering work in a new territory.

New Ansco and Technicolor productions were projected at the three-day conference, and the company announced plans to produce

color films in greater volume in the next year. Mr. Ray announced that more than a million feet of color had been released in 1949. He also gave the salesmen a preview of a new color process which the Ray studios have been testing exhaustively for months.

**Holleran Joins Atlas Films Staff**

♦ In line with its plans for expansion, the ATLAS FILM CORPORATION recently announced appointment of J. VINSON HOLLERAN as sales representative for Washington, D.C., Pittsburgh, Philadelphia, and Baltimore.

Mr. Holleran, who has considerable selling experience in the film field, will have offices in Washington.

**Bill Sturm Opens New York Studio For Film and Animation Production**

♦ A new production studio for making commercial and educational motion pictures and film slides, and for animation, has opened recently in New York as BILL STURM STUDIOS, INC.

CRESTES CALPINI, creative artist and former president of the Screen Cartoonists Guild, is another member of the firm, as well as ALBERT D. HECHT, former account executive for such TV film accounts as Botany Mills, Lucky Strike and Sheffield Dairies.

**D. H. Lion Joins Fletcher Smith, Inc.**

♦ DAVID H. LION has recently resigned his position as vice-president of Spectrolux Television Corp. to join the staff of the FLETCHER SMITH STUDIOS, INC., New York.

Another  
*Motion Picture Milestone*  
 by **MODE-ART**

How America mines the minerals from beneath her rich land by modern, mechanized mining is the subject of four memorable motion pictures recently completed by Mode-Art for the Joy Manufacturing Company. They are:

Axivane Fans                      Sulmet Tungsten Carbide Bits  
 Hard Rock Mechanized Mining      Trackless Mining in Coal

Photographing most of the footage underground in color was a challenge which Mode-Art met in its stride.

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*The Record Speaks for Itself . . .*

E. R. Squibb & Sons, General Motors Corporation, Davis & Geck, Allegheny Ludlum Steel Corporation, U. S. Air Force, Miller Printing Machinery Co., Mode-Art Pictures, American Film Producers and Fordel Film Laboratories are but a few of the organizations which, in 1949, joined the growing list of clients who have employed us to plan and write more than 175 motion pictures.

*Scripts By Oveste Granducci*

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JOHN C. KENNAN

**John C. Kennan Named Sales Head of Society for Visual Education, Inc.**

◆ Appointment of JOHN C. KENNAN, former staff member of the University of Chicago and director of the Evans Scholars Foundation, as vice-president and director of sales for the SOCIETY FOR VISUAL EDUCATION, INC., Chicago, was announced recently by WILLIAM H. GARVEY, JR., president of SVE. Mr. Kennan assumes his post after four years as executive vice-president of the Evans Foundation and the Western Golf Association. The Foundation provides full tuition scholarships to universities throughout the country.

Mr. Kennan has become well-known for his application of the principles of visual education to the problems of recruiting and training young men as golf caddies. He was responsible for the preparation and production of the motion picture *Honor Caddie* which includes Bob Hope and Bing Crosby in its cast. The film is said to have revolutionized golf caddie recruiting and training methods, and received serious consideration from the Academy of Motion Picture Arts and Sciences for annual honors.

**Westinghouse Appoints Cheney as Milwaukee Lamp Sales Mgr.**

◆ The appointment of RALPH R. CHENEY as manager of a newly created Milwaukee Lamp Sales Division of the WESTINGHOUSE ELECTRIC CORP., LAMP DIVISION, was announced recently.

Mr. Cheney has been with Westinghouse since 1926 and has worked as Chicago Metropolitan manager since 1944.

**Bausch & Lomb Optical Co. Elects Herbert Eisenhart Board Chairman**

◆ Election of M. HERBERT EISENHART as Chairman of the Board of the BAUSCH & LOMB OPTICAL Co. and election of other officers was announced recently by the company's Board of Directors. Mr. Eisenhart had been president of the company since 1935.

Presidency of Bausch & Lomb is now filled by JOSEPH F. TAYLOR, former vice president and treasurer, who entered the company's employ as an errand boy in 1910. William W. McQUILKIN, who joined the firm as legal counsel in 1938, and who has been assistant treasurer since 1947, will replace Mr. Taylor as treasurer.

**Kolograph Corp. Changes Name**

◆ The Kolograph Corp., Chicago,

manufacturer of the Kolograph sound projector, has changed its corporate name to the NATIONAL SOUND PROJECTOR CORP. The name change is simultaneous with the movement of the company's factory from Indianapolis to 8041 N. Ridgeway Ave., Skokie, Ill. The move is said to result in better coordination of sales and manufacturing.

The National Sound Projector Corp. will continue to manufacture the intermittent sprocket, and will assume repairs and maintain the one-year guarantee on the Kolograph model projectors now in the field.

Officers of the corporation are: PAUL H. SMYTHE, president; GEORGE N. JESSEN, vice-president, and NEWTON K. WESLEY, secretary-treasurer.



T. KEVIN MALLEN

**T. Kevin Mallen Promoted at Ampex**

◆ AMPLEX ELECTRIC CORP., manufacturers of the Ampex magnetic tape recorder, recently announced the appointment of T. KEVIN MALLEN as general manager. Mr. Mallen had formerly been vice-president of Ampex.

Before joining the Ampex staff, he had been general manager in charge of all eastern operations from Hawaii to India for the International Business Machines Corp. During the war, he served with an Air Commando Group in the China-Burma-India theatre and with the War Department General Staff in Washington.

\* \* \*

**Paul A. Barbee Heads Industrial Sales Division for Eastman Kodak**

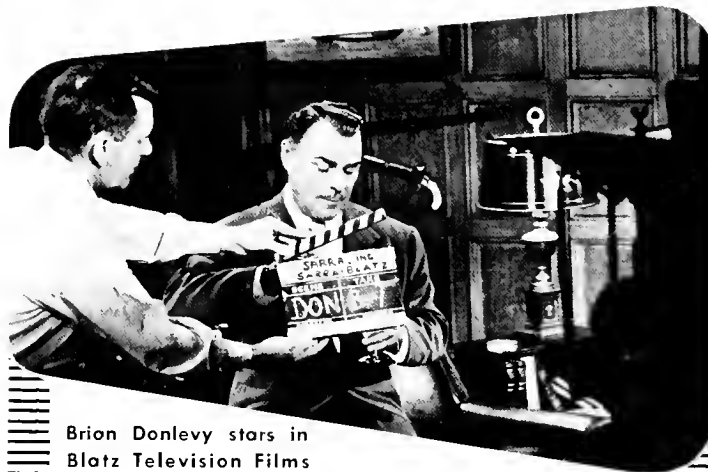
◆ The appointment of PAUL A. BARBEE as manager of EASTMAN KODAK Co.'s industrial photographic sales division was announced recently by JAMES E. MCGHEE, vice president and general sales manager. Mr. Barbee has worked for Kodak since 1934, and in 1939 was placed in charge of the 35mm professional motion picture film operations in that department. He joined the staff of the newly-organized industrial photographic sales division in March, 1946, after his return from service in the Navy during the war.

\* \* \*

**Radiant Appoints Asst. Sales Mgr.**

◆ RADIANT MFG. CORP., Chicago, projection screen manufacturer, recently announced the appointment of GILBERT K. GOLDEN as assistant sales manager of the firm.

Mr. Golden's appointment comes as part of an enlargement of the Radiant sales department. He has had many years of experience in the manufacturing field, and has a background in advertising and selling activities.



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We'd be pleased to screen some of our latest productions for you. No obligation.

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TELEVISION COMMERCIALS**

## BUSINESS SCREEN COMPANIES

**No. 1.** Book, 592 pages, 123 illustrations, 30 tables: *16mm Sound Motion Pictures, A Manual for the Professional and the Amateur*, by William H. Offenhauser, Jr.; Interscience Publishers, Inc., New York. Price \$10.00.

• Heretofore, information about 16mm motion picture production has been scattered throughout scientific and industrial periodical literature, but now, for the first time, it is presented in a thorough-going manual written by a man who has had more than 20 years of experience as a physicist and engineer in the 16mm industry. This technical guide covers such phases of 16mm production as Emulsion Position Problems, Cameras and Equipment, Sound Recording, Editing, Storage, Processing, Projection, Color, Industrial Applications, and Television.

**No. 2.** Catalog, 18 pages: *General Mills Film Catalog, 1949 to 1950*. No charge. General Mills, Inc., Film Library, 400 Second Avenue South, Minneapolis 1, Minn.

• An illustrated catalog which describes films available from General Mills. It contains an index, a general information section, and listings of the films under the headings Educational Films and General Mills Films. The inside back cover carries a list of other film sources such as public libraries, corporations, etc., as well as a list of other film catalogs.

**No. 3.** Booklet, 24 pages: *65 Films for your American Opportunity Program, 1949*. 25c each. Chamber of Commerce of the United States, Washington 6, D.C.

• This booklet is prepared in conjunction with the program of the Chamber of Commerce of the United States to help employers and communities to explain the American economic system. As its title implies, it lists and describes

65 16mm films which dramatize American economic methods, and which can be used to implement the "American Opportunity Program" fostered by the Chamber. In connection with the program, a new film on the role of advertising in the nation's economy will be released in the coming year.

**No. 4.** Booklet, 12 pages: *Storage and Care of Kodak Color Films*. No charge. Sales Service Division, Eastman Kodak Co., Rochester 4.

• Designed as a guide to help photographers store their color film before and after exposure, this booklet covers protection of the film in the original package, after it has been opened and exposed, and during storage after processing. A special feature of the booklet is that it is punched for easy insertion into the Kodak Photographic Notebook.

**No. 5.** Catalog: *Through Government Lenses*. December, 1919. Price: \$7.50. Washington Commercial Co., 1200 Fifteenth St., N.W., Washington 5, D.C.

• In an effort to make the hundreds of photographs taken by United States government agencies more readily available to users, a loose-leaf catalog containing miniature reproductions of 672 desirable photographs has been compiled. These reproductions are indexed in more than 167 general categories to facilitate ordering, and the collection will be enlarged from time to time. Supplemental to this, Washington Commercial offers a search and procurement service for procuring government black and white and color stills.

**No. 6.** Bulletin, (4 pages): *GoldE Product Pointers*. No charge. GoldE, 1220 W. Madison St., Chicago 7, Ill.

• An illustrated news bulletin about GoldE projectors and other projection equipment.

## CONVENIENT READER REQUEST FORM

Please send me the following reference publications listed in my current issue of BUSINESS SCREEN (check enclosed if priced):

- No. 1: 16mm Sound Book (\$10)     No. 4: Kodak Booklet (direct)  
 No. 2: General Mills Films (free)     No. 5: Govt. Pictures (\$7.50)  
 No. 3: 65 American Films (25c)     No. 6: GoldE Bulletin (free)

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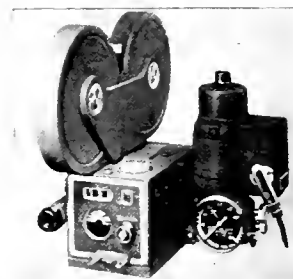
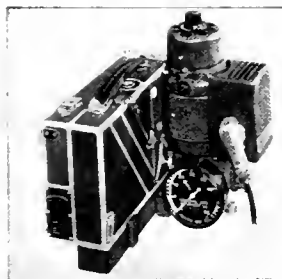
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*Interchangeable Motors:*

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New York 10, N. Y.



PAUL ALLEY

**Former N.B.C. Television Head Joins William J. Ganz Company**

◆ PAUL ALLEY, who organized the NBC Television film department six years ago and is best-known, perhaps, as editor, writer and commentator of the original NBC Television newscast, has joined the WILLIAM J. GANZ COMPANY to produce motion pictures.

Formerly a newspaper writer and advertising man, Alley was with the Ford Motor Company when the Model "A" was the last word in transportation, pioneering the showing of such early industrial films as *Fording The Lincoln Highway*.

During the war, Alley edited the State Department-OWI distributed United Newsreel, international film version of the current radio Voice of America. Later he moved to NBC-TV as Director of Film.

Starting with one film cutter, Alley put on Television's first newsreel, a 20 to 30 minute weekly show called *The War As It Happens*. In 1911-1915, the American Television Society gave Alley a special award: "In recognition of the year's outstanding editing of news films for television." With the William J. Ganz Company he will be television consultant and in charge of production.

**Roland Reed Appoints Eastern Rep**  
◆ Appointment of GEORGE E. PYLKAS, veteran motion picture and creative contact man, as eastern sales manager for ROLAND REED PRODUCTIONS, INC., Beverly Hills, Calif., was announced recently.

Mr. Pylkas will have offices in Detroit. He has had wide experience in commercial and industrial production and distribution.

**General Business Films Acquired by Larry Gordon Studios, N.Y.**

◆ GENERAL BUSINESS FILMS, INC., one of the oldest concerns (continuous operation since 1928) in the commercial film business, has been purchased by TELEVISION FEATURES, INC. Division of LARRY GORDON STUDIOS.

Under Mr. Gordon, now president of General Business Films, Otto H. Sutter has been appointed executive vice-president. Francis Lawton, Jr., former president, will continue in an advisory capacity. Under the new ownership, General Business Films will round out Larry Gordon activities to cover still photography, commercial motion pictures and slidefilms, and

television commercials and features.

General Business Films will remain in its premises at 565 Fifth Avenue, New York.

**UPA Opens Offices in New York**

◆ New York offices were opened recently by UNITED PRODUCTIONS OF AMERICA, producers of animated industrial, television and entertainment films. Its main studios are in Burbank, Calif.

The new offices are headed by EDWARD L. GERSHMANN, vice-president and business manager of the company. This expansion followed a 25 percent increase in personnel to accommodate growing business of the firm.



NORMAN C. LINDQUIST

**Norman C. Lindquist Is Appointed TV Director at Atlas Film Corp.**

◆ NORMAN C. LINDQUIST, for the past two years television director at the Malcolm-Howard Advertising Agency, Chicago, has been appointed director of television of the ATLAS FILM CORPORATION, Oak Park, Ill.

He has a background of experience in producing and supervising successful television shows and commercials, as well as writing and producing recruiting shows on television for the U.S. Navy during the war. He has also held a supervisory position in the television department of the Commonwealth Edison Co., Chicago, where he assisted in planning and organizing a video program which was awarded the Chicago Federated Advertising Club's 1947 award for the best job of selling by telecast.

Mr. Lindquist is a faculty member at DePaul University, Chicago, where he conducts the first accredited television advertising course to be offered in any university. He is also a charter member of the Chicago Television Council, and lectures for the Chicago Federated Advertising Club's annual advertising course.

**Former Navy Film Officer Now Princeton Film Center Executive**

◆ ALAN BROWN, active in the production of official Navy films during the war, and previously employed by the March of Time, has recently been appointed vice-president of the PRINCETON FILM CENTER, Princeton, N.J. He will be director of client relations, as well as executive assistant to president GORDON KNOX.

Previous to his present appointment, Mr. Brown was Special Assistant to the Secretary of the Navy, a post he held for three years. He was on active duty with the Navy for five years during the

## SALESMANSHIP has been dead for 10 years!

1950 competition makes it imperative that management take immediate steps to re-train salesmen to again use aggressive selling tactics. To supply this need, Rockett Pictures has produced a hard hitting 1950 Series of eight Sound Slide Films titled, "AGGRESSIVE SELLING."

Designed for easy use by the executive, each film delivers complete training on its subject yet remains fully integrated into the Series.

The titles are:

1. "The Sleeping Giant"—American Salesmanship
2. "By-Passing Sales Resistance"
3. "The Attitude That Gets Business"
4. "What Do You Sell?"
5. "Are Prospects Really Different?"
6. "Pride in Price"
7. "Human Relations in Selling"
8. "Close Isn't Closed"

When may we arrange to screen the Series for you?

## ROCKETT PICTURES, INC.

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GRANITE 7131

war, and in connection with his other motion picture duties, he acted as liaison with civilian producers who were making pictures for the Navy.

Harry W. Lange, Production Mgr. At Sarra, Wins Safety Recognition

♦ HARRY W. LANGE, production manager for SARRA, INC., Chicago film producers, recently received recognition for his safety work in connection with films. He was appointed to the Executive Committee of the Woods Products Section of the National Safety Council.

Long associated with the National Safety Council during his 25 years in photography, Mr. Lange is a member of the American Society of Safety Engineers and has supervised the production and helped plan more than 60

slidefilms and motion pictures produced for the Safety Council by Sarra.

Mr. Lange has been production manager at Sarra since 1938 when he helped to establish and organize their film department. He is also an active member of the Society of Motion Picture Engineers.



HARRY W. LANGE

Sarra Adds Arthur Ellis to Staff

♦ ARTHUR J. ELLIS, a veteran of 37 years in motion pictures who once worked with Thomas A. Edison on experiments with early sound pictures, has been made a director and film editor of motion pictures and television films at SARRA, INC. On the company's Chicago staff, Mr. Ellis is now editing several TV film series.

During his long career in motion picture production, Mr. Ellis has spent 14 years in commercial films, working for Jam Handy, Wilding Pictures and Chicago Film Studios.

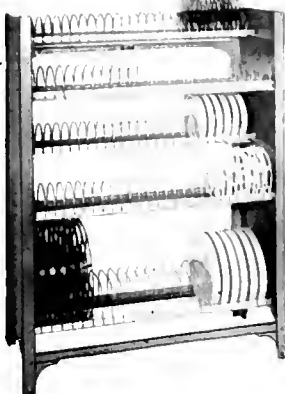
Mr. Ellis has also edited and directed films for Edison Studios, Lasky-Famous Players and Metro-Goldwyn-Mayer, and he supervised the editing department of Paramount studios near Paris for two years before entering commercial films in the mid-30's.

Transfilm Opens Photo Studios

♦ TRANSMILM, INC. has opened a new photographic studio on the third floor of 35 West 45th Street in New York.

HARRY TRIDE will be in charge of the studio, and PAUL PETROFF, scenic designer, will be a permanent member of the staff.

Besides the motion picture and slidefilm activities of the Transfilm organization, the new studio is equipped to handle practically every kind of photographic job, still or motion, black and white or color. The space available allows the construction of large sets to provide interior decorating and home furnishing illustrations for advertising.




**NEUMADE  
FILM RACKS  
for EVERY  
REQUIREMENT!**

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MINIMUM EXPENSE**

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**FLOOR UNITS**

Many models — any size — any capacity for efficient film filing. Each reel held erect in its place by curved, rigid steel rods. Individual index cards. All steel construction. End uprights of sturdy steel angles closed with sheet metal. Baked-on enamel finish is alive-gray.

**SEPARATE LENGTHS**

Ideal for your own cabinet, showcase, bookcase, table, closet, etc. Same as used in floor units. Supplied in any desired length complete with drilled end mounting brackets ready for use.

NEUMADE—the most complete line of 16mm aids; Reels, Film Cabinets, Splicers, Tables, Cans, Cleaners, etc.

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*How to Buy More Films Without Expanding Your Budget*

Order PEERLESS FILM TREATMENT for your library prints — to make them last longer. The money you will save on replacements will enable you to buy additional films.

The one and only PEERLESS vapor-in-vacuum process—proven for 16 years—guards against damage from projection...handling...extremes of temperature, humidity or dryness. PEERLESS-treated film does not absorb excess moisture or projector oil, or invite dirt. What little dirt there is remains on the surface, and cleans off easily and thoroughly. Film runs smoothly right from the start and projects better. Prints

need only one PEERLESS treatment — it lasts permanently — and it is not expensive.

If some of your prints are not PEERLESS-treated, you will receive prompt service from our processing plants in New York and Hollywood and from over 25 Official PEERLESS Licensees from coast to coast. Ask us which is most convenient to you. And write for our folder, "20 Questions on Film Protection".

More and more film libraries are insisting on PEERLESS FILM TREATMENT. It keeps their films in service longer.



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BY THE LARGEST INDEPENDENT OPTICAL PRINTING CONCERN

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of Conshohocken

"...Mr. Walker was very enthusiastic about the film and said he could not suggest any changes to improve it. The response from the others was equally gratifying. It was a pleasure to work with you and I hardly need add that I am very much pleased with the final result."

*Don Wilbur*  
D. E. Wilbur

**JAMES E. MACLANE**  
Documentary and Commercial  
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**DUMONT, NEW JERSEY**  
Dumont 4-5698 — Studio Facilities in New York City

**AUDIO-VISUAL PROJECTIONIST'S HANDBOOK**

A complete 2-color graphic portfolio, plastic bound, contains step-by-step lessons on good film presentation, equipment diagrams, film care and maintenance. Only \$1.00 postpaid from **BUSINESS SCREEN**, Chicago 10, Illinois.

**New Cine-Special Magazine Offered by Par Products Corp.**

◆ A Cine-Special 400-foot magazine adaptation equipped with a light trap which opens automatically when the film chamber door is closed, and which can be removed quickly and easily with a loss of only 18 inches of film, has been announced by Par Products Corp. (formerly Oliver Engineering Co., Inc.), Hollywood, Calif. The magazine also provides easy operation in reverse for backwinding, and has a footage counter. Its installation does not prevent the normal use of the 100-foot film chamber, and it can be used with the Par offset reflex finder magnifier.

The film chamber may be removed while the motor drive is in place, although the motor drive can be detached to permit using the spring drive if so desired. The camera is operated at 24 frames per second by a synchronous motor, and special motors can be installed by the manufacturer on request.

**New Permanent Screen Material**

◆ A new type of screen material for permanent mounting has been placed on the market by the **NU-SCREEN CORP.**, 1501 Broadway, New York.

Called **GLASCREEN**, the newly developed material is made entirely of Fiberglas and will not stretch, shrink, rot or burn. It will not turn yellow, and surface stain may easily be washed away with a detergent and water.

Glascreeen was recently installed

in the Auditorium of the National Geographic Society in Washington, and is being used in many of the leading theatre chains. Because it is a weave of Fiberglas threads, Glascreeen permits placing the speaker behind the screen for more natural sound.

Glascreeen cannot be used in a portable roll-up mount, but must be stretched on a rigid frame. The material, obtainable directly from the manufacturer, costs \$3 per square foot.

**Movie-Mite Enters Magnetic Field**

◆ **THE MOVIE-MITE CORP.**, Kansas City, Mo., has entered the magnetic film field recently with a new magnetic film recorder to be known as the **MAGNEFILM RECORDER**.

This new machine is precision built, equipped with a synchronous motor scaled for use with 16mm magnetic film. It can be used by film producers, radio stations, and TV stations for high fidelity location sound recording. The complete unit is housed in one case.

**New Magnetic Recording Lab Opened by Minnesota M & M**

◆ To provide the motion picture industry with on-the-spot technical service on magnetic recording films and tapes which are being used more and more by the industry, the **MINNESOTA MINING AND MANUFACTURING CO.**, maker of "Scotch" sound recording tape, opened a new research laboratory in Hollywood recently.

The laboratory will also offer technical service on recording tape for Pacific coast radio and television networks, recording companies, and manufacturers of tape recording equipment. Robert Herr, chief physicist of the company's central research department will be in charge.

**General Electric Slidefilm Saves Industrial Power**

◆ A new General Electric Company sound and color slidefilm titled *Sittin' and Savin'* is being used by GE sales engineers to show industrial plant engineers how to use industrial capacitors to cut power costs.

Free prints and showings are made available on request from district sales offices of the company throughout the country.

OVER 10,000 INDUSTRIAL & BUSINESS EXECUTIVES READ BUSINESS SCREEN

**A FEW SPECIALS FROM THE \$250,000 STOCK of the Film Industry's ONE STOP STORE**



Since 1926 S.O.S. has supplied leading film producers with Studio, Cutting Room and Laboratory equipment. **IN STOCK** — Cameras, Lenses, Booms, Blimps, Dollies, Moviolas, Recorders, Printers, Background Projectors, Processors, etc., etc. — **UNDER ONE ROOF.**

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- 2 KW Jr. with rolling stand, \$104.50, 5 KW Sr. with rolling stand..... 189.50
- Complete 35mm Background Process Projection outfit, rebuilt ..... 4995.00
- Eyemo Q. 6 lenses, motor, etc., good..... 1095.00
- Neumade 16 35mm Automatic film cleaners new ..... 195.00
- Cine Balowstar 1 1/2" f.3 lenses new..... 199.00
- Art Reeves 35mm Galvanometer rebuilt..... 375.00
- Cine Voice single system 16mm camera new.. 695.00
- Bridgamatic 16mm developing machines new. 1595.00
- 16mm Projection Screen Moviolas new..... 300.00

... And many others — send us your list of requirements

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— listing over a thousand "BETTER BUYS" in new and rebuilt **FILM PRODUCTION EQUIPMENT**. All fully guaranteed. The largest illustrated catalog of its kind in the industry — 88 pages chock full of better buys — it will save you many dollars. Ask for the Film Production Equipment Catalog (Sturelab 8A).

**S.O.S. CINEMA SUPPLY CORP.** 602 W. 52nd ST., N. Y. C. Dept. Hd.



*DaLite's "WonderLite" Screen*

**DaLite Perfects New Screen for Three-Dimensional Film Use**

◆ An especially processed metallic-surface projection screen for showing popularized stereo slides has been developed recently by the DA-LITE SCREEN CO., Chicago. The new screen surface, called WONDER-LITE, is said to reflect and intensify the light without depolarizing it, thus increasing the brilliance of the picture.

The Wonder-Lite silver screen comes in the DeLuxe Challenger mounting and has a picture surface measuring 40" x 40" or 50" x 50". It is an easily portable tripod screen which hangs absolutely flat to prevent projection distortion. It is also suitable for showing standard films, filmstrips and slides.

**Bell & Howell Announces New Series of Lenses for 16mm Camera Line**

◆ Four lenses of a new series of seven for 16mm motion picture cameras have been announced ready for delivery by the Bell & Howell Co., Chicago. The new series is built around the departure from the conventional 1-inch step between focal lengths that characterizes the usual series of 1-inch, 2-inch, 3-inch, 4-inch, (5 omitted) and 6-inch focal lengths. Now there will be seven lenses stepped in such a way as to maintain a constant degree of magnification between them.

Focal lengths of the lenses of the new series will be .7-inch, 1-inch, 1.1-inch, 2-inch, 2.8-inch, 4-inch, and 5.6-inch. These are derived by multiplying the increment by a given fixed figure to gain equal magnification instead of adding another increment as in the past.

The new lenses now available are the .7-inch, 2-inch, 2.8-inch, and the 4-inch. They have T stop calibrations, are equipped with click-stops, are all in focusing mount, and are Filmocoted.

**Portable Slide File and Reel Chest Are Announced by Brumberger**

◆ To provide for clean, safe storage of slides and film reels, a new portable slide file and a handy reel chest have been announced by the BRUMBERGER CO., Brooklyn, N.Y. They have also brought out a small-sized slide previewer and an all-steel file for stereo slides and viewer.

The portable slide file contains slots into which the slides fit and a large file card in the lid of the box for indexing the contents. Numbered strips which correspond with the file card help keep the slides in their proper sequence. The all-steel case, when closed, is clasped shut by two snap locks, and can be carried by a metal handle.

The film reel chest stores reels or cans vertically, and is equipped



*Brumberger's Film Reel Chest*

with a rust-proof finger-tip control which moves the selected reels forward immediately.

Tiny enough to be slipped into a pocket is the slide previewer which is equipped with a 7-watt bulb and a 6-foot electric cord. By using this viewer, slides can be previewed in an instant before projection.

Two tiers for slide storage and a dust-proof compartment for the viewer are the outstanding features of the file for stereo slides and viewer. It is designed with the business man who must carry his slide presentations with him especially in mind.

All of these items are made of spot welded steel and finished in gray, wrinkle-finish enamel.

**Lowers Cost on Automatic Screens**

◆ THE RADIANT MFG. CORP. has recently announced new low-cost electrically operated projection screens available in 16 sizes rang-



*The new Brumberger portable slide film is illustrated above.*

ing from 6 x 8 to 20 x 20 feet.

The new type screen is a "Standard Automatic" model in a lightweight metal case. It is equipped with a quiet, reversible AC motor, aluminum screen roller and the washable, flame-proof mildew-proof Vyn-Flect screen fabric.

This "Radiant Automatic" can be conveniently suspended from the ceiling or mounted to walls, and the manufacturers say it is priced so that it is now possible to specify an automatically operated screen when the cost was formerly prohibitive.

**New "DeVryLite" Projector Models Recently Announced for 1950**

A lightweight, versatile new 16mm sound motion picture projector, known as "DEVRYLITE," which can be used for showing of both 16mm sound and silent films on either universal AC or DC current without converters, has been announced recently for 1950 by the DEVRY CORPORATION, Chicago.

Three models of the new projector are available, one of which is a single case type with built-in amplifier, built-in, detachable 6-inch Alnico V permanent magnet speaker and a preview screen. The total weight of this model is only 31 pounds. The other models of the DeVrylite are a dual case which includes an 8-inch loudspeaker in a separate case, and a combination model which includes both the built-in 6-inch loudspeaker and the 8-inch loudspeaker in a separate case.

A new type of sound system which utilizes the newly developed lead sulfide photo cell to scan the film without the use of mirrors or prisms reduces the distortion factor in the sound. With this new photo cell, a greater signal strength is evident because it utilizes a

much greater portion of the light output of the exciter lamp.

The new DeVrylite retains the time-proved features of former models, and also provides two input jacks in the amplifier to accept the connector plug of a microphone and a phonograph pickup. This permits using the equipment alone as a public address system, or adding musical background or voice commentary to films.

**Berndt-Bach Introduces Larger Capacity 16mm Sound Camera**

◆ Thirty-three minutes of continuous "talking pictures" can be recorded on 1200 feet of film, single system, with the new "Auricon 1200", the most recent model of Auricon 16mm sound cameras to be manufactured by the Berndt-Bach Co., Los Angeles.

Features of the quiet "Auricon 1200" include a synchronous motor drive for the camera film-flow and sound recording mechanism with separate "Drive-O-Matic" film take-up; ground-glass reflex focusing through the lens; lens turret to take four "C" mount lenses, and a matte box and filter holder. The camera is also equipped with a geared footage counter; erect-image "Auto-Parallax" view finder; 1200-foot instant-mount film magazines (no take-up belt involved), and a new NR-24 amplifier with noise reduction shutter-type variable-area galvanometer.

The use of this camera will permit shooting a live-action half-hour television show with two or three cameras and editing it according to television methods within about 15 minutes, according to the manufacturer.

*Below: The new "Auricon 1200"*



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TEMPERED STEEL  
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THE LINE THAT OFFERS YOU A COMPLETE RANGE OF 8 mm & 16 mm SIZES

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## THE INFORMATION FILM

By Gloria Waldron

A Report of the Public Library Inquiry

This book sponsored jointly by the Public Library Inquiry and the Twentieth Century Fund tells how films are made, and by whom; who uses film; who distributes film; and what are some of the problems and failures as well as future possibilities of film as a medium of education.

"Here is the most ambitious and industrious examination of the documentary and non-theatrical motion picture to date, notable for its compressed presentation of facts, details, and points of view."

— Motion Picture Herald

\$3.75

**COLUMBIA UNIVERSITY PRESS**

2960 BROADWAY, NEW YORK 27, N. Y.

## U. S. Films Win Friends

(CONTINUED FROM PAGE SIX)

population of Cervara gathered in the main square, packing the balconies of adjacent houses and every available foot of space, and acclaimed the films.

Italy alone could use 100 mobile units.<sup>2</sup> The U.S.I.S. has 100 in ninety countries.

The films were shown in Kaosong, Korea, under artillery fire.

At Lusignan, near Poitiers (France), 400 people turned out for a showing after the curé had arranged for a hall and the town crier had made a special round to announce the films. Lusignan requested a return engagement.

In Saigon (French Indo-China) American informational films attract huge crowds. When it is found necessary to control the size of the audience, passes are issued in advance. In sorting the passes after the shows, many are found to be counterfeit.

Greek Army soldiers, trained as projectionists, have enthusiastically shown our films in the front lines. They show them also to the personnel undergoing "political rehabilitation" on the island of Makronisos.

### PEOPLE ABROAD LIKE SPONSORED FILMS

To an American, the films most liked abroad may seem commonplace. We are familiar with the appearance of our people, their general well-being, our broad highways stretching smoothly into endless distance. We take comfort and a Loewy-designed bus for granted; we have ceased to marvel at the grandeur of our land. But to the 115,000,000 human beings who, at over 300,000 yearly showings, now see us only through moving pictures, these aspects of America are eye-openers . . . of the mind as well.

*Panorama* was re-edited from *This Amazing America* (Wilding). Well liked are the Standard Oil of New Jersey series (Bransby Films): *New England Calling*, *This is Louisiana*, *All Around Arkansas*, *Meet North Carolina*, *Pennsylvania*, *New Jersey Journey*—to mention a few of the many commercially sponsored films which have been made available by the producers.

### MEDICAL FILMS PLAY A VITAL ROLE

*Inguinal Hernia* (American College of Surgeons) may be of slight interest to the American laity, but in the mind of one highly regarded surgeon in Rangoon, Burma, it is forever fixed. Anticipating his operating schedule, he carefully studied the film as it unreeled and used the new techniques shown in two operations the following morning.

I M P is understandably somewhat non-plussed, however, when an audience of African natives has a single interest in war pictures and responds most enthusiastically to the sound and fury of battle scenes.

It is in the films for specialized audiences that program variation chiefly occurs. By Italian request, insurance films were screened for the managers of all insurance companies

(CONTINUED ON THE OPPOSITE PAGE)

<sup>2</sup> United States Advisory Commission on Information—Semi-annual Report to the Congress, March 1949, U.S. Government Printing Office (65 cents).

## THE MART MESSAGE

### HALLEN DOES IT AGAIN! THE HALLEN JUNIOR

Complete in one single case.  
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Photographers are lighting their sets  
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Amazing new 750, 2000, 5000 watt units from ordinary 150 watt bulbs on low amperage. Grip equipment for studio and location with gobo stands, scrims and flags. Send for illustrated booklet.

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Wide selection of 35mm Arriflex cameras with 3 Primoplan, Astro, or Sonnar lenses, 2.200' mags, sunshade & filter holder, case, from \$725.00 to \$1,250.00		
<b>MAURER PROFESSIONAL CAMERA</b> , with 2-400' mags, sunshade & filter holder, 115 volt sync. & 12 volt DC motors, 15mm f:2.7 & 1" f:1.9 lenses, Craig tripod, 2 accessory cases. . . . \$2,750.00		
<b>AURICON CINE-VOICE SINGLE SYSTEM CAMERA</b> 100' capacity, complete with amplifier, mike, cables, instructions. Immediate delivery. . . . \$695.00		
<b>INGLE PHASE</b> 110 volt 60 cycle ball-bearing SYNCHRONOUS motor for MITCHELL STANDARD CAMERA, new. . . . \$325.00		

Send for Rental List and New Catalogue

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CABLE ADDRESS—CAMERAMART  
WORLD-WIDE SERVICE

16 mm { **SPECIALIZED LABORATORY SERVICES** } 35 mm  
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**35 mm**  
**3-COLOR PRINTS**  
ENLARGED DIRECTLY FROM  
**16mm COLOR ORIGINALS**

16mm Optical Printing-masters for use in making color release prints

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from 16mm Originals

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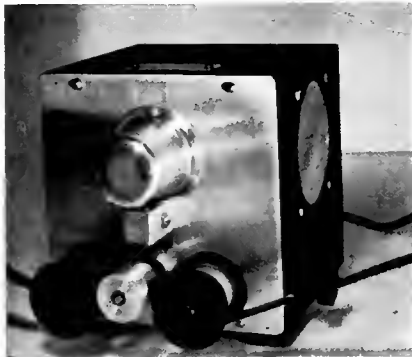
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16mm and 35mm Sound Film

- ★ Completely self contained, PM Speaker, volume control, off on switch, etc., all inside compact 6 $\frac{3}{8}$ " H x 6" W x 6" deep case. Weight 7 lb.
- ★ 3W audio power.
- ★ Operates on 117V 60 cycles A.C.
- ★ No Fly Wheel—instant start and stop, with no damage to film.
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## EDL COMPANY

2007 S. Michigan Ave. Chicago 16, Ill.

# U. S. Films Win Friends

(CONTINUED FROM THE PRECEDING PAGE)

in Milan and their guests from other cities. The films were also used as part of the curriculum in a course for training insurance executives.

"Manufacturers want to know about our production methods; road builders want to know how we build roads; musicians want to hear American music; labor leaders want to know how American labor is organized; and in Sweden rat exterminators want to know how we control rodents in the U.S.A."<sup>3</sup>

That the demand for American films far exceeds the supply is supported not only by first-hand reports,<sup>4</sup> but by the hardship and danger which foreign peoples will undergo to see them.

A certain risk is run when you repeatedly sit in halls with temperatures below freezing in order to see motion pictures, as has happened in Denmark. But perhaps an even greater risk is taken if you are a Czechoslovakian school teacher and make special trips to Prague to carry back a program of American films.<sup>5</sup>

### SHOWINGS BEHIND THE IRON CURTAIN

As is to be expected, distribution is limited in the countries of Eastern Europe, but it goes on nevertheless. Borrowing groups dare to show only technical, scientific, and educational films, but several thousand inquiring minds still see these every month.

"Documentary films are regarded as American propaganda and therefore dangerous"<sup>6</sup> is an ungracious attitude fully familiar to many documentary film makers.

Thus it goes.

To anyone who understands the cumulative effects of films, the program of the International Motion Picture Division is important and far-reaching.

Just as invisible seeds of destruction may undetected grow for years in the dark reaches of the human body, so may the happier seeds of construction and good will grow in the dark reaches of the human mind. ●

### Standards for Film Bibliography

◆ In the December 1949 issue of the American Library Association BULLETIN, Dr. Seerley Reid, Assistant Chief, Visual Aids to Education, U.S. Office of Education, sets forth seven criteria for preparing a film bibliography. The criteria Dr. Reid discusses in "Some Standards for Film Bibliographies" are as follows:

1. Relevance to the subject.
2. Accuracy and authenticity.
3. Objectivity and impartiality.
4. Clarity and comprehensibility.
5. Quality. "Its opposite is mediocrity."
6. Interest and audience appeal.
7. Availability and accessibility.

Dr. Reid observes his own criteria in the bibliographies he has recently prepared for the Office of Education:

<sup>3</sup> United States Advisory Commission on Information—Semi-annual Report to the Congress. <sup>4</sup> Ibid. <sup>5</sup> Ibid.

<sup>6</sup> United States Advisory Commission on Information—Semi-annual Report to the Congress.

# They Learn 55% Faster.. Remember 70% Better with

## ILLUSTRAVOX

Sound Slidefilm Projectors

Your audio-visual training program can be more effective with new Illustravox Automatic—no annoying bell signal. For details write ILLUSTRAVOX, 2141 Bueter Road, Ft. Wayne 4, Ind.

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## Film and Record Carrying Cases



STANDARD Senior Case Carries and Protects up to 16 1 $\frac{1}{2}$ " cans and 16 16" records Your choice of colors

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 Pix Film Service, 34 E. Putnam Ave., Greenwich.  
 Eastern Film Libraries, 148 Grand Street, Waterbury 5.

• DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transportation Bldg., Washington 6.  
 The Film Center, 915 12th St. N.W., Washington.  
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 Stark Films, 537 N. Howard St., Baltimore 1.  
 Howard E. Thompson, Box 204, Mt. Airy.

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 Massachusetts Motion Picture Service, 132 Central Ave., Lynn.  
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Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

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Midwest Visual Equipment Co., 6961 N. Clark St., Chicago 26.

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**Association Films, Inc.**, (formerly Y.M.C.A. Motion Picture Bureau), 206 S. Michigan Ave., Chicago 3.

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**Ideal Pictures**, 1214 Pennsylvania St., Indianapolis 2.  
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**Burke's Motion Picture Co.**, 434 Lincoln Way West, South Bend 5.

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★ Contact the specializing dealers listed in these pages for dependable projection service, projector and accessory sales and maintenance and for your film needs.

Many of the dealers listed carry stock libraries of training, informational and recreational films for your programs. They are also qualified to service projection equipment for maintenance and repair. For address of dealers in towns not listed here write: The National Directory of Visual Education Dealers, 812 No. Dearborn Street, Chicago 10, Illinois. Dealer listing inquiries are invited.

Process for Direct Blow-up of  
16mm Films Cuts Production Costs

★ A method of reproducing 16mm color films on 35mm color stock so that an appreciable saving can be effected in production has been developed by FILMEFFECTS OF HOLLYWOOD, specialists in fine optical printing. The new method, which prints by direct blow-up from Eastman Kodak 16mm Commercial Kodachrome onto 35mm Ansco Color, is said to effect a film saving to producers. The saving is possible because there are none of the usual intermediate processing charges involved in making the larger prints, and producers making films to be released for 35mm projection can take advantage of the cheaper 16mm film stock in making their originals, according to officials at Filmeffects.

ANSCO STOCK SPECIFIED

After considerable research, Filmeffects has found that best results in this direct blow-up process are achieved with Ansco Color 732 raw stock for making 35mm three-color theater prints directly from 16mm reversal color originals. The 732 stock is exposed on an optical printer, enlarging from the 16mm color original. After the sound has been printed from a 35mm direct-positive sound track and is processed and waxed, it is ready for theater projection, thus making possible transference of a three-color image from the 16mm original to the 35mm theater print in one step. No intermediate films or registration problems are involved, and prints can be made at the rate of 30 to 60 feet a minute.

PRINTER IS DESCRIBED

The Acme-Dunn Optical printer used in making the Ansco blow-up release prints has a 16mm projector head equipped with a Bell & Howell type shuttle movement. This movement is fitted with two register pins placed side by side to accommodate double perforated originals, or they can be reset, one above the other, for single perforated films. The 35mm camera head is also of the Bell & Howell type, with a positive-matted aperture, and a variable-opening shutter for the making of fades and dissolves. The light source is a 750-watt projection lamp, fitted with a highly efficient condensing system. Provision is made between the lamp house and film for diffusion screens and color correction filters. Lenses used are the four-inch f4.5 Cooke

• The Producer's Technical Notebook •

Copying, and the four-inch f2.8 Eastman Printing Ektar.

The sound track for this process must be a 35mm positive image in negative position, generally obtained by rerecording to a direct positive. The exposed print is then processed by the laboratory, the average time being about nine minutes in the first developer and seven and a half in the color developer, using the Ansco Color 732 release positive stock. During the processing, the sound track area is sulfide-coated to render the unexposed areas of the dye track opaque.

Producers who are making their first attempts at color and intend to use this process are warned

to realize that although the process may reduce their film costs, other costs remain the same, or may be increased, for precision quality work is a first requirement in making color films. Good equipment must be used, special attention must be given to lighting contrasts and exposures, special care must be taken with make-up, and the limitations of the color medium must be realized and understood completely.

EDITING ON BLACK & WHITE

Editing can be accomplished by using a 16mm color work print or a black and white reversal work print. Probably the handiest method for 35mm producers would be to use a 35mm black

and white work print which allows editorial and dubbing operations to proceed in convention fashion with standard equipment. Edge numbers from the 16mm color original can be transferred to the sound track area of the 35mm work print during the procedure, making the matching of the original color a comparatively simple job. Special care must be taken during editing not to scratch the film, for every scratch will be magnified in the blow-up.

Gevaert Develops a Special Paper for Prints from Color Pictures

◆ A new photographic paper DIAVERSAL, has been developed by the GEVAERT COMPANY OF AMERICA for making monochrome prints directly from color slide stripfilm frames, 35mm, 16mm and 8mm movie film by either contact or projection methods.

For the business film industry the new system means that monochrome paper prints may be produced almost as easily from single color frames as from any black and white negative. This answers the need for photographs taken from a color film for publicity, catalog promotional folders or posters without having to have an extra still camera along when shooting the original, or copying color frames from the film in black and white for use as negatives.

Monochrome paper prints can thus easily be made from not only color originals but any color motion picture print, without clipping the film. Because of the very fine grain structure of color film paper prints up to 5 x 7 inches may be made quite satisfactorily from 16mm Kodachrome or Ansco Color.

The method of operation with Diaversal is to project the color image upon the paper in an enlarger, develop the paper in a standard developer until a temporary negative image appears. The print is then placed in a special Diaversal-2 solution until the negative image disintegrates leaving a faint positive image on an under layer. A minute or two of insertion in any conventional toner produces a clear paper positive giving all the gradations of the original film frame.

Diaversal does not produce black and white prints but varying shades of sepia depending on the toner used. This color is not particularly attractive in itself, and is quite capable of use in the photogravure process for illustrating printed matter.

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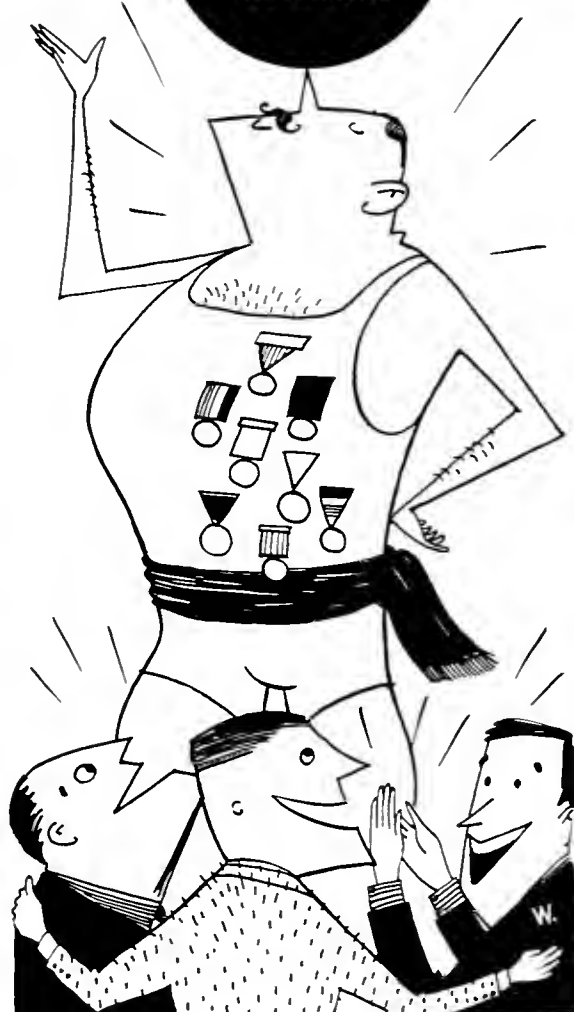
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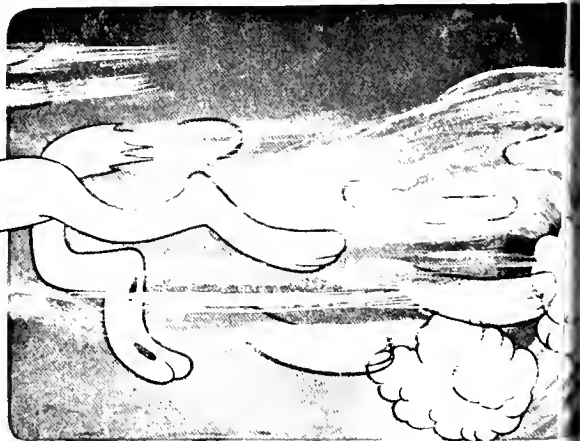
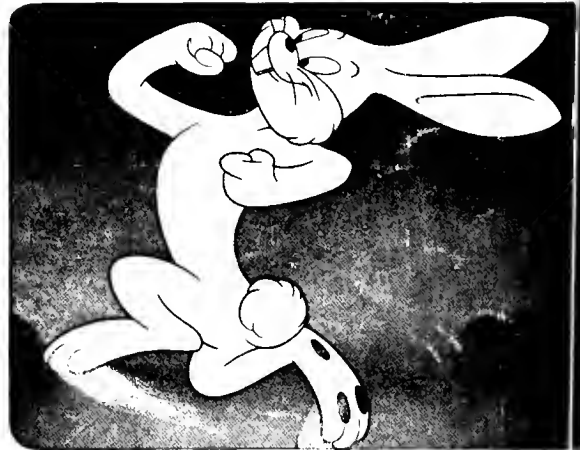
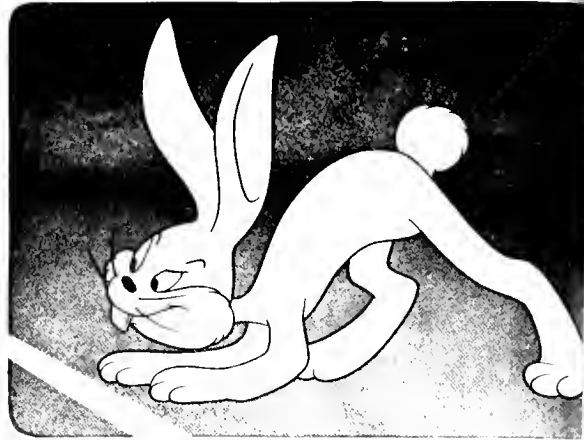
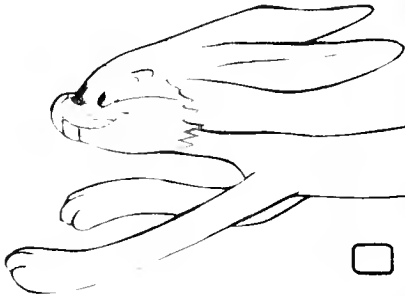


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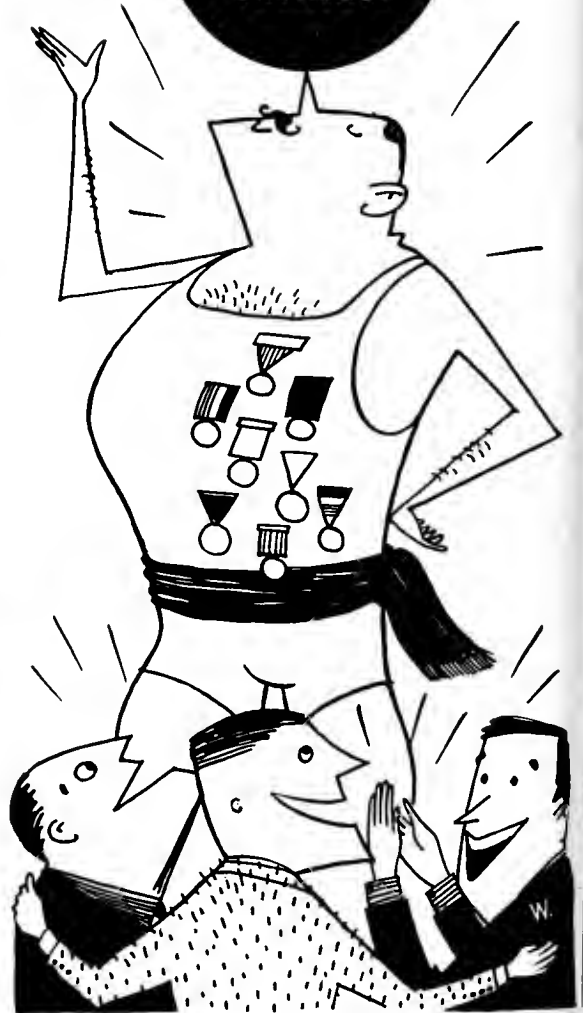
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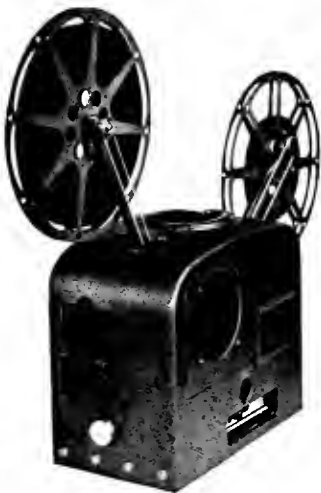
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# TRENDS

in the Recent News of Business Films

★ To inform the small business man of opportunities for participating equitably in the European Recovery Program, to help him help himself to get more of existing Marshall Plan business through export and purchase information on the spot, the Economic Cooperation Administration has recently released the 15-minute motion picture *E.C.A. Means Business!* (Wilding Picture Productions, Inc.) Prints are available to business groups through field offices of the U.S. Department of Commerce.

Initial showings of the film at E.C.A.-sponsored regional meetings are designed to recruit informal Field Counselors for local communities from bankers, chambers of commerce officials, manufacturers' associations, export clubs, utilities, trade associations, and similar groups of a business service nature. Purpose of the Field Counseling Program is to provide the small business man who may be interested in doing business under the Marshall Plan with practical, personalized consultation in his own community.

Technical aid in the form of thirteen industrial films has been sent to Europe by the E.C.A. A master positive of the following titles was shipped to the Information Division in Paris for duplication and translation into the several languages of the Marshall Plan countries: *Uses and Abuses of the Twist Drill*, (Cleveland Twist Drill Company); *Right Material in the Right Place* and *The World's Largest Plate Mill* (Lukens Steel); tour from Alcoa, *Torch Welding*, *Resistance Welding*, *Arc Welding*, and *How To Braze Aluminum*; *Die Casting* (New Jersey Zinc Company); *Modern Coal Mining* (Goodyear Tire & Rubber Company); *Save Those Tools* (International Harvester); *Advantages of AC Welding*, *Commutation of DC Machines*, and *RF Induction Heating*, all from Westinghouse Electric and Manufacturing Corporation.

Intended to help increase production, the films were acquired in cooperation with the National Management Council of New York.

★ *Pensions are one of the major problems* facing industrial management today. Employees, almost without exception, want them, and most recent difficulties between management and labor have been on this subject — shall we have pensions? — how much? — and what kind?

That demands for adequate pensions will certainly not lessen in the next few years is a pretty safe bet. That labor-management settlements will more and more include pension

agreements is an almost equally safe conclusion at this time.

Management's problem is to satisfy this demand without incurring obligations which might some day wreck not only individual companies but the whole national economy. "\$100 per month at 65" is an easy phrase for organized labor to use; it doesn't sound like too much to a worker considering the size and worth of his company. Yet \$100 per month at 65 on a non-contributory basis is almost the equivalent of doubling the amount of capital necessary to provide work for just one man.

So, during the coming months it will be more and more necessary for management to explain its side of the problem and point out the fallacies of the easily used phrase "\$100 per month at 65".

Although this is a problem for all industry in general, it is a separate problem for each company depending on the number and average age of its employees. It would well behoove management to redouble its efforts to present the facts of the case not only to employees but to the general public as well. Labor-management disagreements are no longer private family tussles between stockholders and workers, but national problems affecting everyone.

Once the pattern on pensions is set in the public consciousness, individual companies will find it difficult or impossible to propose any other solution than the established one.

Telling the overall effect of non-contributory pensions on the national economy to workers is difficult. The subject is dry, undramatic bookkeeping on a large scale. But it must be done, and done skillfully. Many management officials are planning integrated education programs on pensions, now, in which films take a leading part. They feel that no other medium can sell an idea — and all of an idea — as dramatically, or successfully as a motion picture.

These films can fall into several categories: (1) selling a contributory pension program *hard*, and now, as a means of setting a pattern for handling pension demands (see the Ethyl story, this issue), (2) pointing out the effect of indiscriminate pension plans on the national economy, and (3) selling the idea that a good part of a man's security must inevitably depend on his own planning and resources. Explaining some of the reasons against exorbitant pension plans is a difficult matter requiring delicate treatment, but films excel at just this job. Some of them are now doing yeoman service on the pension problem, and we expect to see many others in the coming months.

★ *Serious literature of the film* is not extensive, particularly in the United States; distinguished and critical reflections on the motion picture do not appear with the frequency of historical novels. Anticipatory, therefore, for  
(CONTINUED ON PAGE EIGHT)

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**E**VERY YEAR 7,000 teen-age boys and girls are killed in automobile accidents and 300,000 are injured. In an attempt to mitigate this tragic carelessness, Lumbermens Mutual Casualty Company commissioned Wilding to write and produce a dramatic motion picture likely to impress our youngsters with the bitter penalties of heedless motoring. Premiered in Palm Springs, California, last winter, this Wilding production, entitled "Last Date," was recently given the annual award of the National Committee on Films for Safety as 1949's best non-theatrical picture on prevention of traffic accidents.

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The National Business Journal  
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## PREVIEW OF CONTENTS

Trends in the Business Film News.....	4
Camera Eye: Films and Events of the Month.....	14
The National Safety Film Awards.....	21
A Pictorial Preview of "Last Date".....	22
Stop Fires—Save Jobs: Safety Feature.....	23
What's Your Safety I-Q?.....	24
Ethyl Shows Employees Pension Benefits..	25
Quiz: How Good Is Your Projection?....	26
Industry Uses the Visual Medium.....	27
(Case Histories of Selected Pictures)	
I. A. V. A. Elects at Annual Meeting.....	28
The Index of Sponsored Films.....	29
(Annual Review of Sponsored Films Which Have Been Reported in BUSINESS SCREEN)	
Their Sales Training Gets Results.....	32
(Sues, Young & Brown Tell Visual Story)	
Washington Visual News-Letter.....	33
(Capitol Comment by Roberta Cook)	
Repeat Business: A Measure of Quality..	34
Number Three in a Producer Series	
Fape Recording for Production.....	38
Picture Parade: Notes About Films.....	40
New Audio-Visual Equipment.....	44
Men Who Make Pictures.....	46

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## Audiences Unlimited

THIS MONTH'S COVER EDITORIAL

THE FLOW of 16mm sound projectors and other audio-visual projection equipment to untold thousands of new users each month of the year has amassed a mighty audience for sponsored films among all types of consumers in both rural and urban America. The steadily climbing figures of commercial distributors serving these self-equipped audiences further confirms this vast audience.

More than 40,000 bookings were reported last month by Modern Talking Picture Service, Inc. through its 26 regional film exchanges. Each booking is likely to produce two or more showings so the actual number of audiences is much greater. Most important of all, the trend is toward *more adult audiences* and the noteworthy development by this company of industrial employee audiences is now reaching into more than 1,000 sizeable U. S. factories each week.

*Good films*, getting ever better as recent national awards have indicated, are the key to these audiences. The primary responsibility belongs to that group of experienced business film producers who have proven capable of the kind of pictures men, women, and young people want to see. The subject matter offered by sponsors is the final word: for their ticket of admission to these audiences is to *provide useful and interesting themes*.

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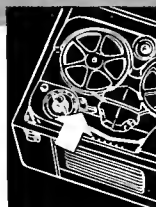
Many leading educators praise Revere as the ideal recorder for classroom use. So simple, even a youngster can prepare it for operation in a matter of seconds. And it saves expenses by giving a full hour's recording on one reel of re-usable tape. Teachers like it for the excellence of its high fidelity sound reproduction, and pupils respond to it with gratifying results. Moreover, Revere's price is well below those of other recorders of comparable quality. See your Revere dealer, or write and we will arrange a free demonstration.

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# TRENDS in the NEWS

(CONTINUED FROM PAGE FOUR)

everyone interested in the medium are two books, predictively authoritative, which will be forthcoming within the next year.

Scheduled for publication in the early winter by The New American Library, publishers of the highly regarded Mentor series, is a book by Iris Barry, Director of the Museum of Modern Art Film Library, New York. To be issued in cooperation with the Museum, it will be a comprehensive study of the theatrical and non-theatrical film, foreign and domestic, in prospect and retrospect.

Miss Barry, widely known for the scholarship and skill with which the Museum's vast collection of films has been assembled and exhibited, has greatly advanced the film of fact — not only in general by a consistent effort to preserve and restore to view the maximum of non-fiction films, but in particular on more than one occasion.

## A FOCAL CENTER OF DOCUMENTARY FILMS

The Film Library pioneered in drawing attention to the documentary when, in 1936, it sponsored the first showing of the Government-made *The Plow that Broke the Plains*. In 1937-38, Paul Rotha, the eminent British film director and historian, spent five months at the Film Library where he lectured and conferred with educational authorities and film producers in an effort to encourage the consistent and planned production of fact films in this country. The representative selection of British films which Mr. Rotha brought with him, most of which had been industrially sponsored by English business enterprises (e.g., the *Song of Ceylon* by the Tea Propaganda Board), thus received their first showing here and are considered to have played an important part in creating an audience for the American documentary and fact film.

In 1945, Miss Barry assembled and exhibited the 9-month showing of diverse, though typical, wartime non-theatrical films, which nearly 300,000 people attended, and for which she was credited by the City Club of New York

with making an "exceptional contribution to the life of New York City".

In 1949, Miss Barry was made a Chevalier of the Legion of Honor by the French Government for unusual services to the French cinema, one of the few awards ever made to a person for cinematographic reasons.

The thought is inescapable of the impetus and interest which would accrue to the industrially sponsored film were a program similar to the wartime assemblage to be fostered by so objective an exhibitor. Comparative study is never amiss, and for this Government-ridden city at least, a viewing of the business-sponsored film is comparable to looking for the proverbial needle...and superfluous to add, well-made films create understanding.

## WELLS REPORT WILL SCAN THE FUTURE

◆ The second book will be the conclusive findings of William H. Wells, who is making an enviable survey of "the future of the documentary film in the United States, Canada, Britain, and France" under a grant, effective January first, from the Rockefeller Foundation. Mr. Wells was formerly chief of the film sections of the United Nations and United Nations Relief and Rehabilitation Administration; Chief of the Media Division of the Office of Price Administration, and a partner in the New York book-advertising firm of Denhard, Pfeiffer, and Wells, Inc.

To be concluded by September first, the 8-month survey will not be a study of the situation as it exists today in the field, but of how the documentary film will develop and what influence there will be upon its course in the future. One question to which Mr. Wells hopes to get an answer, in view of the lack of opportunities for training, is "Who is going to make documentary films in the future and where will they come from?"

In addition to producers and experts in New York, Ottawa, and Washington, he has visited the Southern Educational Film Production Service at Athens, Georgia, one of the newer of interesting developments; industry people in Hollywood and non-theatrical people in the environs; the American Library Association

(CONTINUED ON PAGE THIRTY-FOUR)



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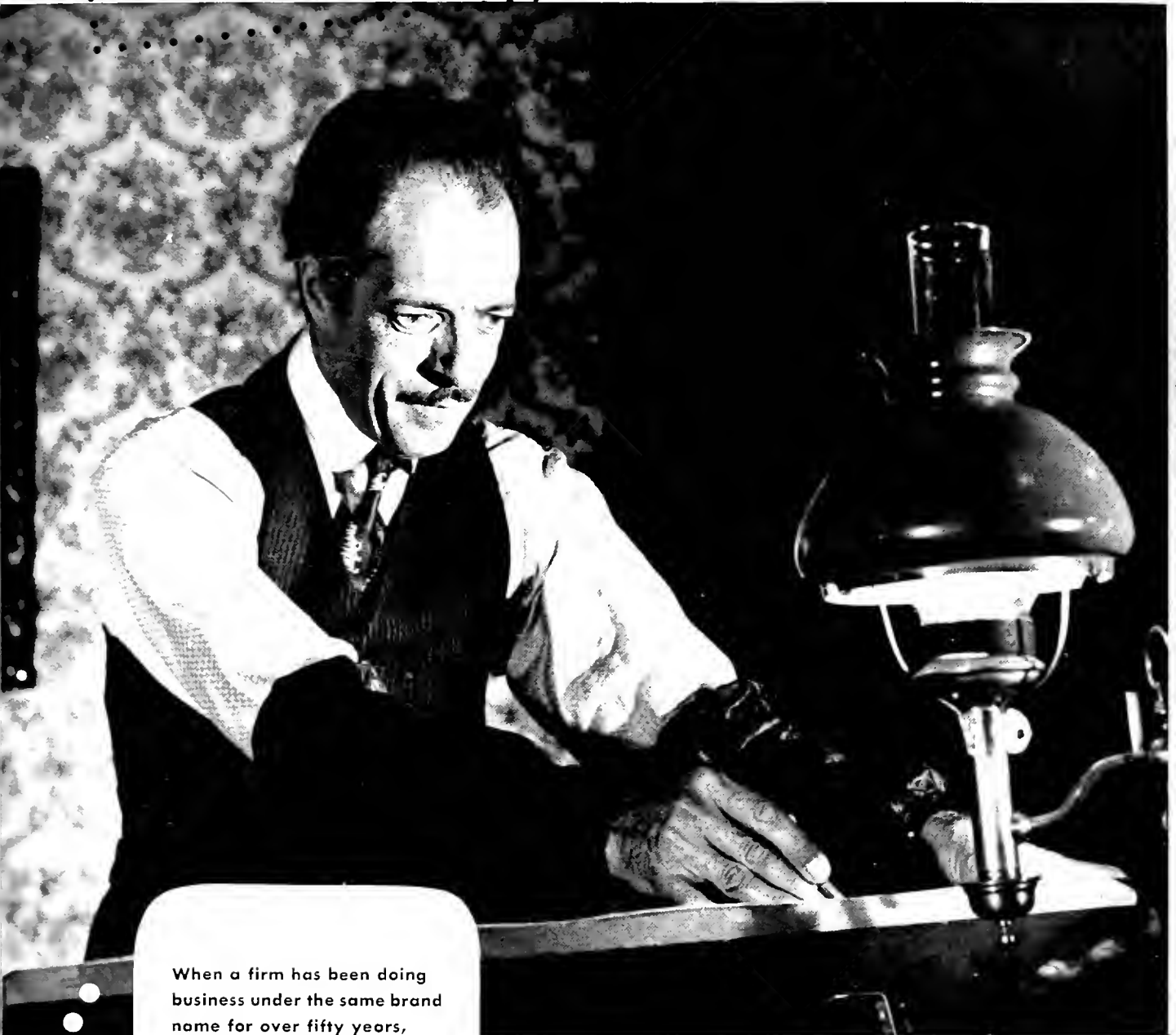
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**WANT FILM ASSIGNMENTS**  
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gian Congo, Angola, Mozambique, and Portuguese West Africa. Produces ANTONIO DI SOUSA, Caixa Postal No. 130, Nova Lisboa, Angola, Portuguese West Africa.

**Information File on Business Films In Massachusetts Nears Completion**

◆ The master file of information on all available industrial and business films in Massachusetts is nearing completion, the Massachusetts Industrial Audio-Visual Association, compilers of the file, have announced.

Compilation of this valuable file was begun by the association several months ago as its chief project of this year. The M.I.A.V.A. project is receiving the assistance of the Associated Industries of Massachusetts.

The association plans to discuss distribution at its April meeting, while in May it will conduct the First Annual Greater Boston Film Festival, an all-day program of top quality 16mm films many of which will be shown at various places simultaneously.

M.I.A.V.A. president is Edward W. Palmer of the New England Telephone and Telegraph Co.

**Kodak Reports Higher '49 Sales**

◆ EASTMAN KODAK COMPANY has reported total sales in 1949 were at a high level, about 4½ per cent below the company's peak year, 1948. Net earnings for the year were about three per cent below 1948.

Several main steps taken by Kodak to meet changing markets and to promote as stable employment as possible have been announced. These were the introduction of new or better products in all major lines, increasing of advertising, improving of research facilities.

**Compro Adds to Chicago Factory**

◆ In order to increase plant production, COMPRO CORPORATION in Chicago has added 35,000 square feet of manufacturing space to its present operation. The new space is next to Compro's present location at 2221 West St. Paul Avenue.

**Max Fleischer Talks to Dayton Kiwanis**

◆ MAX FLEISCHER, staff televisual specialist and director of animated cartoons for the JAM HANDY ORGANIZATION was guest speaker at the April 4 dinner meeting of the Oakwood Kiwanis Club, Dayton, Ohio.

Mr. Fleischer, a pioneer in animation who is also an inventor, artist, and author, spoke on television. He is on the staff of the TV Workshop in New York.

**George L. McKenna Joins R.C.A. Engineering Products Department**

◆ GEORGE L. MCKENNA was recently appointed as assistant to W. W. Watts, vice president in charge of the R.C.A. ENGINEERING PRODUCTS DEPARTMENT.

Prior to his appointment, Mr. McKenna was manager of the industrial products section of the Engineering Products Department. He has been with R.C.A. since 1945.

**Robert G. Smith Named Sales Mgr. Of Three Dimension Company**

◆ ROBERT G. SMITH has been named sales manager of THREE DIMENSION COMPANY, manufacturers of photographic equipment in Chicago. Smith was formerly a retail manager for the GENERAL CAMERA COMPANY, Chicago. He acquired considerable photographic experience during the service in the Armed Forces.

**DeVry Appoints Kalman Spelletich District Sales Mgr. in Midwest**

◆ DEVRY CORPORATION has announced the appointment of KALMAN SPELETICH as district sales manager for Iowa, Minnesota and Wisconsin. With many years of experience in the motion picture equipment field, Mr. Spelletich comes to DeVry from the VICTOR ANIMATOGRAPH CORPORATION.

**Represents RCA Custom Records**

◆ MARJORIE B. TAHANEY has been appointed sales representative specializing in slide film recordings for RCA Victor's Custom Record Sales Division.

**Knute Peterson Made Production Manager of Radiant Mfg. Corp.**

◆ KNUTE PETERSON, formerly general production manager of the BELL AND HOWELL COMPANY, has joined the RADIANT MANUFACTURING CORPORATION as production manager.

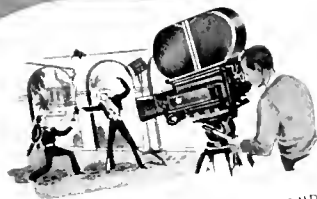


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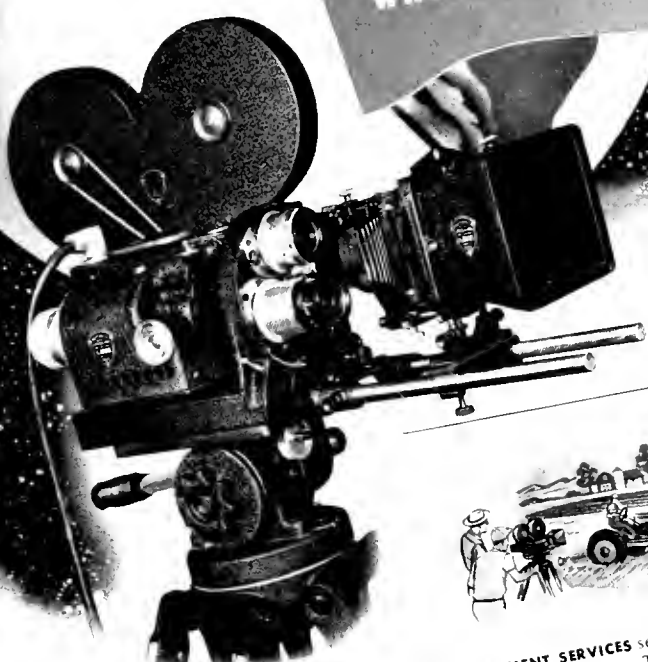
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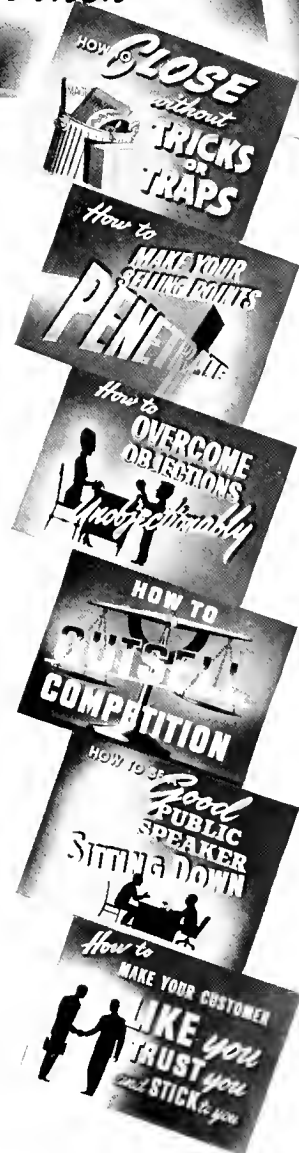
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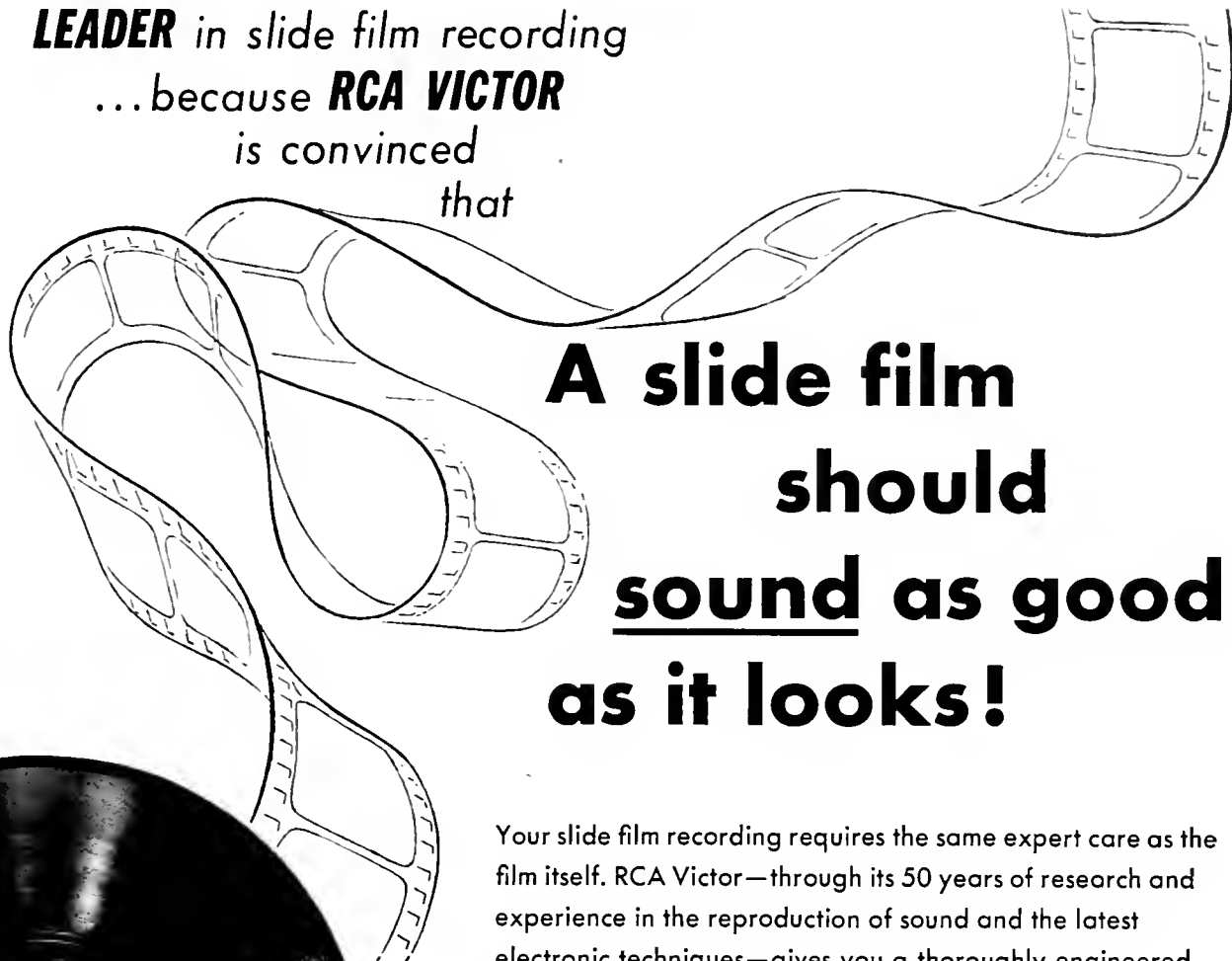
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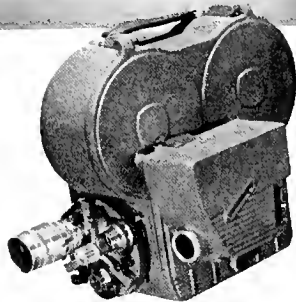
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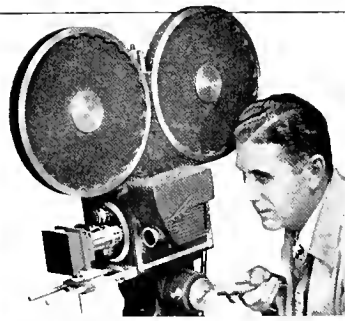
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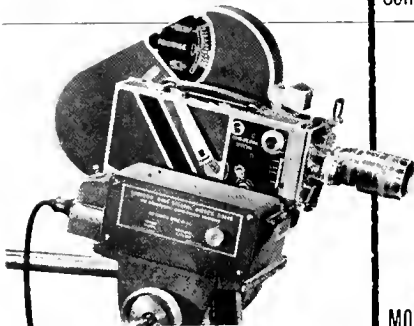
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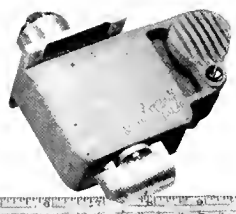
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FILMS & EVENTS IN THE NEWS

**SMPTE Convention April 24-28  
To Emphasize Film Role in TV**

◆ THE SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS, formerly known as the Society of Motion Picture Engineers, will hold their sixty-sixth semi-annual convention at the Drake Hotel in Chicago on April 24 to 28. This will be the society's first convention since its name and by-laws were changed to include television engineers.

Broadening the membership became necessary with the increasing role of films in television through both theatre and film programming for home television.

Convention vice-president William C. Kunzmann states that the feature event of the week-long meeting will be a comprehensive symposium on television program production. This symposium will cover the extensive use of motion picture production techniques in television studios, variations of these techniques required by television and other aspects.

Other discussions planned include such subjects as high-speed photography and high-intensity projection. R. T. Van Niman of Chicago, who is in charge of the papers program, has received commitments and abstracts from many authorities in the field and an exceptionally informative technical program at the convention can be expected. Those planning to attend may look forward to detailed analyses and demonstrations of the latest developments in film methods and equipment.

**National Audio-Visual Convention to be Held in Chicago July 30**

◆ The 1950 National Audio-Visual Convention and Trade Show, sponsored by the National Audio-Visual Association and held in conjunction with the national meetings of community and educational film groups during the period July 30 to August 2 will be held at Chicago's Hotel Sherman.

Convention chairman is Roa Birch, president of Milwaukee's Photoart Visual Service. Her convention committee includes Vince McGuire as vice-chairman.

**Edwards Memorial Fund Is Planned**

◆ A memorial service for the late KENNETH R. EDWARDS, adviser on non-theatrical films for the Eastman Kodak Company, was held on February 24th at the Riverside Church in New York.

Edgar Dale of Ohio State University and Julien Bryan of the International Film Foundation spoke briefly to Mr. Edwards' many old friends who had gathered to pay him honor.

A permanent memorial is being planned by the Kenneth R. Edwards Memorial Committee under John Flory of Flory Films, Chairman. Communications regarding the permanent memorial may be addressed to Mr. Flory at 303 East 71st Street, New York.

**Television Sets Exceed 4,374,000**

◆ Television sets in homes across the nation totalled 4,374,000 on February 1, Hugh M. Beville, Jr., N.B.C. director of plans and research, announced recently. This is an increase of over 400,000 since January 1 when sets had reached a total close to four million.

January is the fourth consecutive month in which TV set sales have added up to more than 400,000 and the annual after-Christmas lag that has occurred regularly in the past has this year failed to make itself shown.

◆ The city of Memphis, Tennessee, joined the Bell System's expanding television networks on March 1. Inclusion of Memphis makes it the southernmost point yet reached by network television.

By the end of the year, it is planned to have network service available in over forty cities—as far north as Minneapolis, Minnesota, as far south as Jacksonville, Florida, and as far west as Omaha, Nebraska. The network will then cover some 15,000 channel miles.



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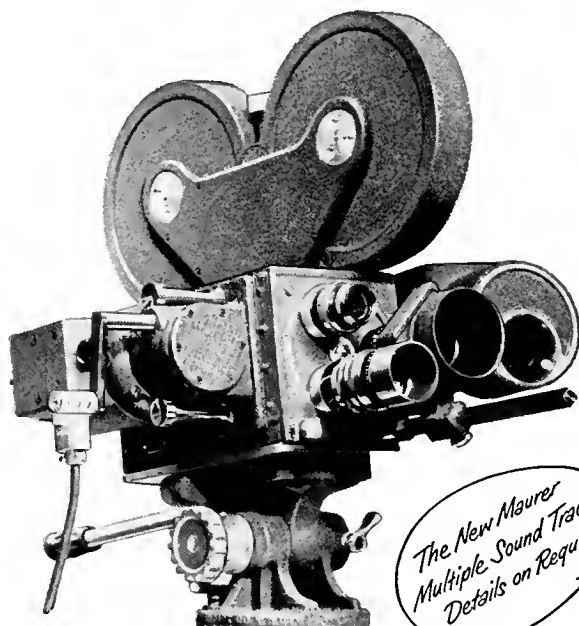
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# TV FEATURES

OF THE

## MAURER

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*The New Maurer  
Multiple-Sound Track  
Details on Request*

The Maurer 16 mm. camera is the answer to your exacting TV production requirements. Designed specifically for professional use, it produces steadier, sharper and more accurately composed pictures under all conditions. Ease of operation, combined with many other unique features make the Maurer Professional tops in performance and dependability.

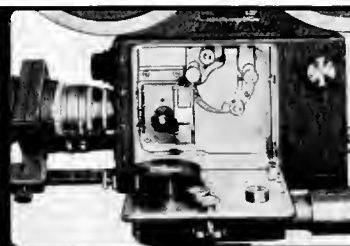
**The 16 mm. Camera Designed  
Specifically for Professional Use!**

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Maurer features, Write:*

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**16mm**  
**maurer**



In the exclusive Maurer intermittent movement the functions of the pull-down claw and registration pin are combined, giving accurate registration in old or new film. Because it depends to a minimum extent upon the accuracy of 16 mm. perforations, this movement provides the most accurate registration obtainable.



The unique Maurer focusing system provides full field composition through the taking lens. The image seen through the clear glass reticle permits the greatest magnification ever obtained in a motion picture camera for critical focusing, therefore obtaining the greatest accuracy.



The Maurer variable shutter has a 235° open segment . . . allowing use of a smaller aperture with the same lighting . . . giving greater depth of field. Collimated in 1/2 lens stops, it permits quick and accurate change of exposure while shooting. The additional light transmission permits you to shoot your originals in color easily, a factor which is valuable now and may become much more important.



# "IMPOSSIBLE!"

... "IT'S IMPOSSIBLE TO PUT THE  
**AGGRESSIVE SELLING FILM SERIES**  
TO WORK WITHOUT INCREASING SALES"

*These are not our words . . . they are the words of present users of the Sleeping Giant Series of Aggressive Selling films.*

This program consists of eight 35mm sound slidefilms, each packed with selling HOWS. Each is designed to help your salesmen, new and old, overcome the terrific resistance now in evidence in TODAY'S buyers' market. Sales meeting material is

furnished for use with each film. Likewise follow-up letters to be sent into your salesmen's homes. You will have training dynamite for a minimum of 21 consecutive sales meetings. The program is permanent too . . . can be and should be used indefinitely for new men you hire.

The investment? "Peanuts" say our users! Here are the titles:

1. "The Sleeping Giant" — American Salesmanship
2. "By-Passing Sales Resistance"
3. "The Attitude That Gets Business"
4. "What Do You Sell?"
5. "Are Prospects Really Different?"
6. "Pride in Price"
7. "Human Relations in Selling"
8. "Close Isn't Closed"

## These Firms and Hundreds More Can't ALL Be Wrong . . .

DuPont  
Aluminum Co. of America  
Westinghouse  
General Electric Co.  
Timken Roller Bearing Co.  
B. F. Goodrich Chemical Co.  
National Brewing  
Tidewater Associated Oil Co.

Kalamazoo Stove Co.  
Kraft Cheese Co.  
Towmotor Corp.  
Sun Electric Co.  
Richfield Oil Co.  
McQuay-Norris  
New England Life Ins. Co.  
DeSoto Div. of Chrysler

Northern Ind. Public Service Company  
Clary Multiplier Co.  
Rexall  
Vancouver Sun  
Peerless Pump Co.  
The Austin Co.  
Permutit Co.  
American Brass Co.

Quality Bakers of America  
National Wheel and Rim  
Hoffman Radio Corp.  
Packard Motor Co.  
Alemite Co. of So. Calif.  
Philco Distributors  
Dravo Corp.  
Byron Jackson

*We could put other testimonials in this space too but so doing wouldn't increase your sales and profits — however starting to use this program will.*

Your business *is* different, we agree, and so are the many organizations using the Sales Training Program, "Aggressive Selling." All the users listed above have different products and services to sell. Their salesmen have different types of selling jobs, too. But all need the same help — all have the same problem: — *How to Sell — How to Get More Orders*. That is what the Sales Training Program, "Aggressive Selling" will do for you — increase

the effectiveness of your men, thereby — INCREASING SALES.

When shall we have a representative call to show you several of the series in your office? Make it soon . . . the buyers' market is here to stay for a long time. Your men need help like no time in the past 10 years. Salesmanship has been dead for 10 years. What are you doing about it? Are you ready to do something about it? If so, we're ready to help you.

Write or Wire

## Rocket Pictures, Inc.

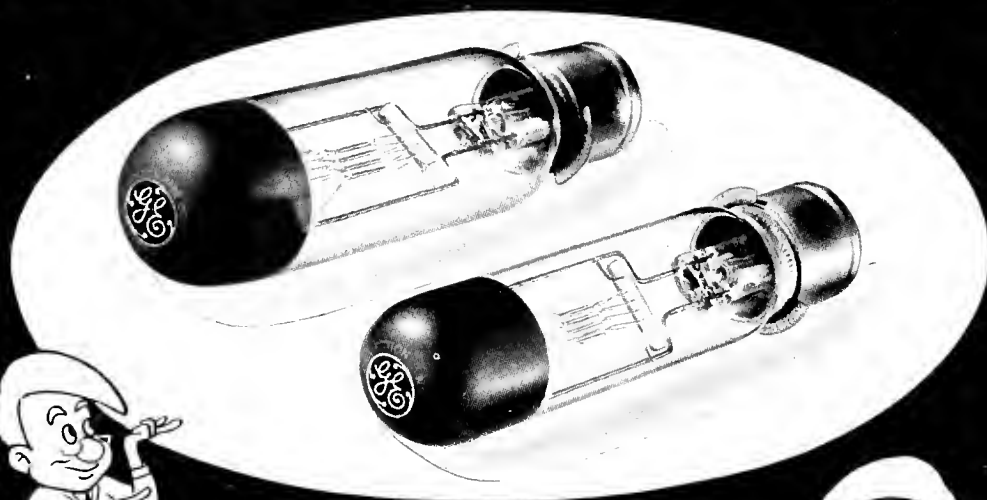
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For bright, clear pictures on the screen, be sure to ask for General Electric projection lamps. Research is constantly at work to improve them . . . help you get *more* for your money. That's one reason most pro-

jector makers use G-E lamps as initial equipment. Incidentally, there's a new look to most G-E Projection lamps. They've been streamlined inside . . . for better performance. *Have you looked at one lately?*

*Remember . . . for every photographic purpose*

## G-E LAMPS

# GENERAL ELECTRIC

### FOR BUSINESS FILM USERS: A COMPLETE REFERENCE LIBRARY!

The rapidly-growing Film Guide Library, prepared and published by the Editors of BUSINESS SCREEN, includes complete source lists and de-

scriptions covering Sports Films, Safety Films, Sound Slidefilms, etc. Write for details on how to acquire copies of these useful Guides.

BUSINESS SCREEN: 812 NORTH DEARBORN STREET — CHICAGO 10

## IN FOCUS:

★ AT PRESSTIME, these events were of newsworthy interest to makers and users of visuals:

### Associations Active Sponsors

◆ A definite trend is running strong among trade and public service organizations to sponsor and distribute first-rate factual films. A sequel to the American Bankers Association first effort in this direction is expected soon; the National Restaurant Association is drum-beating its existing films for increased member use; state laundry associations are using their nationally-sponsored subject for consumer promotion. At least seven other national trade groups have new films in production for this year.

### Federal Visual Aids Workshop

◆ To "extend and improve the use of visual aids to train Federal employees" the Federal Personnel Council is sponsoring a Federal Visual Aids Workshop at the Naval Gun Factory in Washington from April 24 to 28. Cannon C. Hearne of the U. S. Department of Agriculture is chairman of the program subcommittee in charge of arrangements; C. O. Henderson also of the USDA is vice-chairman of the Workshop.

### Ideal's New Chicago Location

◆ A major film library in the midwest is changing its address this month as Ideal Pictures Corporation leaves Chicago's film row at 28 E. 8th St. to occupy new modern quarters at 58 E. South Water St. opposite the Esquire-Coronet building of its parent organization. Paul R. Foght, general manager, announced the move as part of a general modernization program.

### Kodak Holds Color Symposium

◆ Forty-five film executives and technicians from the U. S. and Canada attended a symposium on color and color photography in Rochester, N. Y. March 20-24. The event was sponsored by the motion picture film department of the Eastman Kodak Company and designed to present information about basic principles of color and color photography as well as a discussion of problems encountered.

**NOW YOU CAN SEE AND STUDY**  
**10 of Television's**  
**Most Successful Commercials...**

**PRIVATELY...RIGHT IN YOUR OWN**  
**OFFICE...ALL ON ONE**

**FREE FILM!**



**T**O FULFILL MANY REQUESTS which we have had from advertisers, and their agencies, to study the distinguished television commercials produced by Sarra, Inc. for leading television advertisers, we have prepared a special film featuring 10 of television's most successful commercials. This film is available for you to have and study right in

your own office for as long as you want it. Others will follow periodically. All you have to do is fill out the coupon below and send it to our nearest studio. We will immediately make this film of 10 successful television commercials available to you.

AMONG TELEVISION'S MOST SUCCESSFUL ADVERTISERS ARE THESE SARRA CLIENTS:  
 Amion • Amuro • Ballantine Ale & Beer • Blatz Brewing Company • Bulova • Eastman Kodak Company • Eversharp Schick • Heed Deodorant Heide Candy • Krueger Brewing Company • Lucky Strike Cigarettes • Lustre Creme Shampoo • Miller High Life Beer • National Shawmut Bank • Pepsi-Cola Company • Sante Fe Railroad • Tasty Bread



Please send me the free film featuring 10 of television's most successful commercials.



NEW YORK • CHICAGO • HOLLYWOOD  
 200 EAST 56th STREET, NEW YORK 22, N. Y.  
 16 EAST ONTARIO STREET, CHICAGO 11, ILLINOIS  
 445 S. LACIENEGA BOULEVARD, HOLLYWOOD 48, CAL.

NAME..... TITLE .....

COMPANY.....

STREET.....

CITY.....

I would like to study this film for ..... weeks. Dept. BS

PHOTOGRAPHIC ILLUSTRATIONS • MOTION PICTURES • SOUND SLIDE FILMS • TELEVISION COMMERCIALS

# Thanks, Modern



**MODERN TALKING PICTURE SERVICE, INC.**  
 45 ROCKEFELLER PLAZA • NEW YORK 20, N. Y. • CIRCLE 6-0910

February 14, 1950

Mr. Frank Speidell, President  
 Audio Productions, Inc.  
 630 Ninth Avenue  
 New York, New York

Dear Frank:

I thought you might be interested to know that The Pennsylvania Railroad has again extended the circulation of their picture "CLEAR TRACK AHEAD" for an additional 5,000 bookings in the category of non theatrical exchange service.

Since the original release of this picture, jointly with its theatrical version "GOING PLACES" the following statistics represent its circulation as of December 31, 1949.

	<u>Bookings</u>	<u>Showings</u>	<u>Attendance</u>
Theatrical Roadshows	5,000	26,191	8,525,435
Non Theatrical	1,500	39,766	635,460
Total Attendance	22,397		3,613,316
			12,774,211

The total charges made to The Pennsylvania Railroad for rendering the above services were \$97,492.50, which establishes finally an over all price of \$.0076 per person.

All of this, I think, is complimentary to the production made by your organization. Certainly we know from the many expressions received that the audiences like it and the sponsor's repeat orders for additional circulation indicates their alertness to the benefits accruing from the showing of the picture.

Very truly yours,

*F. H. Arlinghaus*  
 F. H. Arlinghaus  
 President

Send for  
 "A Few Facts  
 About Audio"

FHA/bab

**AUDIO PRODUCTIONS, INC**

PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

# Current Trends in Business Films

REVIEW OF SPONSORED FILM PRODUCTION DURING FIRST SIX MONTHS OF 1949 PROVIDES DATA ON CONTENT AND PURPOSES

★ Of the many questions which BUSINESS SCREENS editorial offices are called upon to answer every day, few are more frequent than these:

1. What percentage of business films are in color?
2. How long is the average film?
3. What industries are most active in using films?
4. Who sees them?
5. What are most of them about?

The answers to these questions are not easily come by. There is no typical business film. There is no typical business film audience.

But in an effort to see what could be set down as a fairly accurate estimate, we have compiled figures on as many business films as we could find, released during the first six months of 1949. (Other estimates will be made in future issues based on films of the last half of 1949 and on the first six months of 1950 to see if any trends can be judged.)

**A. What is the length of the average business motion picture?** The average: 25.2 minutes.

From the total listed, these percentages apply:

- 7% were less than 11 minutes in length.
- 8% were from 11 to 15 minutes long.
- 17% were from 16 to 20 minutes long.
- 28% were from 21 to 25 minutes long.
- 22% were from 26 to 30 minutes long.
- 12% were from 31 to 45 minutes long.
- Only 6% were over 45 minutes in length.

**Note:** of films intended for public showing, the trend is definitely toward the preferred 20-minute length, keeping in mind luncheon meetings, classroom periods, etc.

**B. What proportion of these business films were in color?** The percentage: 58%.

**C. Where were these business films originated?**

- 52% of the total originated in the east.
- 33% were bought by midwest firms.
- 15% originated on the west coast.

**D. What industries sponsor the great bulk of business films?** The list is inclusive of all industries, even in a six-months period, but the leaders were:

- 9% of sponsors were electrical manufacturers.
- 8% were petroleum refiners and marketers.
- 7% were railroad and airline companies.
- 6% were public utility companies.
- 6% were health associations and groups.
- 4% were farm implement manufacturers.
- 4% were chemical manufacturers.
- 4% were automobile manufacturers.
- 4% were banks and banking associations.
- 4% were insurance companies.

1% were building equipment manufacturers and suppliers.

In the remaining 10% were a host of sponsors representing service industries, metals manufacturers, and a fairly complete cross-section of industrial America.

**E. Where are home offices of these sponsors?**

◆ The matching percentages compare closely to production centers with 58% in the east; 30% in the midwest; and 12% on the west coast.

**F. What types of audiences are most business films designed to reach?**

◆ Many of the films are multi-purpose. Usually employees are shown all public relations films of a sponsor, as well as those made specifically for intra-company use. But including in the category "general public" all those films which the general public is invited to borrow, the results show:

- 53% of films produced for the general public or consumers.
- 26% produced for definite prospects or prospective customer groups only.
- 10% for salesmen and dealer audiences only.
- 6% for the sponsor's employees only.
- 3% created for the schools only.
- 2% created for stockholder showings.

**G. What are most business films about?**

◆ Many films cover a variety of subjects. One film may be so "sugar-coated" as to be completely an entertainment picture, but if the product or service is introduced at all—that is the "subject" as far as the sponsor is concerned. But, breaking the list down to proportions, we find:

- 64% are public relations films mainly or partially about the product or service the company renders.
- 17% are employee relations or public informational films about company operations with little or no reference to the product or service.
- 13% are concerned with the important area of health or safety education.
- 6% are sales training or technical training films.

These percentages, especially in the latter 6% of training films would be greatly altered by taking into account the numerous in-service training materials not publicized for competitive reasons: the large percentage of sound slidefilms and motion slidefilms largely produced for training purposes, etc. It is most apparent that one great function of audiovisual communications is to improve internal employee, salesman, jobber and dealer understanding of complex business and industrial problems through better communications. ●



## National Safety FILM AWARDS

THE NATIONAL COMMITTEE ON Films for Safety, meeting in New York City on March 22-23, has selected five 16mm sound motion pictures and three sound slidefilms produced in 1949 for national honors in this important field of public welfare.

First award winner in the general safety held was *Safe As You Think*, a 30-minute black and white motion picture sponsored by the General Motors Corporation and produced by The Jam Handy Organization, Inc. The picture's imaginative plot theme helps bring out the needless chances an average person takes.

Top honors in the important field of traffic and transportation safety were given *Last Date*, a dramatic 16-minute presentation on reckless driving by teenagers, sponsored by Lumbermen's Mutual Casualty Company and produced by Wilding Picture Productions, Inc.

*Safe Clothing*, a brief (7-minute) humorous film on when and why unsafe clothing causes accidents, was given first place in the field of occupational safety. Produced by the National Film Board of Canada for the Canadian Department of Labor the film is distributed in the U. S. by the Castle Films Division of United World Films, Inc.

Special honorable mention was accorded the 23-minute color film *Yard-ling Logs*, sponsored by the Pacific Northwest Loggers Association and produced by the Rarig Motion Picture Company of Seattle. The Kodachrome film shows how safe logging

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operations are conducted in the yards after trees are felled. Another honorable mention, this one in the field of traffic and transportation safety, was given to *It's Up to You*, a 23-minute color film on curtailment of highway accidents through education sponsored by the Standard Oil Company of California and produced by F. M. Williams for the company.

Honorable mention was also given *Fine in Miniature*, a 25-minute color film on the origin of fires executed with the help of miniature models. This film was sponsored by the Liberty Mutual Fire Insurance Company, Boston, and produced by the Master Motion Picture Company.

**FOUR SOUND SLIDEFILMS RECEIVE AWARDS**

*Here's How*, a 15-minute black and white sound slidefilm in cartoon treatment, sponsored by the Zurich-American Insurance Companies and *Rough Riders*, also a 15-minute subject in similar style from the same source, were given first mentions among sound slidefilms submitted in the fields of occupational and traffic safety. Both subjects were produced by Paragon Pictures, Inc.

Special honorable mention award was given to *Easy on the Eyes*, a 14-minute motion slidefilm on eye protection produced for the National Safety Council by Sara, Inc.

*Servant or Destroyer*, a 30-minute color slidefilm submitted by the American Petroleum Institute was named for honors in the general safety class among sound slidefilm entries.

*Jeanne Dawson*, just released from the hospital, recalls tragic events of her "Last Date."



JAMES S. KEMPER (right) chairman of Lumbermen's Mutual Casualty Company receives the Award of Appreciation of the International Association of Chiefs of Police given him at the Palm Springs, Cal. premiere of "Last Date" by California Highway Patrol Commissioner Clifford Peterson.

**PICTORIAL PREVIEW OF "LAST DATE"**

Featuring Joan Taylor and Robert Stern  
 Story by Bruce Henry • Lew Collins Directed  
 Produced by Wilding Picture Productions, Inc.

"It all started the day of the big game, when Nick asked me to ride in his new hot rod..."

**Premiere Audience Acclaims 'Last Date'**

★ A world premiere at Palm Springs, California, earlier this year at which James S. Kemper, chairman of Lumbermen's Mutual Casualty Company received the Award of Appreciation of the International Association of Chiefs of Police, was the setting for the first public screening of *Last Date*.

This headlined event, a network broadcast of the ceremonies, and attendant national publicity foreshadows a tremendous future demand among safety conscious groups for the free loan prints of the film which will be made available subsequent to its present theatrical first-run bookings by Modern Talking Picture Service, Inc.

Few sponsored film productions have been given the sendoff received by *Last Date* and its theme-phrase "teenacide." William (Hopalong Cassidy) Boyd told American youngsters, "I've just seen a picture that everyone in America should see, especially young Americans. I'm convinced that *Last Date* will cut down teenacide."

Bob Hope, another honored premiere guest, called *Last Date* "a wonderful lesson for boys and girls and even some of the men and women of our nation — everyone should see it."

Pointing the vital theme of this dramatic film, Mr. Kemper reminded the premiere audience that "last year 7,100 children were killed and 320,000 injured on the highways."

The film is especially pointed to this problem as it tells the story of four teen-agers whose lives are tragically affected by carelessness.

"Larry didn't like it a bit but I thought he was jealous when we went to the dance."



"Nick was there and asked me to go for a brief ride again...not more than 15 minutes."

"I tried to caution Nick against his reckless speeding...but we crashed head-on..."

"So you see, it would have been better if I had died too...I've had my 'Last Date!'"





## G.M.'s Safe Thinking

★ TOP-QUALITY PRODUCTION distinguishes this year's National Safety award-winner in the field of general safety. *Safe As You Think* is more than an eye-filling feature, however, for this General Motors institutional motion picture is a convincing testimonial on behalf of safe thinking about the daily hazards of job, home, and traffic safety.

Its principal "object lesson" is an everyday Joe who figures to out-luck these hazards and ends up inside the pearly gates for some heavenly guidance. As he and the audience learn — you have to keep thinking to keep safe. There's a minimum of GM and maximum of unselfish, straightforward public education in this production. Best scenes include a dramatic sequence on a near-tragedy averted by a youngster enroute home from school and a similar sequence featuring a woman driver. Jam Handy produced this winning entry.

FEATURES ERNEST TRUDEX IN TOP FILM  
*Safe As You Think* features veteran player Ernest Truex in this dramatic presentation of a plea for the right attitude towards safety.

General Motors are especially commended for an awareness of a constant public safety need and in this continued promotion effort have provided a minimum of GM and a "maximum plea for all people to develop the habit of thinking safely." A premiere screening at the recent National Safety Congress was accorded a fine reception. The film is distributed by the General Motors film library.

ENTRIES JUDGED BY PROMINENT JURY  
The National Committee, which includes membership of delegates from many leading U. S. public agencies, the American Automobile Association, welfare organizations, etc., is headed by Prof. J. Sterling Livingston of the Harvard School of Business Administration.

Formal presentation of honor plaques will be made later in the Spring. Thus far only first notification of the selections has been made to the companies and groups whose films were named. William Englander of the National Safety Council is secretary of the National Committee on Films for Safety, one of the few national groups of its kind making selections of outstanding business films.

Thirty-one subjects were screened by members of the committee during the two-day judging session at which a majority of members of the group were present. ●

## Fire Prevention Is Another Essential Problem Met By This New Safety Film

★ An important contribution to the audio-visual aids available to safety engineers and others responsible for employee training as it concerns fire prevention, is the brand-new and highly informative motion picture, *Stop Fires — Save Jobs*, just released by Audio Productions, Inc., and endorsed by the National Board of Fire Underwriters and the Factory Insurance Association.

This picture is certain to bring home to each and every employee his or her personal responsibility for fire safety, implanting as well the thought that each of us has his job at stake when carelessness in the plant is allowed to go unheeded.

### NATION'S FIRE LOSSES ARE TREMENDOUS

Every audience will learn from this film that fires in industry cost this country and its wage earners hundreds of millions of dollars each year. The insured loss alone exceeds \$200,000,000 annually. To this must be added the loss of lives, health, medical expenses, resources, raw materials, profits and, not the least of these, the loss of jobs with its resultant economic difficulties for wage earners and their families.

To assist in the job of reducing all such losses, the picture explains the three principles of fire safety:

1. Fire Protection Engineering
2. Management Cooperation
3. Employee Cooperation

*Employee Cooperation* is the main theme. In non-technical terms, for old employees as well as new ones, the picture clearly explains and cautions against such industrial fire hazards as: vapors, dust, static electricity, bad wiring, misuse and abuse of electrical equipment, lack of precautions — for example, when welding, and dangerous working habits.

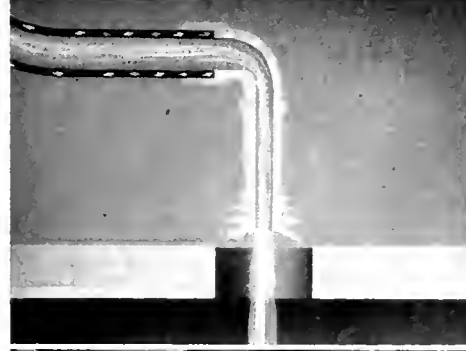
### FILM IS AVAILABLE FOR DIRECT PURCHASE

The script was written and the film produced under the guidance and with the cooperation of the National Board of Fire Underwriters and the Factory Insurance Association. The actual photography was made with the cooperation of many well known industrial concerns who put their facilities, safety supervisors, and fire engineers at the producer's disposal.

Because, and only because, these many organizations and companies and their safety engineers cooperated fully in both research and production, supplying time, talent, personnel, facilities and equipment, it is possible to make this film available to all industrial concerns at a very low price per print.

The film is a sound motion picture, available in both 35mm and 16mm, and runs approximately nineteen minutes. 16mm prints can be secured at a price of \$47.00 each, F.O.B. New York, by letter, wire or phone to Audio Productions, Inc., Film Center Building, 630 Ninth Avenue, New York 19, N. Y.

RIGHT: "STOP FIRES" stresses these hazards (top to bottom) welding is dangerous; fuel is always on the job; worn insulation causes fires; ground the nozzle to avoid spark hazards; dust on ducts and trusses must be removed.





## New Jersey Railroads Film Shows Tax Inequality Problem

**Sponsor:** Associated Railroads of New Jersey.

**Title:** *What Do You Know About New Jersey?*, 20 minutes, color, produced by Audio Productions, Inc.

★ Death and taxes are supposed to be two subjects least likely to interest, much less entertain, the average person. We may not be able to escape them but, certainly, it is seldom that we seek them out, particularly on film. Yet, taxation is the subject and prime interest in this entertaining color motion picture which tells its story by taking the onlooker for a visit to New Jersey, where we witness the fundamental importance of the thought "never take out more than you put back" as applied to agriculture, education, natural resources, business and industry and, finally, railroads.

New Jersey is shown as the leading state in farm produce per acre, as third highest in per capita expenditure for education, a leader in manufactures per capita, a possessor of great natural resources for industrial progress and for vacation enjoyment, and as the state with more miles of railroad track per person than any other state.

The point of the film, expressed graphically, is the great discrepancy between taxes paid by New Jersey railroads and that levied by other states. Whereas railroads throughout the nation pay an average of \$1,203 per mile of track, New Jersey levies \$10,730 per mile, which is more than double the average net income of New Jersey railroads, approximately \$5,000 per track mile.

The film expresses the problem of maintaining the railroads in good condition and increasing the quality and scope of their services in relation to the requirements of the state. It hints at the possible jeopardy of the tax burden on the railroads' 38,000 employees in the state and \$124,000,000 in annual wages.

Despite the factual presentation of the tax problem, the onlooker is not aware of any obvious argumentation on behalf of the sponsor's problem. Each asset of the state is shown in a pleasantly informative manner and human interest.

Showings of *What Do You Know About New Jersey?* are scheduled for clubs, Chambers of Commerce, PTA's and schools within the State of New Jersey. It is certain the picture's audiences will find real interest in seeing their state so handsomely presented and in learning about the things which make a commonwealth "tick".

# What's Your I. Q.?

A NEW SAFETY COUNCIL FILM SHOW  
BUILT ON AUDIENCE PARTICIPATION

★ Containing its own "built-in" audience participation theme, a new National Safety Council film program furnishes a fresh approach to safety training as well as something new in production technique. *What's Your Safety I. Q.* was produced for the Council by Sarra, Inc. in two versions — a motion picture and a sound slidefilm.

Self-equipped community and industrial audiences alike are thus available. The 15-minute program dramatizes "off-the-job" safety hazards and asks the audience to identify them, before the correct answers are flashed on the projection screen.

Ten visual quizzes are included, covering hazards that cause thousands of accidents in the home, in traffic, and in recreation. The audience is given from 12 to 15 seconds to spot safety errors before the narrator points out the hazards in each situation and tells what can be done to remove or avoid them.

The 16mm sound-on-film version is in the familiar "motion slidefilm" technique, containing the same illustrations as the sound slidefilm. Wipes, dissolves, pop-ons, barn doors, and pushoffs — all familiar devices — give the illusion of motion picture action.

*What's Your Safety I. Q.* was produced under the supervision of John M. Roche, manager of the NSC industrial division, and Glenn Griffin, director of industrial safety, Joseph G. Betzer, Sarra's planning director, and Harry



**WHAT'S WRONG HERE?** *This scene from "What's Your Safety I.Q.?" shows several "safety errors" such as curtains blowing over gas range; pot handles protruding where the youngster can reach them; and grease on the floor.*

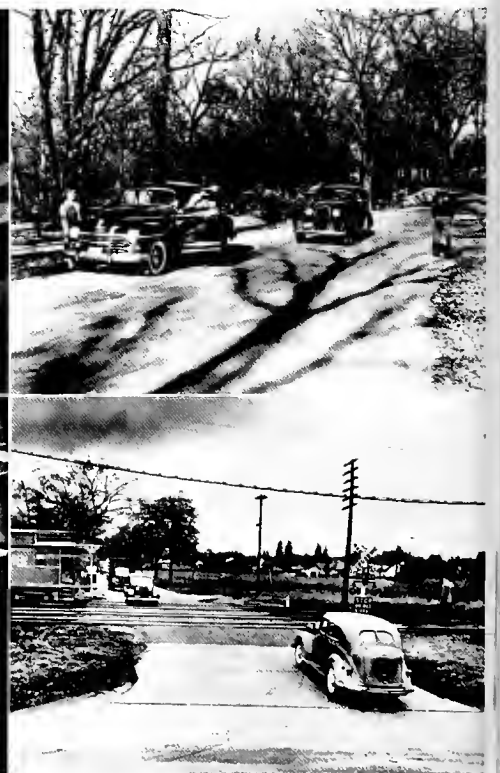
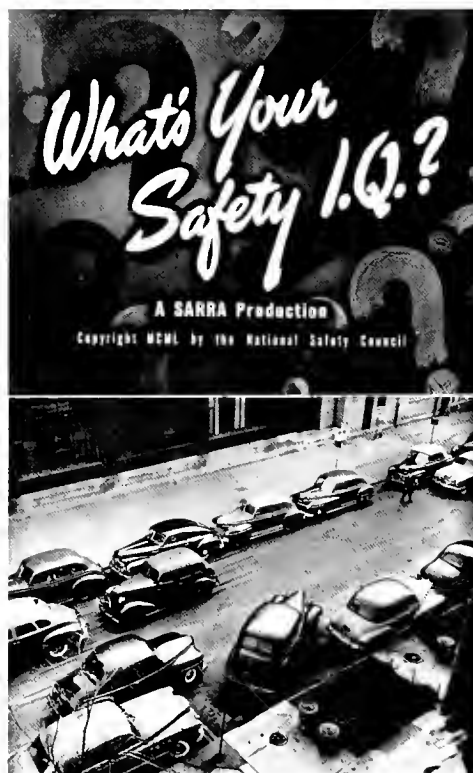
W. Lange, production manager, supervised for the producer. Script was by Wayne Langston.

## Highway Users Conference Tells Story of U. S. Roadbuilding

**Sponsor:** National Highway Users Conference.  
**Film:** *Horizons Unlimited*. **Producer:** R.K.O. Pathe.

★ The highways to *Horizons Unlimited* are the plain, everyday roads over which 145 million people move on wheels to knit together the world's richest, technically most progressive nation, and the romance of these highways is told in the new sound motion picture of that title, produced recently for the Automobile Manufacturers Association by RKO

BELOW: *Typical scenes from the Safety Council "quiz" film show flagrant "safety errors".*





Pathe, and sponsored by the highway transportation industries of America.

For 17 minutes this film spins the story of how highways have opened up isolated areas of our country to farmers, and how they now make it possible to speed farm produce and industrial commerce over the vast areas of the United States. It shows how trucks, buses and automobiles are really magic carpets whisking Americans and American goods to horizons unlimited. It shows how highways bring the hundreds of individual pieces of the gigantic jigsaw puzzle of human activity together and drop each one into place.

Available in both 16mm and 35mm sizes, *Horizons Unlimited* may be borrowed without charge by writing to the Film Dept., National Highway Users Conference, 938 National Press Building, Washington 4, D.C. There is no advertising of any kind in the picture. •



YEAR 2000: Ethyl employees who signed up in 1950 are now pursuing favorite hobbies.



ALSO CIRCA 2000: a happy family scene attributed to life without worry under plan.

## Ethyl's Positive Approach on Pensions

"THE FUTURE IS WHAT YOU MAKE IT" GIVES EMPLOYEES CLEAR FACTS

★ "What — another deduction?" This was a typical reaction of some Ethyl Corporation employees when presented with the company's plan for retirement income, group life insurance, hospitalization, accident and sickness benefits. Joe Employee is laying out plenty right now, he thinks, for withholding taxes, social security and unemployment insurance. He wonders where it all ends; thinks pretty soon the withholdings may eat up half his pay, and he doesn't like it.

Enough Ethyl employees didn't like it that the company thought the plan had just not been presented in an understandable form. Ethyl's contributory retirement, health, accident and life insurance plans are as generous as any comparable large company's in the country. Ethyl pays a share equal or more in every instance to the employee's share in all the benefit plans. But a lot of Ethyl people just wouldn't buy this good deal.

The company used posters, booklets, talks and practically every other way it could devise to show that the teeth of the gift horse pension and benefit plan would not bite. It registered to some degree, but not anywhere near enough. Joe Employee was still fed up with deductions.

Finally it was decided that only a dramatic presentation, with the point of the message inescapable to any employee, would do the

GRAPHIC FACTS: pension plan income plus other sources (Federal and savings) spells security for Ethyl employees.

trick. The company planned a film, for fast delivery, that would tell the story in terms that Joe Employee couldn't help but understand.

"Understand" is perhaps not the word — all Ethyl employees, after all, read and listen and look. The booklets and talks and posters had been "understood" surely enough, but they had not been "sold".

It takes all the skill and imagination of company officers and the Board, itself, these days, to reach not only the consumer, but Joe Employee, himself. Ethyl realized that it could no more reach employees with flat statements — inducements based on pure logic — than it could reach consumers without the preferentially positioned "zoo" ads which have been luring customers from the national magazine readers, or without the excellent Ethyl films and the large audiences they have won during the past few years.

It was decided to blanket all employees with a graphic motion picture — for the subject really needed factual, visual presentation, done in color — for appeal and emphasis, and with a strong motivation quality — to strike home the tangible benefits of the plan in terms the employee could "feel" and "want" rather than just "understand".

Ethyl engaged the Pathscope Company to produce a film which would replace a "balance sheet" type of presentation by techniques calculated to induce an emotional element into the essentially actuarial plan.

The result is a semi-animated, 16-minute color film, *The Future Is What You Make It*, which was being shown to Ethyl employees last month just six weeks after the decision to use such a film was made.

It is still too early to estimate the results of the film approach to the plan, but Ethyl employees will undoubtedly carry away a more favorable aspect of the company's benefit plans than before. As in all motivation techniques, the aim is to produce such a positive reaction that the subject is induced to "sell" the idea, not only to other employees, his family and friends, but himself. •



Typical scene from "Coming Home"

### The Story of T. B. Control

Sponsor: National Tuberculosis Association.

Title: *Coming Home*, 15 minutes, black and white, produced by Sound Masters, Inc., supervised by Film Counselors, Inc.

★ The National Tuberculosis Association has sponsored about fifteen pictures since the early thirties. The surprising thing is that the general story line of most of them is almost exactly alike. Aside from some specialized films made for Negro, Spanish speaking and American Indian groups in the U.S., most TB films are a document of the discovery, treatment and care of one man, and how the disease affects the lives of his family.

This one theme has been done in exemplary fashion in the past few years — as in *Time Out* and *They Do Come Back* — and *Coming Home* is no exception. It combines dramatic treatment with animated sequence in presenting a narrative that deals with all aspects of TB control. It shows how TB is contracted, how it can damage the body, how it may affect a family's economic status, how it can be cured, and how the patient can be restored to productive and comfortable living.

TB films may be obtained on free loan from the National Tuberculosis Association, 386 Fourth Avenue, New York.



# Quiz: How Good is Your PROJECTION TECHNIQUE?

Prepared by Harold R. Nissley, Past President, Cleveland Film Council

★ Answers to the following questions will indicate how hard (or easy) you are on both equipment and films and how smooth a "show" you run.

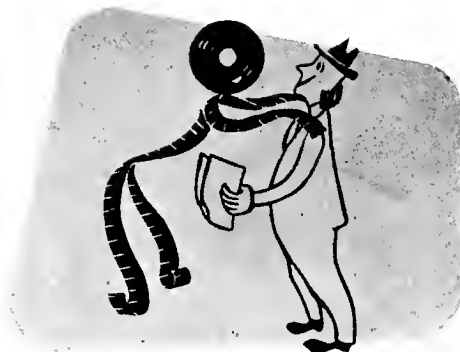
1. Put a plus (+) behind each of the statements below which is true and a minus sign (-) behind each which is false:
  - a. Most film scratches are caused by a sharp or burred projector film gate: \_\_\_\_\_
  - b. If you can just read fine newspaper print in a room, it is too light to show pictures to advantage: \_\_\_\_\_
  - c. For best results, the central axis of the projector or lens should be perpendicular to the center of the screen: \_\_\_\_\_
  - d. If film is not rewound tightly on spool, pull end to make tightly wound reel: \_\_\_\_\_
  - e. Never rewind a film which has inadvertently gone onto the floor without passing it (lightly) through a clean cloth or handkerchief: \_\_\_\_\_
  - f. Most silent 16mm films may be shown on sound projectors: \_\_\_\_\_
  - g. Color film should be shown through special color lenses: \_\_\_\_\_
  - h. A projector used several times a month should be oiled once a year: \_\_\_\_\_

2. Match the following terms and phrases by placing the proper letter(s) behind the statements in the right hand column below:

- |  |   |       |
|--|---|-------|
| a. Film flicker  | Projector not perpendicular to screen                     | _____ |
| b. No sound  | Framer out of adjustment; turn screw or lever to correct. | _____ |
| c. No light on screen                                      | Exciter lamp burned out or defective socket or wiring     | _____ |
| d. Sound distorted (low base noises)                       | Prior abuse   | _____ |
| e. Spots and streaks on film                               | Insufficient loop (may cause permanent damage to film)    | _____ |
| f. White or dark border at top (or bottom) of screen image | Light switch off  | _____ |
| g. Machine-gun sound                                       | Motor switch on "silent" 16 frames second                 | _____ |
| h. Difficult to get both sides of screen into sharp focus  | Running silent film on sound hook-up                      | _____ |
|  | Projection lamp burned out                                | _____ |

3. The best way of darkening a room several times a year is:
  - a. Provide dark drapes for the windows \_\_\_\_\_
  - b. Install venetian blinds \_\_\_\_\_
  - c. Put in overlapping dark roller shades \_\_\_\_\_
  - d. Fill in window areas with tile or brick \_\_\_\_\_
  - e. If only a few windows cover with paper or cardboard \_\_\_\_\_
4. The best way of sending films is:
  - a. R. R. Express \_\_\_\_\_
  - b. Air Express \_\_\_\_\_
  - c. First Class mail, "Registered" \_\_\_\_\_
  - d. Third Class mail, "Special Delivery" \_\_\_\_\_
  - e. Parcel Post, Special Handling (Insured) \_\_\_\_\_
5. What should you always have on hand when showing films to tide you over a film break? \_\_\_\_\_
6. What other accessories besides the ones mentioned in column three should you have to minimize last-minute fussing and show interruption? \_\_\_\_\_
7. What are possible causes of extraneous or unusual noises in sound film showings? \_\_\_\_\_

SEE PAGE 47 FOR CORRECT ANSWERS (AND YOUR RANK AS AN OPERATOR)



8. In setting up a 16mm sound film showing for a group of 20 people, put the proper step sequence behind each step below (i.e. put "1" opposite the first step and "2" opposite the second, etc.):
  - a. Get sharp focus on white screen by adjusting lens back and forth until black and white edges (and dirty spots) become sharp. \_\_\_\_\_
  - b. Check power source for A. C. current (Sound projectors will not work on D.C.; most silent projectors will work on D. C.) \_\_\_\_\_
  - c. Wrap projection cord once around nearby table leg or other anchor spot so projector will not be pulled off table or stand if someone trips over cord. \_\_\_\_\_
  - d. Vary distance between screen and projector, if convenient, so as to fill most of screen (but no spill-over) with image. \_\_\_\_\_
  - e. Appoint someone near light "keeper of the lights". \_\_\_\_\_
  - f. Thread film into projector according to instructions or diagram on the projector case. \_\_\_\_\_
  - g. Rewind film onto original reel permitting film to pass through lightly held clean cloth (or handkerchief) if during its showing dirt spots appeared on the screen. If film broke or was damaged during or before showing: (a) put it together with white tape and (b) tell the owner about it so he can make necessary permanent repairs when it is returned (Parcel Post, Special Handling, Insured). \_\_\_\_\_
  - h. Clean gate with handkerchief or other clean cloth (in order to protect film from scratches). \_\_\_\_\_
  - i. Clear up dirty spots on white screen image by cleaning optical system with lens tissue, camel's hair brush, or clean handkerchief. Test. Blow out any remaining lint or dust. \_\_\_\_\_
  - j. Check room for adequate window covering to insure darkness (less than one foot candle) particularly on the screen surface. \_\_\_\_\_
  - k. Clean the machine immediately after showing. Small pieces of film emulsion that have become lodged around aperture come off easily when the projector is warm but are difficult to remove when cool. \_\_\_\_\_
  - m. Check projector operation carefully within the first minute of showing. If film is feeding properly, especially on take-up reel, during first 30 seconds, the chances are excellent that everything will be O.K. throughout showing. \_\_\_\_\_
  - n. Plug in projector and try power. \_\_\_\_\_
  - o. Turn on sound rheostat (at least 30 seconds before show starts). \_\_\_\_\_
  - p. Check projection case for extra projection and exciter lamps and one extra fuse. \_\_\_\_\_

## Borden's "Success Story"

★ Cooperation all the way from the president down to the route salesmen paid off in rapidly mounting sales to the Borden Company's division in Madison, Wisconsin. And seeing the outstanding sales record of this division, top executives of Borden decided to tell the Madison Kennedy-Mansfield division story to its other divisions across the country.

To do this, the Borden Mid-West District was directed to set up a visual program explaining the valuable sales methods that had jumped up the sales in Madison.

Three-dimensional stereo photography using color and sound was chosen for the job.

The R. M. Schmitz Company of Madison, industrial consultants, produced the program in cooperation with Arthur Towell, Inc., advertising and merchandising counsel. On-the-spot scenes were used showing salesmen, laboratory technicians, office workers, and executives pulling together to bring about smoother and better operation.

This film is patterned after the old three-dimensional pictures used in the old stereoscope. The novelty of seeing pictures with depth, in itself, is enough to keep the viewer's attention.

The slides are designed mainly for supervisory personnel. In showing the films to the divisions, the group is to be shown the pictures a second time without the sound for review.

Then, using an outline of the important questions and topics, a discussion follows which enables the members of the group to give serious and constructive thought to what they have learned.

For the various outlying divisions which are not equipped to show stereo, the fifteen-minute film has been produced also in 35mm Kodachrome two-dimension 2 x 2 slides. ●



HOST AT N.Y. PREMIER was Thomas D. Cabot (center) vice-president and treasurer, shown with (left) James A. Walsh, president, Armstrong Rubber Company; and (right) Owen J. Brown, Jr., v.p. and general sales manager.



DR. WALTER R. SMITH, chief research chemist for Cabot (right) chats with (left) Robert G. Seaman, editor of India Rubber World and (center) J. H. Fielding, chief compounder, Armstrong Rubber Company.

## Cabot Premier for "A Study in Black"

DISTINGUISHED AUDIENCE AT N. Y. SHOWING OF TWO NEW CARAVEL FILMS

WITHOUT CARBON BLACK, each tire on an automobile would be four pounds lighter — and would wear out after just a very few thousand miles of use. Carbon black is the main ingredient of these printed words on paper, and the "coloring" of thousand of plastics, lacquers, varnishes and paints. It is the blackest and most finely divided substance known.

The carbon black industry has grown to its present size largely to fill the requirements of the rubber industry. Prior to 1914, it was used principally for printing ink, but upon discovery of its ability to reinforce rubber, more than tripling the life and tread wear of a tire, the industry has expanded tremendously. Well over a billion pounds of carbon black were sold in the United States last year.

To dramatize this important, but not too widely known industry, Godfrey L. Cabot, Inc., a leading carbon black manufacturer, has been using motion pictures since 1939. In the past eleven years, the company's authoritative film, *Inside the Flame*, has been shown some 2800 times—to technical groups totalling over 500,000 persons.

This year, to renew old acquaintances with audiences entertained and informed in the past by Cabot films, the company is introducing a new picture, *A Study in Black*, (color, 28 minutes, produced by Caravel Films, Inc., which also produced the earlier Cabot film).

At the premier showing in New York, last month, Thomas D. Cabot, vice president and treasurer, and son of the founder of the old Boston concern, described the nature of the carbon black industry and explained new technical advances made by the Cabot company in production, development, research.

He told about the gradual change taking place in production of carbon black from a natural gas base to production from an oil base. He spoke about the company's research program which was recently allotted

\$680,000 to carry on work aiming at new and more economical production methods and better applications of the product.

Attending the premier showing and dinner at the Waldorf Astoria were leading industrialists, press and national business publication representatives, including Charles S. McCain, Director, B. F. Goodrich Co.; Jerome C. Hunsaker, Director, Goodyear Tire & Rubber Co.; Alexander Fraser, Chairman of the Executive Committee, Shell Oil Co.; H. L. Titus, President, Carbon Black Export, Inc.; Harry T. Klein, President, The Texas Co.; B. Brewster Jennings, President, Socony Vacuum Oil Co.; A. E. Horn, President, Horn Division, Sun Chemical Corp.; J. A. Walsh, President, Armstrong Tire & Rubber Co.; Floyd Blair, Vice President, The National City Bank; and S. W. Mackenzie, Director of Purchasing, U.S. Rubber Company.

These top management officials saw a fine presentation of the carbon black story from its basic mechanics and structure (through technical animation and close-up photography) to its actual production on the spot in Cabot's dozen or so plants in the southwest. Other scenes showed the many industrial applications.

*A Study in Black* is available on loan to technical groups and schools from Godfrey L. Cabot, Inc., 77 Franklin Street, Boston.

### Premier Showing of "Good Company"

★ Unveiled at the same time, was a new Cabot employee relations film, *Good Company* (also produced by Caravel Films). This picture in color and 26 minutes in length was filmed simultaneously with *A Study in Black*.

*Good Company* describes the first day on the job for a typical new Cabot employee, and leads him through his opportunities and advantages in the Cabot company.

Judging from the film, Cabot plants are pretty good places to work — not only a good company, but "good company" for management, workers and their families, alike. ●

### Technique in Steel Construction

Sponsor: The American Institute of Steel Construction, Inc.

Title: *Build With Steel*, 25 minutes, color, produced by Argo Films, supervised by Film Counselors, Inc.

★ The American Institute of Steel Construction has maintained a good library of six motion pictures, over a thousand slides, and photographic portfolios for some years. All of these are available on free loan to architectural, engineering and student groups.

In order to bring the library up to date, renew contacts with audiences who have seen previous AISC films and describe new techniques in steel construction, the Institute, this year, is presenting a new film, *Build With Steel*.

The new picture, set in a slight plot, is simply an over-all view of the mechanics of fabricating and erecting light occupancy steel structures. Good animated sequences show structural advantages.

*Build With Steel* is available at AISC headquarters, 101 Park Avenue, N. Y.

# Industrial Audio-Visual Association Elects Board

R. P. HOGAN IS NAMED PRESIDENT FOR 1950;  
PAST EXECUTIVES RECEIVE SERVICE AWARDS

RECEIVE IAVA SERVICE AWARDS: in the picture at left (l to r) are O. H. Peterson, retiring IAVA president; J. T. Hawkinson, treasurer, who made the presentations; and W. M. Bastable, past president, shown receiving the organization's new service awards.



RECEIVES FREEDOM AWARD: Allen B. Crow (left), director of Freedoms Foundation, presents gold medal award to Ray Ayer, Dodge Sales Supervisor, for excellence of the Dodge film "Our America" produced by Wilding Picture Productions, Inc.

**M**EMBERS of the Industrial Audio-Visual Association, attending the fourth annual meeting of this national organization of business film users on March 14, 15, 16 at Chicago's Hotel Knickerbocker elected R. P. Hogan of the Kraft Foods Company as president. Joseph S. Schieferly of the Standard Oil Company, (N.J.) is the new vice-president. C. R. Coneway, Humble Oil & Refining Company, is corresponding secretary. J. T. Hawkinson, Illinois Central Railroad, IAVA treasurer, and D. F. Steinke, Dow Chemical Company, recording secretary, were reelected to serve second terms.



IAVA OFFICERS AND DIRECTORS (above, l to r) are V. H. Hunter; G. M. Rohrbach; C. R. Coneway; R. P. Hogan, new president; J. S. Schieferly; D. F. Steinke; Gordon Biggan; and J. T. Hawkinson.

Members of the Advisory Council are Gordon Biggan, Shell Oil Company, eastern regional director; G. M. Rohrbach, Deere & Company, central regional director; and V. H. Hunter, Union Pacific Railroad, western regional director. Tom Hope, General Mills, continues as northern regional director. Other members of the IAVA Advisory Council for 1950 include these chairmen of committees.

CONFERENCE INFORMALITY (shown below, l to r) are J. T. Hawkinson, R. P. Hogan and Don Steinke, Joe Schieferly, and Dick Coneway.



Membership committee chairman is: Frank S. Rollins of E. R. Squibb & Sons; program committee chairman: O. H. Coelli, Jr. of BUSINESS SCREENS; and publicity committee chairman:

Alan Lee, Sears Roebuck & Company.

Mr. Hunter was also named chairman of the technical committee and retiring president O. H. Peterson, Standard Oil Company of Indiana, was named head of IAVA's research committee.

An unusual and well-developed "true-to-life" program theme was the featured event of the regular program in which all

members participated in the problems and operations of a mythical corporation. Facing losses in prestige and profits, corporation officials and advisors studied their problems in terms of employee, stockholder, dealer, and customer relations. Application of tested visual tools to help meet these specific problems was developed in thorough presentations by assigned members. New members were also inducted as part of the business meeting.

IAVA MEETING PARTICIPANTS included (l to r) E. C. Chapman, James Craig, W. M. Bastable, John Morrill, and Henry Kriguer.



## Freedoms Foundation Announces Awards

★ The second annual General Awards Program of the Freedoms Foundation, Valley Forge, Pa., has been announced with cash awards totaling \$100,000 plus honor medals and certificates of merit. The awards will be given for material originating after September 1, 1949, which which must be submitted on or before November 1, 1950. 16mm motion pictures are again included as one of



E. J. THOMAS, president of Goodyear Tire and Rubber Company, (left) is shown accepting gold medal from Freedoms Foundation executive vice-president Kenneth Wells for Goodyear's "outstanding achievement in bringing about a better understanding of the American Way of Life" for "A Letter From America," also produced by Wilding.

the 17 different categories eligible to receive these honors.

Films which "speak up for freedom" may receive a first place cash award of \$1500, one of four \$300 awards; one of five \$200 awards; or one of the thirteen \$100 awards given in addition to medals.





DONALD WOODS, well-known star, is featured in Kelvinator's "Your Way to Success."



KELVINATOR APPLIANCE STORE exterior scene in "Get the Space..." produced by R. G. Wolff.

## Films' Key Role in Kelvinator Selling

SMART COLOR FILM PROGRAM PROVIDES EFFECTIVE SALES PROMOTION

**S**ALES PROMOTION makes a direct contribution to good selling in the new Kelvinator-sponsored program which features the three color motion pictures produced by Raphael G. Wolff Studios and described in detail on this page. These pictures literally leave nothing to chance in filling out the jobber and retailer knowledge of the product or its 1950 sales appeals and approach.

### These Two Films Back Up the Line

**Sponsor:** Kelvinator Division, Nash-Kelvinator Corp. **Films:** *Get Kelvinator*; and *Foundation for Confidence*. **Producer:** Raphael G. Wolff Studios.

★ These two pictures are important parts of the Kelvinator sales promotion program for 1950. Together with *Your Way to Success in Selling* they form a hard-hitting timely film program both for selling their dealers and dealer's salesmen on the Kelvinator line, as well as impressing them with the sales points and sales procedure to be used in Kelvinator selling for '50.

*Get the Space, Get the Beauty, Get the Buy, Get Kelvinator*, is a film featuring Kelvinator's advertising support that is creating prospects for the local dealer and his salesmen. It merchandises Kelvinator's national advertising program and is used to create enthusiasm among the salesmen as well as for its consumer advertising value. The title of the picture is based on the slogan being used in all national advertising in 1950.

The film points out how this is creating prospect awareness and doing part of the sales job for the retail salesmen. The film goes on to illustrate why the slogan is apt. *Get the Space* stresses the increased interior space of the 1950 Kelvinator with no increase in floor area. *Get the Beauty* stresses the lines and efficient interior arrangements of the Kelvinator. *Get the Buy* points out that 1950 prices for equivalent cubic footage are lower than ever before. This reviewer went home and kicked his old refrigerator after seeing the film.

*Foundation for Confidence* is a film designed to re-sell or retain the confidence of the retail store owner himself. This picture features the

fact that "The Kelvinator franchise is the most valuable franchise in the appliance industry", because Kelvinator is retail-minded. The film points out that the Kelvinator policy is always to pursue the course that will do the retail store the most good. It also stresses the value of the Kelvinator name, the history of Kelvinator lists in refrigeration, Kelvinator engineering leadership, and continuing Kelvinator quality.

Both of these films are about 20 minutes in length and are in color. Supervised showings of them by Kelvinator field men will undoubtedly constitute one of the more intensive promotion programs for 1950 in this field.

### "Your Way to Success in Selling"

★ This 30-minute color picture is a sales training piece for retail appliance salesmen. Although it features Kelvinator products, the text doesn't mention the brand of appliances being sold and the film can be used for training retail salesmen of any brand of appliances. In fact, so universal are the applications of the sales principles involved the film can be applied to retail selling in almost any line.

Although the film features Donald Woods, well-known Hollywood player, no name credit is given — for in this film the idea is the thing. Woods plays the part of a successful and experienced salesman with evident sincerity.

*Your Way to Success in Selling* is based on the sales book of the same title and features the five main steps necessary in consummating every sale. These steps are: attracting attention, arousing interest, creating desire, securing action, and closing. A salesman who knows how to proceed through all these five steps is the real salesman, the Five Star Salesman as he is known in the book and picture.

The picture can serve as a training aid for the retail store owner to use with his salesmen, both as a training tool for new employees and as a refresher course for experienced salesmen.

### Leonard Division Visualizes Product

★ There's a new Leonard Division color film which also provides retail salesmen of the

Leonard Refrigerator with the quality story of this product. From early beginnings in 1881 through to the present, the Leonard story is told in scenes of constant laboratory testing and experiment to improvement — and the present 1950 line—late models are featured. ●

### E. R. Squibb & Sons Sponsor Tribute to the Retail Druggist

**Title:** *Behind the Window*, 40 minutes, black and white, produced by Louis de Rochemont.

★ This is a story of the interdependence of the retail pharmacy and the pharmaceutical manufacturer, planned as a public relations venture for use first with the retail drug industry and secondly with the general public.

The film takes the audience behind the window of a typical American pharmacy. It shows it both as a retail store and as the place where a highly skilled profession is practiced, as well as a unique institution in the community. Beyond the pharmacy, the film goes back to the headquarters and manufacturing laboratories of one of the largest and old-



PHARMACIST Parker Fennelly, actor, and Lavoy Glidden, a Purdue pharmacy student, help make "Behind the Window".

est pharmaceutical manufacturers in its industry and relates to the operations of the druggist: research, product development, manufacture, control, and the training of the manufacturer's field representatives. Considerable footage is devoted to research, development and manufacture of antibiotics. It shows this work from the time experimental soil samples arrive at the laboratories until the finished antibiotic leaves as a packaged product ready for the physician's use.

*Behind the Window* will be shown first to retail druggists at meetings arranged by Squibb. Commenting upon future showings of the film to the general public, J. J. Tooby, Squibb vice-president and general manager, pointed out that it might well play a significant part in educating the public on the entire background of pharmacy, particularly as to the size of the plant and equipment and the scope of research and development which is constantly supplying the physician, through the pharmacist, with new and better pharmaceutical products.

# VISUAL DISPLAYS

## FEATURE COLOR SLIDE PROJECTION

★ POINT OF SALE merchandising of products and services is being smartly visualized by a growing number of advertisers who are using various forms of display projection. The best of these, they say, are simplest, foolproof devices which require a minimum of field service or maintenance and which the average store manager or salesman can change or operate.

Color pictorials are a general preference but opinions vary on accompanying sound mes-



G.E. ELECTRONICS PRODUCTS were promoted in color on this Admatic slide unit.

sages. Where sound does not compete for the customer's attention or add confusion, it can be useful. *Picture brightness* is essential.

Pictured in this column are two versions of the familiar Admatic slide projector now in use by the Electronics Department of General Electric (for special dealer promotions and advertising displays) and (below) in principal ticket offices of Chicago & Southern Air Lines where colorful travel scenes intermingled with special tour promotions. Dual use is made of these units by daytime showings within ticket offices and as attention-getting window displays after hours. Economical cost of the units and their operation is said to be one of the potent factors of this visualized display medium. ●

FULL COLOR TRAVEL SLIDES promoted air ticket sales for this progressive line.



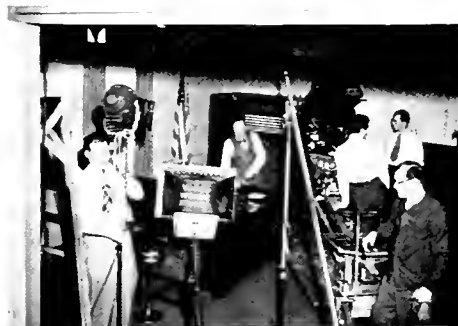
## Chicago's Board of Election Uses Effective Visual Training Program

★ SOMETHING NEW in visual training was added to Chicago's April primary election scene when the city's Board of Election Commissioners sponsored *Chicago Votes Modern*, a 23-minute sound motion picture with an accompanying 8-minute sound slidefilm presentation. Used for the training of 25,000 election officials in the operation of the automatic voting machine (now being installed over a three year period in all precincts), *Chicago Votes* was produced by the Films Division of Vogue-Wright Studios under the direction of George L. Becker.

Several hundred officials at a time saw the film — after discussion the sound slidefilm was shown to bring out highlights in the motion picture. Finally, the slidefilm was shown *without sound* and used as a basis for a question and answer period.

The novel twist of putting the slidefilm sound on a 16mm track for playback on the movie equipment made it possible for election officials to use only a silent filmstrip projector in addition to their 16mm sound projectors. The "bell" signal to indicate scene changes on the slidefilm was incorporated in the 16mm track. An *effective and economical* training program was the final result — pleasing to administrators and to the taxpayers. ●

BELOW: "CHICAGO VOTES MODERN" in production at Vogue-Wright Studios with famed election Judge Edmund K. Jarecki (center in shirt-sleeves) demonstrating new voting machines.



## The Can Manufacturer's Institute Shows Consumers Some Budget Facts

Sponsor: The Can Manufacturer's Institute (through Benton & Bowles).

Title: *Facts For Your Food Budget*, 10 minutes, color, produced by Film Graphics, supervised by Film Counselors.

★ Based on a study made by the home economics departments of several large universities, this motion slide film presents information showing that canned food is more readily available at all times of the year and is cheaper on the average than fresh, frozen or glass contained food.

It was designed to dress up the statistics gathered in a colorful, convincing and not too expensive package for showings to groups of housewives.

# CAMERA CLOSEUPS



NASH AWARD TO MPO. (above, l to r) Judd L. Pollock of MPO Productions, Inc., New York, receives unique appreciation award from John Huntress, sales promotion manager of Nash Motors for the two recent and outstanding Alaskan hunting and fishing films. Walter Graham and Ed Zern of Gever, Newell & Ganget agency (center, l and r) look on.



ATLAS PRODUCES COMMERCIALS for Chicago's John L. Shayne Company, Michigan Avenue retailer using 26 1/2 films on its NBC show. MacKenzie Ward is producing director for Atlas Film Corporation with client supervision by Tom and Vince Considine and Mabel Richie, all Shayne executives.



"ONE OUNCE OF SAFETY" produced by SARA, Inc. for the HV-Fest Division of the International Shoe Company featured this "on the set" group (l to r) N. C. Whitsett, general manager, and Mark Constantine, Chicago representative for HV-Fest; Theodore Hackbarth, safety shoe store manager at International Harvester; Wayne A. Langston, SARA director; and Harry Lannehill, actor.



Visualized sales education meetings like these are held each Tuesday evening.

# Their Sales Training Gets Results

SYNDICATED FILM PROGRAM PROVES VALUE TO APPLIANCE SALESMEN

**S**UES, YOUNG & BROWN are major appliance wholesalers in Los Angeles, handling such major items as Zenith Radio and Television, Coolerator Refrigerators, Speed Queen Washers and Lewyt Vacuum Cleaners. Their life began in 1915. In five years their volume has risen to 10 times that of their first year. Obviously they have earned the reputation of being aggressive, saleswise.

Today 27 outside salesmen are employed. They're hard-hitting salesmen who are out to sell because management's attitude is constantly one of "let's get the business... and here's how". This is in contrast with widespread lethargy among top management still sitting on wartime profits or the fruits of the 1916-49 gray train.

Marshall C. Wells, General Sales Manager, tells his story about sales training after first telling us that sales training is constant—a never-ending responsibility.

"At the time our business was started it was

decided to give up the old standard of trying to judge whether or not a man could sell by looking at him, and, also, not to attempt to hire old-timers since they would have set ideas as to how the business should be run, what it took to sell and why certain items couldn't be sold.

"We, therefore, undertook the training of men who were not familiar with this business and found that we were having a fair degree of success but something was lacking.

**MORE THAN PRODUCT FACTS NEEDED**

"We found that it was easy to teach a man all about a key product. We even went so far as to split the sales responsibility to the extent that a man only had to discuss and sell two manufacturers' products. However, as the pressure of competitive selling set in we found that even a man who was highly versed in the features and the buying appeals of a given product became unable to get the order.

"About that time we were introduced to the

Here is valuable testimony on the benefits derived from consistent use of syndicated sound slidefilm training materials in a practical and profitable sales education program.—*The Editors*

*Sleeping Giant* Series of training films, a series of eight sound slidefilms produced in mid-49 by men with practical experience in developing hard-hitting sales forces... the series shown at the Sales Executives national convention in Chicago last year. We took this program as suggested by the Rocket Pictures representative and held a meeting once a week for a period of 21 weeks.

"In evaluating the new film series and plans



ABOVE: Mr. Young and Mr. Sues (l to r) congratulate sales manager Wells on increased effectiveness of salesmen through film program of "Sleeping Giant" sound slidefilms.

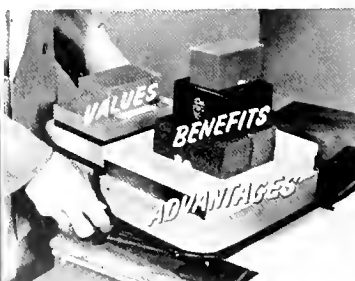
for its use. Mr. Sues, our president, said, 'I've taken about 25 courses in selling in my day. I always got the five selling steps and the five buying motives. These films are different. They tell you how to get the business... no theory. We only looked at two of the films before we ordered the whole series so I'm going to sit right in these meetings myself with you fellows. We'll continue our regular sales meetings Saturdays... these meetings for sales training will be in addition... every Tuesday evening'.

"In these meetings the film was shown and then discussed, after which the film was again reviewed. The discussion periods proved to be most interesting and enlightening.

"Many sales problems were solved by the



Film shows how to develop selling techniques to answer the prospect's question "what will it do for me?"



... shows salesman how to apply the selling of values, benefits, and advantages to his own product or service.



Shows how "today's" attitude, actions, promises and over-familiarity of salesman develop or destroy sales possibilities...



... this film gives the salesman a fresh viewpoint on the value of good human relations in selling.



# Washington Letter

ON FEDERAL FILM BUDGETS

—by Roberta Cook\*

★ Springtime is as full of the sound of budgets in Washington as the sound of children on skates.

Almost any afternoon as the hands of the clock approach 2, the casual passerby sees a little cluster of men emerge from a building housing one of the Executive Branch's 1,816 component parts and pile into a car bearing the shield of the U.S. Government, to be sped to the Hill for a budget session.

Few of these men are visual educationists or are engaged in the making of motion pictures and filmstrips. Although it will be June before final figures are in, one can say now without fear of contradiction that no ambitious film plans are in the making. The largest Government-sponsored undertaking—the foreign film program of the Department of State—costs considerably less than a single B-36 plane.

## CONGRESS DOESN'T UNDERSTAND FILMS

Film-making is an exceedingly minor activity of Government and for the most part is carried on in an almost furtive atmosphere—with "administrative" as distinguished from statutory funds. The reasons for this are not far to seek.

The Congress, burdened as it is with multi-fold problems of the utmost magnitude, neither understands nor recognizes film except possibly as something dark, evil, somehow "propagandistic," and inspired by the Administration. Seldom is any but the most weighty issue thoroughly understood by more than a handful of congressmen since legislation by committee is the prevalent system. There are a good many things to learn about Washington that you don't learn in a Friday-afternoon "current events" class. Eventually there may even be an informational motion picture, springing from universally accepted parentage, showing how a bill, appropriation or otherwise, does become law and how the Congress functions.

## PUBLIC SUPPORT IS ANOTHER ITEM

The politically successful motion picture is, or should be, among other things a synthesis of conflicting viewpoints, and for this reason, too, Governmental film-making has endured almost insuperable obstacles.

Lack of expressed popular support, resulting from meager information and understanding, is still another hindrance, and in this connection the Congress bears less responsibility. "Insofar as communications between the Government and the Congress have left something to be desired, so have communications between the Government and the public. No democracy can act firmly, with

\* Miss Cook is the accredited Washington correspondent of BUSINESS SCREEN in the national capitol.

the courage of its own convictions, unless the people know what it is about."

Notwithstanding these obstructions, it is safe to say that if informational films depicting the work of the Government were as politically respectable as dried eggs and surplus potatoes, the people who want such films would have them.

In order to benefit from the stimulus of Federal films, however, non-theatrical groups—consumers, producers, and distributors of the embryonic industry—would *perforce* have to make their organized wants known in Washington. *Intensified interpretation, increased public education, better directed public relations are the crying need of this powerful medium for extension of the democratic process, and most sympathetically I say that consumer groups, however initially enthusiastic, cannot long exist without continuous availability of quality product.*

## PROGRESS MADE IN INTERNATIONAL AREA

The educational process is slow, but that the minds of men *may* be influenced and changed is illustrated by Senator Karl E. Mundt of South Dakota. Eleven years ago, in 1939, Senator (then Congressman) Mundt compelled the withdrawal from circulation of *The Plow that Broke the Plains*, presumably on the basis that a lanced slight to South Dakota, resulting from the simple, geographic fact of its location within the area of the Great Plains,<sup>2</sup> was of greater importance than that millions of people, including the "oncoming generation"—whose teachers booked the film beyond print capacity—should understand *why* there should be good conservation practices, a responsibility of the Federal Government, i.e., all the people.

Yet, nine years later Senator Mundt gave his name to the United States Information and Educational Exchange Act of 1948 (the Smith-Mundt act). An Act "to promote the better understanding of the United States among the peoples of the world and to strengthen cooperative international relations."

## FILMS CAN REACH ILLITERATE MASSES

This Act is the enabling legislation under which the State Department operates and utilizes the various media of information—the Voice of America (sometimes referred to as the Whisper of America), press and publications, exhibits, films and filmstrips.

In many critical areas of the world—Italy, Greece, Spain, Portugal, the whole of the Far East—a large percentage of the population is illiterate, which creates the problem of how to reach people who do not read newspapers and magazines and who do not have radios.

This problem is being partially resolved by the motion picture program (see BUSINESS

(CONTINUED ON PAGE FORTY-SEVEN)

<sup>1</sup> *The Strategy and Tactics of World Communism*, p. 51, 80th Congress, 2d session, House Document No. 619, Committee on Foreign Affairs, U.S. Government Printing Office, Washington, 1948.

<sup>2</sup> *The grass lands—a treeless wind-swept continent of grass stretching from the broad Texas Panhandle up to the mountains, reaches of Montana and to the Canadian border. A country of high winds and sun—without rivers, without streams, with little rain.*—From the commentaries for *The Plow that Broke the Plains* written and directed by Pare Lorentz for the Farm Security Administration, U.S.A., 1936.

fact that the salesmen *usually* saw for the first time the punches that were being sneaked in by prospects that prevented them from closing a sale.

"We found that by adding a series of questions on a questionnaire we were able to bring out all of the pertinent points that a man might have over-looked or failed to grasp fully.

"At the conclusion of 24 weeks we asked the salesmen to make comments as to whether or not they wanted the program continued, or whether they considered it would be unproductive time. We had a 90% representation at that meeting and the unanimous vote was to continue using the same series of films at regular intervals as a sort of refresher.

## FILMS HELP MEET A SPECIFIC PROBLEM

"Just a few days after the very first meeting in which we showed just one film, *By-Passing Sales Resistance*, one salesman reported that a dealer whom he had been attempting to sell for a year used exactly the same defensive tactics as heretofore but, being inspired by having seen the same problem solved in the Rocket film, he suddenly found himself unconsciously following the pattern that had been set down for him. As a result of following through with the right answers, he came out with the biggest order that he had ever written in his whole sales career. At the present time this salesman has developed from previously being on the



ABOVE: sales manager Wells and Leary representative explain features of that product which can be sold as advantages and benefits.

probationary basis to being one of the leading salesmen in his Division.

"So strong was the impact of our first showing that our salesmen began rushing into my office during the next few days asking how certain types of resistance being encountered should be handled. They were *thinking* and a thinking salesman sells best.

"We also have found that by withholding the training from certain men because of their particular lack of general development or for any assignable reason that the department manager might think of, that a man of apparent comparable ability who took the *Sleeping Giant* film training would give a consistently better performance, not only in the solution of

(CONTINUED ON PAGE THIRTY-SIX)

★ ★ ★

PRODUCED BY AUDIO" has meant quality on the screen since the organization was established by the Western Electric Company in 1933. Sixty permanent employees, who have worked together for many years, may account for the kind of teamwork which inevitably produces quality pictures which, in turn, bring new orders from old customers and attract new prospects as well.

Audio Productions, Inc., whose headquarters is in the Film Center Building, 630 Ninth Avenue, New York City, has an enviable production and employment record in an industry which has had its ups and downs. More than half of the Audio staff has been with this one organization for over 10 years. A third of the staff can account for 15 years' of better service.

SPECIALIST IN PUBLIC RELATIONS FILMS

Audio is now very largely employee-owned. Certain of the key employees with the help of outside capital purchased the company from the Western Electric Company in 1942.

For years, Audio has specialized in two major types of film work, aside from the usual amount of direct advertising and training pictures. The first and foremost is public relations pictures, many of which have wide distribution in schools as industry-sponsored educational pictures. Three outstanding examples of Audio success stories in this field are *Steel* produced for the American Iron and Steel Institute, *Time* produced for the Elgin Watch Company, and *Clear Track Ahead* produced for the Pennsylvania Railroad, each having exceeded many millions of circulation.

AWARDED FIRST PRIZE AT VENICE

Audio's other claims to deserved attention are its technical work for the U. S. Navy Department for the past 10 years and its notable productions in the medical field. A recent picture *Cancer: The Problem of Early Diagnosis* was awarded the First Prize at the International Film Festival in Venice, Italy.

The company today, with 17 years of successful operation behind it, can rely upon "repeat business" from satisfied clients for more than two-thirds of its annual gross business.

INDIRECT INSTITUTIONAL SPACE FEATURED

In passing, Audio advertising which appears regularly in *BUSINESS SCREEN* might deserve mention. Audio seldom uses its advertising space to say anything about Audio but, instead, publishes letters from satisfied clients who say far more than the producer, in all modesty and good taste, would dare assert. Each letter, incidentally, will always be found to stress an admiration for the pleasant and efficient manner in which the Audio staff worked with the client's organization.

(CONTINUED FROM PAGE EIGHT)  
tion and other pertinent groups in Chicago; the ALA's distribution set-up in Cleveland; and the Eastman Kodak Company with respect to technical matters and future developments.

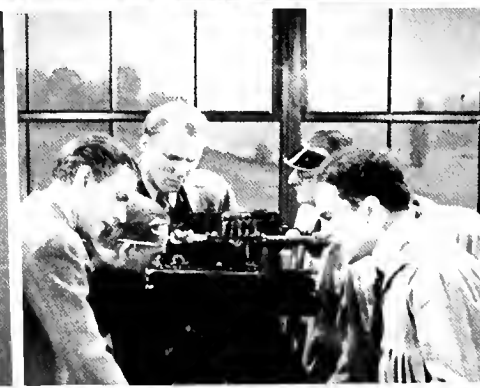
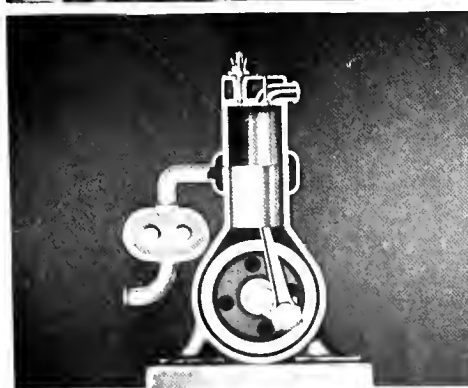
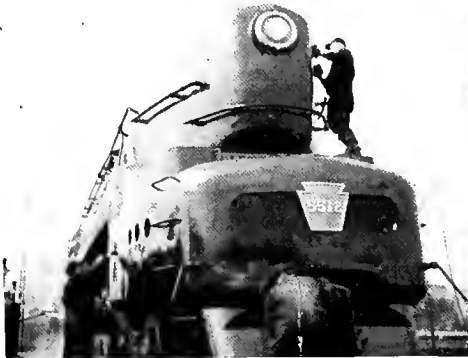


Attending this recent Audio staff conference are (left) Phillips B. Nichols, sales manager; P. J. Mooney, secretary; Frank K. Speidell, president; Herman Roeszle, vice-president; Alexander Gansell, H. E. Mandell, and L. S. Bennett, writer-directors.

## "Repeat Business" A Measure of Quality

THESE SCENES TELL A REPRESENTATIVE STORY OF TYPICAL AUDIO PRODUCTIONS

1. (top below) "Clear Track Ahead" for PRR has passed the 12,000,000 audience mark, including theatre showings.
2. GM distributes "Diesel—The Modern Power" with more than 400 prints in active use.
3. Westinghouse broke records with its Audio-Technicolor production "The Middleton Family".
4. (top right) American Iron & Steel Institute's "Steel" has been booked solid since 1935.
5. Ethyl Corporation uses "The Long Road" as the basic film in its widely popular film library.
6. "Time", produced for Elgin Watch Company, is a leader among pictures sponsored for school use.

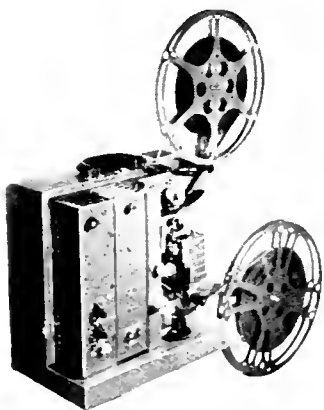


**As Though Singing to Each One Alone**



**THAT'S THE WAY IT SOUNDS when your  
16mm films are projected with the**

*RCA "400"*



So true to life is the realism of sound reproduced by the RCA "400" that each person in the audience hears and sees pictures on the screen with an illusion of utter reality. It is as though each member of the cast were performing for each person alone.

Voices are crisp and life-like. Musical notes are crystal clear. Sound effects are identical with the original.

Yes, your 16mm sound films projected with the RCA "400" achieve that true-to-life feeling. Screen images, too, are at their brilliant best, natural looking, full of snap, in full-color or black-and-white.

In addition, the RCA "400" gives you the benefits of easy threading . . . individual tone and volume controls . . . reliable performance in projection of both sound and silent films.

Before you buy any 16mm sound projector see and hear the RCA "400".

Send for free descriptive literature. Write to: Visual Products, Dept. 17C, Radio Corporation of America, Camden, N. J.

**RCA "400" JUNIOR.** *The only single-case standard 16mm sound projector of fully professional quality.*

**RCA "400" SENIOR.** *Provides theatre-quality reproduction of 16mm sound and pictures for larger audiences, auditoriums or larger rooms.*

*First in Sound... Finest in Projection*



**VISUAL PRODUCTS**

**RADIO CORPORATION of AMERICA**

**ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.**

In Canada: RCA VICTOR Company Limited, Montreal

PRODUCERS • CREATORS

# SLIDE FILMS

- Color
- Black and White

35 mm SLIDES

FILM STRIPS

Quantity DUPLICATIONS  
Any Size Transparency  
In Any Quantity

SLIDE MOUNTING  
Glass or Readymounts

CUSTOM MADE COLOR PRINTS  
Wash Off Relief - Carbro

"Individualized Service" customized to your most exacting requirements.

No order to small—none too large. Prompt, courteous attention.

Masters made from original artwork—and duplications.

Completely automatic processing equipment.

We specialize in quantity production for the trade.

Detailed SERVICE PRICE LIST No. 200 on request. Write, please, wire—

OVER 50,000,000 SLIDES PRODUCED

## CINEQUE Colorfilm LABS.

424 EAST 89th ST., N.Y.C. Sacramento 2-4894  
NEW YORK OFFICE: 18 EAST 42nd ST. VA. 6-2900  
CHICAGO OFFICE: 30 W. Washington St. FL. 6-4450

### EDL SOUND READER

3W Audio Power in One Compact Unit—Use with rewinds for editing 16-35mm Sound Film. Complete with Optical System, Amplifier, FM Speaker, Volume-Control On-Off Switch, Plug-In Cord, No Flywheel, No Film Damage. 6 3/4" high x 6 7/8" 6 1/2" 11 1/2" V. 60 Cps. AC. Precision-engineered throughout. EML guaranteed. Details on request.



\$16500  
FOB CHICAGO

EDL CO., 2007 S. MICHIGAN BLVD., CHICAGO 16, ILL.

## ELECTRIFIED FARMING

Sponsor: The General Electric Company.  
Title: *Electrified Farming*, 24 minutes, color, produced by GE's motion picture department.

★ The "best hired hands" on the nation's farms today are represented by electric tools that make a farm easier to operate and more efficient, according to GE's new color film *Electrified Farming*. 78 basic electric tools are shown in the film, in four case studies of how electricity serves a dairy farm, a poultry farm, a fruit farm and a farm where hogs, corn and cattle are raised.

Among several new tools recently introduced for the farmer, as seen in the film, are a silo unloader, barn gutter cleaner, automatic poultry feeder, crop drier, seed cleaner and fanning mill.

Good pictures on one of America's basic industries like this are interesting to farmer and city slicker alike. This one will receive wide distribution through all offices of Association Films . . .

Sponsor: The National Conference of Christians and Jews.

Title: *One God*, black and white, 37 minutes, produced by Farkas Films.

★ This is a presentation of the means of worship of the three major faiths in America. Jewish, Catholic and Protestant services are shown, with a brief glimpse of Eastern Orthodox worship.

Designed to broaden the base of interfaith understanding, *One God* is a document of its one subject—worship. Background music is by leading choirs and members of the N.B.C. Symphony.

Association Films offices in New York, Chicago, San Francisco and Dallas can supply rental prints at \$10 per day or \$25 per week.

## SUCCESSFUL SELLING

(CONTINUED FROM PAGE THIRTY-THREE)

how to sell, but how to handle the situations that would extend all the way from credit difficulties to lack of follow-through by a Service Department.

"All new men hired are required to view the films simultaneously with product training. They are therefore better salesmen when they hit the firing line.

USING ENTIRE SERIES FOURTH TIME

"In short, we feel that we developed a greater awareness of the necessity of good public relations and follow-through, as well as making good technical salesmen.

"In this instance we use the word 'technical' to mean a man who understands that selling is the art of being the best convincer in maintaining the control of the interview at all times.

"The average user might feel that one exposure to the series of films would end the practical value. However, our plans call for us to use the films for the fourth time as a complete series commencing late in March, 1950, and, in the meantime, we are formulating plans to extend the training with the same series to dealers who have the problem of properly training their own salesmen.

VALUE MEASURED IN DOLLAR RETURNS

"Properly utilized, *The Sleeping Giant Series* has an over-all sales training value that can be measured in terms of real dollar returns.

"There are powerful selling phrases and illustrations used in the films which soon indoctrinate themselves into the conversation of the sales department . . . such terms as 'Don't pick up the bricks' . . . 'What will it do for me' . . . 'What are the benefits and advantages' . . . 'Buck sales resistance? . . . No, by-pass it'.

"We have yet to find any film series or any single film in any way comparable. Hats off to Rocket for practicality."

### Business Film Users May Obtain New Sports Reels Via Official Films

◆ Two new sport films, *Touchdown Thrills of 1949*, and *Basketball Thrills of 1949*, have been recently released by Official Films, Inc., New York.

The football film, which comes in all standard sizes, is the fifth in the series of annual "pigskin highlights" films released by Official Films. Football games shown include Notre Dame-Southern California, Penn-Cornell, Army-Penn, North Carolina-North Carolina State, Tulane-Georgia Tech, Notre Dame-Michigan State, and Army-Navy.

*Basketball Thrills of 1949* was photographed at Madison Square Garden in New York and highlights the Kentucky-Illinois NCAA finals and also shows the National Invitation Championship San Francisco-Loyola match.

## The Solid Foundation . . .

Effective films, like skyscrapers, need solid foundations. Planning and writing scripts that form the firm foundations for good films is our business.

## Scripts By Oveste Granducci

THE COMPLETE FILM WRITING SERVICE

GUARANTEED ACCEPTABILITY

709 ATLANTIC BLDG. ★ 930 F STREET NW ★ WASHINGTON 4, D.C. ★ EXECUTIVE 5941

★ IN NEW YORK, ENTERPRISE 6535 ★

# Only *Brush* has it all!



## NEW Magnetic Tape Recorders for every purpose

ONLY Brush brings you a *complete* new line of magnetic tape recorders—to fit every purpose and pocketbook. Above is the Soundmirror travel model, available for either 30 or 60 minute recording without removing the reel. High in fidelity, rugged in construction, it can go anywhere. Standard cabinet models in either blond or brown mahogany also available for 30 and 60 minute recordings. Eight fine new models in all.

## A COMPLETE Selling Plan—Proven successful

EVERY KIND of selling aid you need. Authentic printed reports on experiments at Northwestern University . . . how to hold educator meetings to build sales . . . sales training manual . . . "101 Uses" booklet . . . wide range of inexpensive prospect literature, displays, window banners, newspaper mats, etc. Brush gives you not only the right merchandise, but proved-to-work merchandising help.



## NEW Educational Model for the Big School Market

THE PROFESSIONAL tape recorder amateurs find easy to use. Two and one-half watt output through famous RCA high quality accordion cone speaker. High fidelity in ranges beyond the piano (7,000 cycles!). Matching carrying handles that enable one or two students to carry it from room to room. Blond or mahogany finish. The real "buy" in the school field.

*Exclusive Dealerships now open in some parts of U. S. A.*

# SOUNDMIRROR®

BY *Brush...*

for more than 10 years leaders in magnetic recording

THE BRUSH DEVELOPMENT COMPANY • Dept. B-3  
3405 Perkins Avenue • Cleveland 14, Ohio

Gentlemen: We're interested in hearing more about the Brush exclusive dealer franchise for Soundmirror.

Type of Business

Firm Name

My Name

Street

City

Zone State



Portable tape recording setup in station wagon (Glen Glenn)

**S**URPRISING ADVANCES in the recording of sound for film have been accomplished in the past year with quarter-inch magnetic tape. Quality, facility and economy are the driving reasons behind this.

Quality of magnetic tape recording has made it an established factor in broadcast operations. It only remained to insure that the tape could be moved synchronously with motion picture film to ensure its application to the latter industry. Magnetic striations are placed on the small quarter inch tape at the time of recording by the 60 cycle current driving the synchronous motors of camera and tape machine at the same time. These 60 cycles serve as the guiding control to hold the tape in synchronism on playback. This has now been accomplished in relatively simple equipment—especially on the recording side. In fact, any of the normal professional type magnetic tape recorders may be adapted to this system by the expedient of placing the Rangertone synchronous recording head on any of these equipments. This head is added to the two or three normally used for the sound recording work. Adapted kits are already available for a number of machines.

As a result, relatively lightweight equipment can go out into the field to be used for the sound recording on location instead of the large sound trucks so familiar on the scene where film is used.

One of the great advantages of the magnetic method is the fact that the director and the actors can all hear a take immediately after it has been registered on the tape.

It is normal procedure to keep all magnetic tape recordings until the picture is completely finished. This enables re-recordings from the tape to the film in case, for

# Tape Recording for Production

Technical Notes by Col. Richard H. Ranger, President, Rangertone, Inc.

any reason, the photographic development of the sound on the film is not made properly the first time.

One of the first demands made in testing this tape was to determine whether it really was capable of making lip-synchronization. Any number of tests have been made of this particular feature (the latest at the Signal Corps Photograph Center in Astoria) and the equipment certainly has been able to stand up under these. Now that it has proved its capabilities in this direction the next step is to indicate that actually it is possible to change this strict synchronism to advantage, particularly for dubbing or for cases when wild takes were necessary or where the cam-

era itself was not maintaining synchronism.

Dubbing sound to film already photographed is an established practice in motion picture production. Magnetic tape again offers a real lift in the tediousness of this procedure. By this same ability to move the tape forward or back to compensate for slight errors, it is possible to shift the tries that the actors have made in mouthing the words to make register exact.

This facility that magnetic tape offers, first, of being in strict synchronism when so desired, or in being moved forward or back when necessary, opens up new opportunities for its economic, practical and quality use.

While it is true that the cost of

the recording medium is never considered a sizable factor in motion picture production (compared with the other costs involved) it is still a cost item. Magnetic film offers a saving in the overall cost of recording sound—quarter-inch tape reduces this still further.

Two practical points are worth



Tape recording in production for MPO's "Tanglewood Story"

noting. There is no blooming problem whatsoever in splicing magnetic tape. While it is normally good procedure of course to make all splices in blank spots, nevertheless it has often been necessary and successful to splice directly in a musical sequence where the two takes may combine the beginning of one with the end of another to make a much more perfect whole. Finally, the quarter-inch tape takes much less space than either magnetic or photographic film. It is possible to get a half hour recording on a reel.

For the State Department film *The Tanglewood Story* shot by MPO, music was the predominant theme. This was all post-synchronized with the sound from the tape as originally recorded by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. This sound was played back to the same orchestra for the camera to take them in action.

Strangely enough it was found that under the tension of following their own music from the speakers, there was a tendency for the musicians to speed up. After two or three tries, by the simple expedient of speeding up the tape slightly to match the rate at which the orchestra was playing, the two wound up absolutely in step.

For this operation the synchronizing pulses were not placed on the tape in the original sound recording; instead they were placed on this tape during the post synchronizing when the cameras were rolling. This is necessary to be sure that the cameras and the

(CONTINUED ON PAGE 43)

**More and more from coast to coast**

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FORDEL FILM LABORATORIES  
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**Master** BOSTON  
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AND TRAINING PROGRAMS with the

## BESELER OPAQUE PROJECTOR

**MODEL OA4--**

the only Opaque Projector  
that projects a full 8½" x 11" page  
Both Horizontally and Vertically

The versatile BESELER MODEL OA4 is an ideal business tool — indispensable for illustrating talks at sales meetings, conventions, employee training classes and other meetings in the plant, office and community. Because it permits you to project pages up to and including the standard 8½" x 11" magazine page — either vertically or horizontally — the BESELER MODEL OA4 offers you more versatility and flexibility than any other opaque projector on the market.

The actual area covered by BESELER MODEL OA4 is 10" x 10" to allow for margins. The projector is equipped with a 22" focus coated lens that provides outstandingly clear crisp images in a darkened room. MODEL OA4 accommodates one 1000 watt projection lamp. It is effectively cooled by a 115 volt Universal A. C. or D. C. motor driven fan.

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EST. 1909  
60 Bedger Avenue, Newark 2, N. J.  
The World's Largest Manufacturer of Opaque Projection Equipment

For more information about  
Beseler Model OA4 write for  
Booklet F

FREE DEMONSTRATION UPON REQUEST

# In the PICTURE PARADE

## N.I.A.A. Film Urges Teamwork Between Sales and Advertising

◆ Effective sales results depend upon teamwork between sales and advertising. This is the principal theme of *The Radar of Selling*, a color film on industrial advertising, now in preparation by the National Industrial Advertisers Association.

The motion picture is made possible by the Putman Publishing Company of Chicago, donor of the annual Putman Awards for industrial advertising accomplishments. The 25-minute film includes re-enactments of documented case histories chosen from those that received Putman Awards in 1917 and 1918. It dramatizes factual, sales-producing advertising and promotional experiences of industrial firms.

Being produced by Raphael G. Wolff Studios, the film will be made available to a broad cross-section of American industrial movement.

Certain organizations are being considered for management distribution such as the National Association of Manufacturers, American Management Association, U. S. Chamber of Commerce, National Sales Executives, Inc., American Association of Advertising Agencies, and others.

J. S. Smith, chairman of the N.I.A.A. motion picture project committee, stated that *The Radar of Selling* will be premiered at the N.I.A.A. convention in Los Angeles on June 28.

## Association Films to Distribute Metropolitan Life's Heart Film

◆ Medically authenticated information on heart ailments will be found in *Be Your Age*, a free film distributed by ASSOCIATION FILMS, INC., for the METROPOLITAN LIFE INSURANCE COMPANY. The information is reduced to the common denominator of lay language.

Though the film is aimed primarily at middle-aged men and women, it evokes interest in audiences of all ages and all pursuits. The workings of the heart and how much it can take at various ages is shown. Actual X-ray motion picture sequences show the heart and its valves at work.

The underlying plot is the story of a business man who learns that he can live a happy, active life though he has had a heart attack.

## NEWS AND COMMENT ABOUT BUSINESS FILMS



*A sleek reception room leads to . . . Bonded's modern screening room*  
**Bonded Film Storage Opens N. Y. Preview Center**

◆ THE BONDED FILM STORAGE COMPANY threw a big shindig in honor of its slick new offices and Film Center Theatre which

opened late in February at 630 Ninth Avenue, New York. The new theatre, available for screenings at all times, contains just

about the best projection, seating and acoustical facilities available anywhere today.

## Features Smart New Wall Covering

◆ Of particular interest in Bonded's new theatre are the walls, papered in SCULPTURED WALL COVERING. This stuff, about as thick as linoleum and as easy to apply as wall paper, will take paint, wax, antiquing or several other effects. It is sturdy enough that a floor of it in the manufacturer's offices has been walked on for two years with no sign of wear.

Beyond being attractive and durable, Sculptured Wall Cover-



BONDED'S EXECUTIVE STAFF (shown above) includes (l to r) E. Kandel, C. M. Ross, M. J. Kandel, and S. Kandel, at open-house party.

ing has two other features to commend it to anyone contemplating a new projection room. It has been tested out by Bonded's sound engineers as A-1 acoustically, and it is relatively inexpensive. Rolls, measuring 16 yards by 19¾ inches retail at \$16.20 and are available at most decorator shops and department stores. For further information and sample squares of Sculptured Wall Covering (available in woodgrain, matting, brick, split bamboo or straw) get in touch with Katzenbach & Warren, Inc., 49 East 53rd Street, New York.

## Oil Industry Signs New Picture

◆ THE OIL INDUSTRY INFORMATION COMMITTEE has contracted with Louis de Rochemont Associates and Film Counselors to produce a new 30-minute motion picture, tentatively titled *24 Hours of Progress*. The film will show the part petroleum plays in the lives of 150 million Americans. It will be completed late this summer. Philip C. Humphrey, Texaco Public Relations Manager, is chairman of the OIIC motion picture committee which is preparing and supervising the new film.

## Acetylene Association Making Film

◆ An interesting new picture is now in production for the INTERNATIONAL ACETYLENE ASSOCIATION at Transfilm, Inc.



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• **For Specific Purposes**

• **By Outstanding Personnel**



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PLAZA 7-5200



Mullins Mfg. Corp. Packages  
950 Sales Training Program  
♦ With 5,000 dealers and  
more than 15,000 retail sales-  
men in need of aid to meet the  
competitive selling ahead in  
the home kitchen field, Mul-  
lins Mfg. Corp. is backing its  
"Youngstown Kitchen" line  
with the full range of sales  
training materials.

Recently unveiled in an  
eastern session, the "packaged"  
sales training program devel-  
oped by Harry A. Ambright,  
director of sales education, in-  
cludes charts, sound slidefilms,  
16mm sound motion pictures  
and integrated aids. The Jam  
Handy Organization pro-  
duced the visuals. Both pri-  
mary and advanced courses  
are offered, with the primary  
material available for show-  
ing in the local dealer's store.  
A further "basic" course pro-  
vides full details on the entire  
line and covers a six-hour pe-  
riod. The advanced course  
(Selling Action Conference)  
is open only to salesmen who  
complete the basic course.

West Coast Sponsors Active  
According to Studio Report

♦ Commercial motion pic-  
tures recently released on the  
West Coast include produc-  
tions for California Packing  
Corporation, Standard Oil of  
California, West Coast Lum-  
bermen's Association and Pa-  
cific Gas & Electric Co. Each  
was handled completely or in  
part by W. A. Palmer Films,  
Inc., San Francisco service or-  
ganization.

*Lumber for Homes* is the  
new film for West Coast Lum-  
bermen's Association, pro-  
duced by the Rarig Company  
of Seattle, with synchronized  
sound and other finishing in  
Palmer's San Francisco labora-  
tories. The PG&E picture, *Si-  
erra Fish and Game* was pho-  
tographed by the company,  
with a script by William Park,  
and Palmer score, recording  
and finishing. This film has  
unusual shots of fish caught  
under water, closeups of deer  
and more than one hundred  
thousand ducks in flight.

The first joint, amphibious  
exercise of the Army and Navy  
is shown in *Operation Miki*  
produced by Joe Rucker for  
Standard Oil Company, with  
all sound effects, score and  
recording by Palmer Films,  
Inc. *Miki*, Hawaiian for pre-  
paredness, was shot on Oahu.

# Putting the "Heat" on DUO-THERM Sales

with AMPRO SOUND  
PROJECTORS



**ONLY \$325**  
complete, with  
radio-phonograph jack

**20 LBS. OF SALES DYNAMITE**  
A Truly Lightweight Sound Projector

LIFT-UP WEIGHT . . . . 20 lbs.  
COMPLETE UNIT WEIGHT . 29 lbs.

This new unit opens a new era for  
16mm. sound films for business use.  
Ideal for selling, demonstration, per-  
sonnel training, public relations and  
scores of other modern business tasks.  
It offers outstanding tone quality, bril-  
liant projection, simplified threading . . .  
plus rugged, precision-quality perfor-  
mance year after year. Mail coupon today  
for full details and specifications on  
the new "Stylist."

Send for This Booklet . . .

"A POWERFUL AID TO INDUSTRY"

It shows how 16mm. sound films can be used to  
help solve your problems. It's free . . . mail coupon  
for your copy.

## Alert Duo-Therm Organization Uses A Corps of Ampro "Stylists" for Dealer and Salesman Training

The makers of the famous Duo-Therm home heaters, water  
heaters and floor furnaces have long recognized the need for  
audio-visual aids in their sales training and service program.  
Built-in quality, special features, exclusive advantages need the  
combination of sight, sound and motion to be grasped quickly  
and completely. Recently they purchased a baker's dozen of  
Ampro "Stylist" 16mm. sound projectors and put them to work  
at once—dramatizing the most effective Duo-Therm sales points  
to salesmen and dealers—teaching service men how to do a  
more efficient service job. At this time they are well pleased  
with the results of their stepped-up audio-visual program—and  
with the performance of their corps of Ampro projectors.

## Other Leading Companies Are Making Ampro Projectors Pay Big Dividends

Industrial leaders in increasing numbers are realizing the tremen-  
dously effective impact of 16mm. sound motion pictures. The  
superb "professional quality" pictures and sound reproduction,  
the extra measure of film protection and serviceability . . . all these  
things have made Ampro America's preferred 16mm. industrial  
sound projector.

A General Precision Equipment  
Corporation Subsidiary

**AMPRO**  
16mm. Sound Projector  
The Most Powerful Aid to Industry

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Please send me full details, specifications and price  
on the Ampro "Stylist" 16mm. Sound Projector, also  
free booklet, "A Powerful Aid to Industry."

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& Welfare, Sound Slidefilm Guides, Projectionist's  
Handbooks, etc. Write today for complete free list,  
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BEFORE & AFTER in good grooming shown by Joan Vohs (left) and Trudy Marshall in new Toni film.

#### Color Film on Women's Personal Grooming Released by Toni Co.

◆ A color film on the importance of good grooming to women has been completed by the Apex Film Corporation for Toni Company. Titled *Miss Dunning Goes To Town*, the movie tells the story of a young business woman who misses valuable opportunities until she learns to improve her personal appearance.

The home permanent manufacturer plans to show the 16mm sound prints to drug and department store cosmeticians, high school girls, and women's clubs.

So that the 27-minute may be used in foreign markets with a minimum of change, a narrator technique is used throughout. Extensive showings are already planned for this year in England.

The new film will supplement the full color slidefilm, *Headlines*, which was used extensively by Toni last year.

#### Celanese Slidefilms Instruct Store Clerks in Selling Rayon

◆ THE CELANESE CORPORATION OF AMERICA has produced the first three in a series of slidefilms on fabrics and textiles. The first series deals with rayon yarns and textiles and is designed to educate department store personnel so that they may pass on information about rayon to the consumer.

Celanese placed an initial order of 100 prints of each slidefilm to be made up for distribution to the stores' training divisions. With each set of sixty-five slides is a twenty-page script to be read with the showing and a prepared quiz to be conducted after each showing.

This first series is titled *A Modern Yarn For Modern Living*, and is divided into three parts each of which can be shown in nine min-

## Product Pictorials

utes. The series is offered to department stores by Celanese for \$10.00. The aim of the slidefilms is to arm the retail salesperson with factual information which will enable him or her to sell more effectively the many textiles made of chemical yarns.

The series is a joint venture of the Company's advertising department and its agency, Ellington & Company. Its producers are Transfilm, Inc.

#### Sponsor Two Films in American Drug Store Training Series

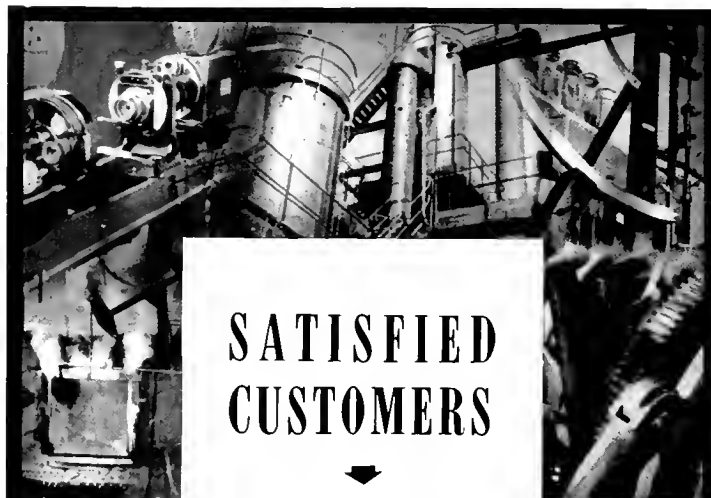
◆ BECTON, DICKINSON AND COMPANY of Rutherford, New Jersey, and SCHERING CORPORATION of Bloomfield, New Jersey, will sponsor two of the twelve training films in the American Drug Store Busi-

ness Training Series in New York City.

The series is being prepared under the direction of Seymour B. Jeffries, coordinator of the Pharmaceutical Business Administration programs at the City College Midtown Business Center, New York, and the Brooklyn College of Pharmacy. Becton, Dickinson and Company will sponsor the training session on "Merchandising Prescription Accessories", while the Schering Corporation will sponsor the session on "Promotion to the Public."

Schering is also sponsoring the film *Professional Promotion*.

◆ DISCOVERY PICTURES CORP., 16 Piedmont Street, Boston, has obtained 16mm rights to Admiral Richard E. Byrd's Antarctic epic, *Discovery*. Prints are offered for sale to dealers.



SATISFIED  
CUSTOMERS

Loucks & Norling have a record of 100% in producing and delivering satisfactory sales, advertising, training and educational films for our customers.

In 26 years of making motion pictures, from silent to sound, from black and white to color, we have never failed to satisfy the client—and in most instances the films have been outstanding in picture value, narration, music, special effects and overall attention value. Our oldest clients are still our best customers. There must be a reason.

**LOUCKS & NORLING**  
*Studios*

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MOTION PICTURES • SLIDE FILMS • SINCE 1923

## New York Screen

◆ ASSOCIATION FILMS is distributing a revised version of the French Sardine Company's exciting *The Story of Tuna*, released several years ago as a longer film and now shortened to 18 minutes, sound and color.

◆ EMERSON YORKE's popular US Rubber sponsored documentation of the baseball-for-boys movement, *Little League Baseball*, is being released in a Japanese version for distribution in Japan and the Ryukyus Islands.

◆ Write to the CAMERA MART, 70 West 45th Street, New York, for the 1950 edition of the *Mart Message*. The illustrated booklet contains descriptions and prices of professional motion picture and television equipment, 16mm and 35mm, as well as laboratory and editing equipment.

Camera Mart also announces demonstrations and tests of the new Auricon Cine-Voice at the New York showrooms.

◆ COLUMBIA RECORDS, INC. has a new record cutting technique utilizing a heated stylus which produces a cleaner, quieter groove and greatly reduces loss of high frequencies.

The new technique, Thermal Engraving Process, is now being used for Columbia LP Microgroove transcriptions.

◆ PEERLESS FILM PROCESSING CORP.'s equipment has recently been installed at W. E. Hockey Associates, San Francisco; The Vitacolor Laboratories, Burbank, Calif.; Chicago Film Laboratory, Chicago; Capital Film Service, East Lansing, Mich.; Motion Picture Productions, Cleveland; The Distributors' Group, Atlanta and Southwest Soundfilms, Dallas.

With its plants in New York and Hollywood and its various official licensees from coast to coast, Peerless outlets have increased from ten in 1947 to the present thirty.

◆ THE HAMILTON WATCH COMPANY's two films, *How A Watch Works* and *What Makes a Fine Watch Fine* (BUSINESS SCREEN, Vol. X No. 1) is now being distributed through all offices of Association Films.

◆ AUDIO PRODUCTIONS, INC. is following up on the successful

*Healthful Living* series of films produced for the TEXT-FILM DIVISION of the McGRAW-HILL BOOK COMPANY with a new series of five pictures to be correlated with Dr. Herbert Sorenson's book, *Psychology in Education*. The first two in the series aroused much enthusiasm at initial showings at the N.E.A. Convention in Atlantic City last month.

◆ Other work in progress at Audio: six pictures for the National Cancer Institute and American Cancer Society, two for A.T.&T., two for Texaco, two for the National Board of Fire Underwriters and one each for Chilean Nitrate Sales and Babcock & Wilcox. In addition, Audio has 32 reels of technical productions in process for the U.S. Navy and a quantity of TV commercials before the lenses.

## Tape Technique:

(CONTINUED FROM PAGE 38)

film are synchronized completely, even though the tape speed was altered slightly during the post synchronizing.

For this picture several scenes were shot outdoors in the same post synchronizing sequence and again the synchronizing signals were placed on the tape during the post synchronizing session. It is possible to correct the synchronizing pulses as registered on the tape by the simple expedient of running the tape through the machine again at the time that its speed is controlled for a new take.

### SHIFTS DON'T AFFECT PITCH

It should be realized that these shifts in tape speed are so slight and made so slowly that there is no noticeable change in the music pitch. Dr. Koussevitzky was particularly moved in seeing and hearing the finished film. The Egmont Overture was a particularly effective sequence. The re-recording of this tape to film was made by RCA Victor Film Studios in New York.

All of this adds up to increased facilities for the sound man in obtaining better sound with greater accuracy for motion picture applications. No doubt with time and experience, modifications of these general principles will come about as others contribute their ideas to its use. Television filming offers an outstanding opportunity in this direction and tape has already been used on several commercials and in the filming of entire programs such as *The Big Story*.

Studios which have assisted in the re-recording from tape to film include Precision Laboratories, Reeves Studios, RCA Victor Film Recording and Eastern Sound Studios in New York City; Glen Glenn in Los Angeles; George Colburn in Chicago, and Crawley Films Ltd. in Ottawa, Canada.

## RUBY EDITORIAL SERVICE, INC.

Complete Film Editorial Facilities For Motion Picture & Television Production

SOUNDPROOF AIR-CONDITIONED PRIVATE EDITING ROOMS MODERN EQUIPMENT FOR EVERY TECHNICAL REQUIREMENT — 35 & 16mm

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Specialized lens mountings and equipment for 16mm & 35mm cameras

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## Something Old, Something New Something Borrowed . . . What to Do?

That was the problem a harried producer brought us a while ago. He had to make a film out of various quantities of 16mm black and white reversal originals, vintage 1934; 16mm kodachrome print, 1938; 35mm original black and white negatives, 1946; 35mm color print, 1949; plus sound recorded on discs, magnetic tape, 16mm print and 35mm print.

Put them all together, and he figured they spelled plenty of lab trouble.

Well, we showed him his 16mm negative for release printing the other day — everything in proper focus and with the correct aspect — and he called us miracle men. Of course, we're not. People have been giving us complicated jobs for years because C.F.I. is

Hollywood's only Complete Laboratory Service for 16mm and 35mm Films

## CONSOLIDATED FILM INDUSTRIES

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## PEERLESS SERVICE

*The JAM HANDY Organization*  
NEW YORK • WASHINGTON • DETROIT • BOSTON • CHICAGO • HOLLYWOOD

Mr. Victor Krupa  
Peerless Film Processing Corporation  
165 West 46th Street  
New York 19, New York  
January 25, 1950

Dear Mr. Krupa:

The excellent service you gave in supplying us with a new Peerless Film Processing machine is greatly appreciated. We realized when we phoned you late Friday afternoon, January 13, that it would be quite a task to crate and get the machine to us in Detroit the following morning.

The machine arrived in good shape and was in operation Saturday afternoon. It is doing a swell job.

Thanks again for your fine cooperation.

Cordially yours,

The JAM HANDY Organization

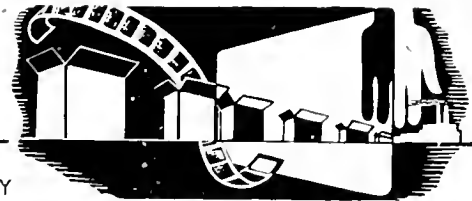
William Losancy

Jam Handy, one of our licensees, phoned us at 3:30 on Friday, January 13. They needed a machine for a special job on the following day. Time was of the essence! All airfields in New York and Detroit were closed in. We crated the machine, put it on the fast "Detroitter" leaving at 7 P.M. Friday. It was set up and working on Saturday

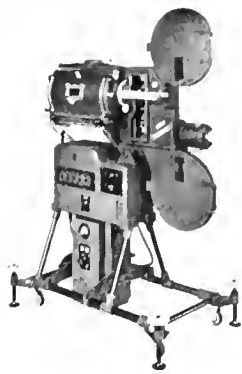


**PEERLESS FILM PROCESSING CORPORATION**  
165 WEST 46TH STREET, NEW YORK 19, N. Y.

# NEW PRODUCTS



## AUDIO-VISUAL EQUIPMENT FOR BUSINESS & INDUSTRY



THE MITCHELL "PROFESSIONAL"

### Mitchell Announces "Professional" Model 16mm Sound Film Projector

◆ Latest product of the MITCHELL CAMERA CORPORATION is the MITCHELL PROFESSIONAL 16MM PROJECTOR, now in production at the Glendale, California plant. The new Mitchell 16mm projector is not an amateur projector. Introducing a new concept in 16mm projection, the Mitchell is a quality professional machine of precision construction and design throughout with optional high intensity arc or incandescent lamp projection.

A flexible 16mm projector, the Mitchell is designed to meet special needs and requirements of individual users. To insure outstanding sound quality, this 16mm projector is designed to use professional 35mm sound equipment. The Mitchell projector frames its picture in the same manner that better professional 35mm projectors do, by altering the pull-down of the film by the movement while running.

A precision one-cycle movement is used with a triple claw pull-down allowing use of film with one or two torn perforations. The one-cycle movement permits more light to reach the screen. The feature of permitting a change in film pressure while the projector is running is the same as found on professional 35mm projectors.

To assure the complete protection of mechanism and film, the Mitchell 16mm Projector is entirely encased. Complete safety features prevent damage to equipment and film. Ball bearings are used throughout - and precision cut gear teeth are automatically lubricated by running in oil.

The projector rolling stand is designed to roll through doorways, and is equipped with jacks. This projector may be tilted 12 degrees

up or down. The Mitchell 16mm Professional Projector uses a fine high grade 2 inch lens, which projects a sharp, clear image completely across the screen. Lenses of longer focal length may be used.

The new projector threads easily and has plenty of lugger room. Optional speakers, microphone jacks, turn tables and other equipment and accessories are available. 2000-foot reels are used. Professional exciter equipment used in this projector is identical with that used in all professional 35mm projectors, resulting in clean, clear sound and long photocell life.

Further information on both arc and incandescent lamp models is available by writing to Mitchell Camera Corporation, 666 West Harvard Street, Glendale 4, California, or to Theodore Altman, Room 710, 521 Fifth Avenue, New York City.

### Brush Introduces Eight New Models

◆ In order to meet the large demand for magnetic tape recorders, the Brush Development Co., Cleveland, is introducing eight models of the Soundminor, which incorporate new features developed from the experience of more than a decade of production.

Improvements include changes applied to clutches, replacement of old type capstan assemblies, and installation of special panels on the backs of the cabinet models for telephone type plug connections for radio input, microphone input and external speaker output.

The new 1950 line includes standard and portable models, including the most recently introduced Educational Model, which incorporates many new developments.

### New Radiant Flameproof Projection Screen Is Also Tropic-Proof

◆ A washable, flameproof, and fungus and mildew proof projection screen has been announced recently by RADIANT MFG. CORP., Chicago. The manufacturer says that it absolutely will not burn and is proof against mildew and fungus in the most humid climates.

The new washable screen is the product of long research, and is made of VYNA-FLO fabric.

### Revere Manufactures Low-Priced Tape Recorder-Radio Portable

◆ A magnetic tape recorder and radio combination to retail at a moderate price is being manufactured by Revere Camera Company. The recorder or radio can be used separately or together and a radio program may be recorded by the turn of a switch.

Each reel of magnetic tape holds an hour of recording. The compact unit is a handy portable and plugs anywhere for performance. The unit has the advantages of most of the expensive tape recorders and is at the same time within the reach of the general public.

### Forway Model 14 Automatic 16mm Projector Includes New Features

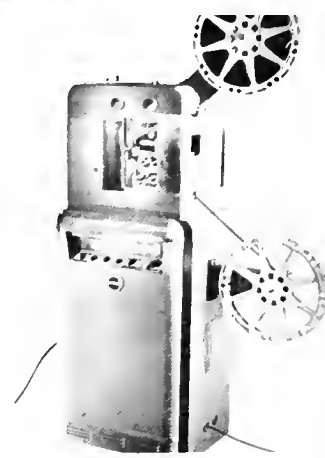
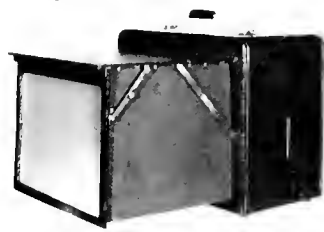
◆ The new Forway MODEL 14 AUTOMATIC has several unique features which should place it on the investigation list of sales and sales promotion managers. Although not a "big" machine in size or weight (38 lbs., loaded), the Forway has three big features in its 10 watt high fidelity output, its lamp housing which will take 300, 500 or 750 watt lamps without overheating, and its three safety trip rollers which stop the machine automatically in case of film breakage or damage.

Other features of the Forway are a one-shot central oiling point, automatic direct shaft film drive and magazine loading for quick interchangeability of subjects.

The Forway offers other advantages of a salesman's machine - easy set-up, theatre in a suitcase, direct projection when required, AC-DC operation and 100 foot film capacity.

The Forway Automatic lists at \$520. EDWARD J. GREEN is now heading up automatic activities at Forway.

### FORWAY MODEL 14 "AUTOMATIC"



KODAK'S MODEL 25 PROJECTOR

### Eastman Kodak Builds New 16mm Projector For Heavy-Duty Use

◆ For auditorium and large group purposes, a new heavy-duty 16mm projector is now being offered by the EASTMAN KODAK COMPANY. This projector, Company representatives maintain, is an improvement over others in its greater screen brilliance and its greater durability under constant use.

The unit is capable of standing up and delivering consistently high quality motion pictures under the exacting requirements of daily operation. The machine is divided into two mechanically independent but interlocked assemblies: the intermittent assembly and the shutter-sprocket system. These are driven by separate synchronous motors which make for quieter operation. Individual motors also drive the blower, take-up and rewind.

The entire projector is built on a mechanical unit basis, the lamp-house being one unit structure, the intermittent system another, etc. Thus any of the ten major components may be removed easily for service.

Although designed for permanent installation, it can be moved disassembling it into three parts, each of which is provided with handholds. The projector is called Model 25.

Following standard 35mm practice, an intermittent sprocket is used instead of a claw-type, pull-down mechanism. Positive and accurate film transport is provided by an eight-frame sprocket driven

by an accelerated geneva star. The two-interruption-per-frame shutter has a 65 per cent transmission.

Model 25 provides exceptional screen illumination. Equipped with a 1000-watt, 10-hour tungsten lamp, the projector has also been designed for use with arc illumination under more stringent projection conditions.

The unit is offered with a new type Lumenized Kodak Projection Lens which is designed to emphasize flatness of field and image resolution. This lens is offered in a choice of focal lengths—2, 2 1/4, 2 1/2, and 3 inches. All lenses have an f 1.5 aperture.

The improved sound optics include a two-stage pre-amplifier which is integral with the photocell and leads into a separate main amplifier. The amplifier system and speaker are manufactured by Altec-Lansing Corporation. Flutter is reduced to 0.2 per cent rms; intermodulation distortion to 5 per cent.

The controls include a switch for phonograph or microphone input. A four-position power switch serves the projection mechanism, while two knobs on the outside of the projection head provide for easy focusing and framing.

#### Advance Notes on New Audio-Visual Equipment and Accessories Just Out

◆ At presstime, news of the SUPER PROVAL five-element projection lens announced by Bell & Howell as standard equipment on all new projectors at no additional cost was noted. Complete details will appear here next month, but the new lens offers a marked advance in projection quality; contains a new "field corrector" element and is held to an accuracy within five wavelengths of light in its precision manufacture.

◆ There's news too of a new high-precision Stockett & Yale universal projector for both contour and/or front surface projection. It is primarily a measuring instrument.

BELOW: the new Da-Lite background screen.

#### Da-Lite Screen Shows New Unit for Photographic Background Use

◆ THE DA-LITE SCREEN COMPANY has recently introduced a reversible background screen for commercial and portrait photographers. The seamless screen fabric, grey on one side and white on the other, hangs flat to insure a smooth, unbroken background tone. To reverse the fabric, the user easily lifts the case off the tripod and turns it around. A key slot center band at both front and rear of the case, fastens it securely to the tripod. It is also equipped with a grey hammerloid case and sturdy tripod which allows the screen to drop within 12 inches from the floor.

Available in two sizes: 60" wide x 70" high, and 70" wide x 90" high. Handy zipper carrying cases for both sizes. For information write: Da-Lite Screen Company, Inc., 2711 North Pulaski Road, Chicago 39, Illinois.

#### New 16mm Projection Lens Announced by Bausch and Lomb Co.

◆ A unique, high-speed, six-element anastigmat f 1.6 lens for 16mm motion picture projectors, said by its manufacturers to be the only one of its kind on the market, is now in production at the Bausch & Lomb Optical Co.

This new two-inch lens, known as the Super Cinephor "16", is designed especially for quality projection. It has a sealed, one-piece mount which fits all sound projectors having the standard 1 3/16-inch barrel, and its surfaces are coated to provide maximum light transmission.

## Neumade FILM CABINETS

KEEP FILMS SAFE

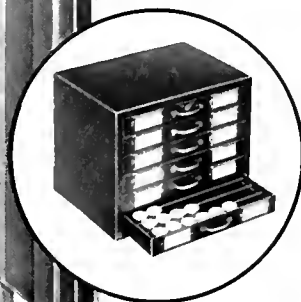
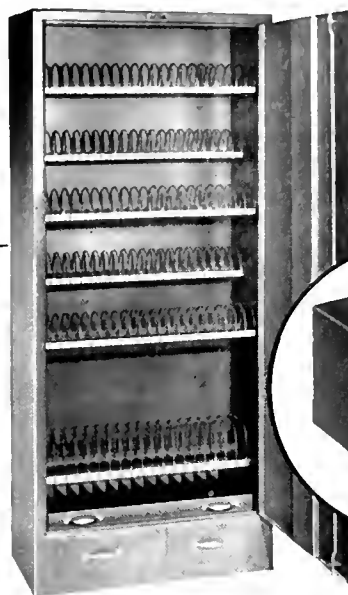
PERMANENT  
FILM PROTECTION

ALL STEEL INDEXED

KEY LOCKS DUSTPROOF

FIREPROOF ALL WELDED

OVER 50 MODELS



Filmstrip  
File  
Model MF-6

Holds over 300 filmstrip cans, each in its own place and indexed. Six drawers—adjustable dividers.

#### TYPICAL 16mm CABINET

Floor model for varied library — capacity of 120 reels of varied sizes and 100 filmstrips.

WRITE FOR  
CATALOG No. 17

Complete line 16mm film filing and handling equipment.

Neumade

PRODUCTS CORP.  
330 W. 42 ST. NEW YORK 18, N. Y.

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Each new issue of BUSINESS SCREEN is delivered to advertising, sales, public relations, and training executives within business and industry who are

concerned with the problems and progress of audio-visual communications. Full annual subscription only \$3.00. Order today at Chicago 10, Ill.

# SALE OF THE Half CENTURY

## by the Film Industry's ONE-STOP STORE

Filmcraft Studios closed down. S.O.S. stepped in — here's the result

MR Sr. Solor Spots 5KW w/stands.	\$189.50
MR Jr. Solor Spots 2KW w/stands.	104.50
MR Mike Boom & Dolly	395.00
Background Process Projection outfit, worth \$15,000	4995.00
High Speed 16/35mm Automatic Developing Machine, worth \$18,000	3395.00

Other good buys from our \$250,000 stock

16mm Production Processing Units, new	\$2750
Maurer Camera w/motor, like new	3000
35mm Sync Sound Projectors, rebuilt	795
Eyemo O 6 lenses, motor, etc. 2 turrets	1095
Neumade 16/35mm Automatic Film Cleaners, new	195
Cine Balowstor 1 1/2" f.3 lens, new	195
Art Reeves 35mm Galvanometer, rebuilt	375
Cine-Voice single system 16mm camera, new	695

... And many others — send us your list of requirements



SINCE 1926 S.O.S. has supplied leading film producers with Studio, Cutting Room and Lab equipment. IN STOCK — Cameras, Lenses, Booms, Blimps, Dollies, Moviolas, Recorders, Printers, Background Projectors, Processors, etc. — UNDER ONE ROOF.

**S.O.S. CINEMA SUPPLY CORP.** Dept. H.  
602 W. 52nd ST., N. Y. C.



FREE  
for the asking!

— list over a thousand "BETTER BUYS" in new and rebuilt FILM PRODUCTION EQUIPMENT. All fully guaranteed — 88 pages chock full of better buys — it will save you many dollars. Ask for the Film Production Equipment Catalog (Storelab 8A).



## Wm. Burnham Heads Transfilm Sales

◆ Recent personnel changes at Transfilm find WILLIAM BURNHAM promoted to vice-president in charge of sales. Mr. Burnham was formerly with RKO Pathe and Cascade Pictures before joining Transfilm last year. Before the war, he was advertising and promotion director of the Bigelow Sanford Carpet Company.

## Mills on Pathescope Sales Staff

◆ JAMES E. MILLS, former head of the new business department of Penderay & Leibert, New York public relations firm, has been appointed to the sales staff of the PATHESCOPE COMPANY OF AMERICA, INC., 580 Fifth Avenue, New York 19, N. Y., producers of industrial and educational films and television commercials.

Mr. Mills had been active, before coming to Pathescope, in the conception and activation of the Atomic Energy Industrial Association and the sponsoring of the atomic energy exhibit by the Brookhaven National Laboratory.

## Sound Masters, Inc. Names Wood to Head Studio Television Program

◆ HAROLD E. WONDSEL, president of SOUND MASTERS, INC., announced last month that FRANCIS CARTER WOOD, JR. has assumed full responsibility for all television film activities at Sound Masters.

Mr. Wood, who has been a partner and vice-president of Sound Masters since its inception, has been a producer of films for the past twenty years. He is now devoting all his efforts to the study of the television medium.

FRANCIS CARTER WOOD, JR.



MARC CRAMER

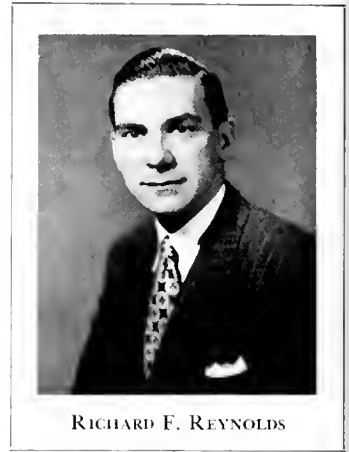
◆ MARC CRAMER, formerly with United Artists, MGM and RKO,

has joined Transfilm as Assistant to President, WILLIAM MIESEGAES.

## Larry Gordon Made Chairman of Board for General Business Films

◆ LARRY GORDON has been named chairman of the board of GENERAL BUSINESS FILMS in New York which was recently purchased by Larry Gordon Studios. WILLIAM VAN PRAAG was elected president; OTTO H. SUTTER, executive vice-president; and PHILIP DE MUN, secretary.

General Business Film's documentary department is headed by W. ROBERT WOODBURN and BERT LAWRENCE, former free lance television director, will head the story department. General sales manager is ARTHUR OTTO.



RICHARD F. REYNOLDS

## Fuller & Smith & Ross Centers Film, Radio and TV in New Department

◆ RICHARD F. REYNOLDS has been appointed Director of Films, Radio and Television at FULLER & SMITH & ROSS, INC., Cleveland, national advertising agency.

"The establishment of a central department to represent these three media indicates their increased importance and use in the advertising and sales promotion programs of our clients" stated William A. Wright, vice-president and manager of the Cleveland Office, in announcing Reynolds' appointment.

While the film department has handled television activity during the past two years, radio advertising has been a separate section, Mr. Wright indicated. John James, formerly of the radio group, has been named Associate Director of Radio in the new organizational setup.

One of the first advertising agencies to establish a film department 11 years ago, FSR's film department during the past four years has supervised the production of over 250 films of various types for its clients. Of these, 78 have been for television use. Among the current television productions under way is a series of 13 half-hour films, *Adventures in Sewing* which will be seen soon on 45 TV stations throughout the country. The print order for the series is one of the largest single orders placed for 16mm film in recent years. Almost one million feet of film will be wound up on 2,340 reels.

With FSR for 13 years, Mr. Reynolds has been a member of the film department since his return from the Navy in 1946 and its director since 1948. As a lieutenant commander and photo officer, he supervised the production of approximately 150 Navy training films and later was responsible for commercially produced films.

## CLARIFICATION

Because, in Hollywood, there are now two commercial film producing organizations bearing similar firm names, considerable confusion has been created.

To clarify this unfortunate situation this original old company wishes to notify its customers and the trade in general that Frederick K. Rockett, its founder and general manager, has no connection with any other film producing organization now using likeness to his name.

## Frederick K. Rockett Company

6063 Sunset Boulevard

HOLLYWOOD 28

CALIFORNIA

Phone: Granite 6464



WILLIAM PASMAN

**Bill Pasman Joins Jam Handy**  
 ♦ Editorial chief JOHN FARICY of the JAM HANDY ORGANIZATION has announced the appointment of BILL PASMAN to the Jam Handy writing staff. Mr. Pasman, who came from the General Motors Photographic Department, will be engaged in contact operations.

**Homer F. Magers Elected to Marshal Templeton, Inc. Board of Directors**  
 ♦ MARSHAL TEMPLETON, INC. of Detroit has elected to its board of directors HOMER F. MAGERS, who has been the firm's production manager and art director for four years.

Mr. Magers was attached to the animation department of the Army Signal Corps Photographic Center in the East for four years during the war. He was in motion picture and slidefilm work for six years in Minneapolis prior to the war.

**United World Appoints E. S. Riley**  
 ♦ UNITED WORLD FILMS has appointed EDWARD S. RILEY as manager of the Educational Film Division.

Mr. Riley has been with United World since 1917. Formerly, he served with the U.S. Department of Labor, the New York Public Schools System and the Hearst newspaper chain.

**ANSWERS: How Good Is Your Projection Technique?**

(The complete quiz feature appears elsewhere in this issue)

1. a —; b +; c +; d —; e +; f +; g —; h —.
2. h; f; b; e; a; c; d; g; c.
3. c (or e)
4. e
5. One-half inch masking (or scotch) tape.
6. a. One 25 foot extension cord.  
 b. One trouble light such as a flash light.
7. a. Circuit noises such as old fluorescent lighting fixture.  
 b. Poor room acoustics caused by exposed steel members or arched ceilings.  
 c. Scratches on film sound track.
8. a-7; b-1; c-4; d-6; e-12; f-10; g-14; h-8; i-9; j-2; k-15; m-13; n-5; o-11; p-3. Give yourself credit for any of these if you come within two steps; for example, you may credit yourself for a point if you answered part "a" with a "5", "6", "7", "8", or "9".

Your grade is "A" (equivalent to 500 or more shows) if you got 36 of the possible 40 points correct. Your grade is "B" (equivalent to more than 200 shows) if you got 30 or more points. Your grade is "C" (equivalent to 50 or more shows) if you got 20 or more points. If you got only 15 points correct, your grade is "D"; and less than 15, "F". Anything less than 20 points ("C") would indicate you should receive further instruction from an experienced operator — before you ruin a film, a projector, or a show (or all three!).

**LINE VOLTAGE BOOSTER**

**FOR PROJECTORS**

... is the answer to fluctuating and low line voltage—

- ★ increases illumination
- ★ increases clarity of sound

Can raise 85 volts to 120 volts with 1250 watt load.

Media, Inc.

\$59.50

1634 South Boston

Tulsa, Oklahoma

**PROJECTION QUIZ REPRINT DETAILS**

♦ To improve film projection everywhere, the Projection Technique feature concluded above will be made available in reprint form or special permission to reprint will be granted on written request to the Editors of BUSINESS SCREEN, 812 N. Dearborn Street, Chicago 10. Write for particulars.

**HOUSTON Color Laboratories**

**FILM STRIPS**  
 in  
**ANSCO COLOR**

**FASTEST SERVICE LOWEST PRICE**  
**HIGHEST QUALITY**

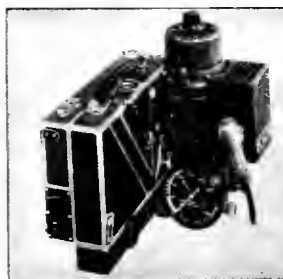
**OTHER SERVICES INCLUDE**

- ★ Film Strip Masters,
- ★ 35mm copies from 35mm
- ★ or 16 mm Motion Picture Films,
- ★ 2 x 2 Color Copies

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 11807 West Olympic Boulevard  
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Cable: HOUSCORP



**VARIABLE SPEED MOTOR**  
 with TACHOMETER

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**CINE SPECIAL CAMERA AND MAURER CAMERA**

- 115 V. UNIVERSAL MOTOR—AC-DC
- VARIABLE SPEED 8-64 FRAMES
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- ADAPTER FOR MAURER CAMERA

*Interchangeable Motors:*

- 12 Volt DC variable Speed 8-64 Frames.
- 115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.
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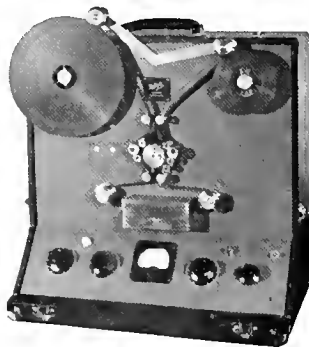
**More Now  
in Use than  
All Others  
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**ILLUSTRAVOX**  
Sound Slidefilm Projectors

Pioneered 17 years ago by Magnavox, today's models reflect long experience, plus latest advancements in automatic operation. For details write ILLUSTRAVOX, 2137 Bueter Road, Fort Wayne 4, Ind.

DIVISION OF THE **Magnavox** COMPANY

**The Hallen Jr.**



**Synchronous  
Magnetic Recorder**

**\$895<sup>00</sup>**

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3503 W. OLIVE AVENUE  
BURBANK · CALIFORNIA

**LETTER FROM WASHINGTON**

(CONTINUED FROM PAGE THIRTY-THREE)

SCREEN, February 1, 1950). It is also being determined by the Filmstrip Section of the International Press and Publications Division (I N P).

More importantly, perhaps, this Section, under the direction of Elizabeth Lundell, is helping to create "situations of strength"<sup>3</sup> over the longer term by placing the bulk of its 5,000 projectors on indefinite loan with schools and colleges throughout the world. Thereby, school children, high-school, and college students see every day as an integral part of the learning process some one of the current 150 titles explaining a facet of American life. More bluntly, they see how America and Americans got that way. Perhaps by the time they are adult, the problem of currency exchange may have been solved.

**PRINTS DISTRIBUTED TO 175 POINTS**

Two or three black-and-white filmstrips ("a color filmstrip is quite an event") are prepared each month, and from six to seven hundred prints of each subject are sent out to Vienna, Bucharest, Gdansk, Belgrade, Madras, Saigon, Manila and approximately 175 other world-wide distribution points.

Representative titles include *Oil in America*, *Railroads of the United States*, *Story of Steel*, *Use and Care of Wood Tools*, *Working with Metal*, *Free Schools in the United States*, *Infant Care*, *Atomic Energy*, *Antibiotics*, *Rat Control*, *The Wheat Harvest*, and *The News Goes to Press*.

**FILMSTRIP ON PAINTING PROVES POPULAR**

Perhaps less typical, but nevertheless of interest, is *A Survey of American Painting, 1870-1930*. Since approximately 100,000 residents of Washington have only recently visited the exhibit of an Austrian collection at the National Gallery of Art, the Viennese are apparently reciprocally appreciative, to judge from the following comment by the Public Affairs Officer for Austria: "This was by far the most useful filmstrip received. Some have expressed the conviction that everything possible should be done to bring to Vienna an exhibit of American paintings of the type shown in the filmstrip." When the same filmstrip was shown in Bombay, alert questions were asked about Alexander Calder mobiles, American war- and magazine-cover artists. Foreigners have many misconceptions about us: it is unnecessary to say that one misconception is that we are barbarians — of the spirit.

The filmstrips consist of from 40 to 50 silent frames and the accompanying talks are domestically translated into French, German, Italian, Portuguese, Spanish, Chinese, Greek, Turkish, and Arabic. Translations of the less familiar languages and dialects are made in the field.

In order to meet one of the problems encountered, two lectures are prepared: one is suitable for a sophisticated country like

(CONTINUED ON THE FOLLOWING PAGE)

<sup>3</sup>See text of Secretary of State Dean Acheson's news conference on February 8, 1950. Text from THE NEW YORK TIMES, February 9, 1950.

**THE MART MESSAGE**

**THE HALLEN B-22 RECORDER**

Synchronous for 16 and 35mm cameras. Frequency response to 10,000 cycles. Two channel mixer and dialogue equalizer. Price \$1,850.00 FOB

Light your sets —

**THE COLORTRAN WAY**

Amazing new 750, 2000, and 5000 watt units in lightweight cases, use ordinary 150 watt bulbs on 15 to 30 amp fuses, capturing high intensity professional studio type lighting. Grip equipment with gobo stands, scrims and flags, indispensable for good lighting control. Sent for illustrated booklet.

**PRODUCTION EQUIPMENT**

**CINEPHONE 35mm CAMERA** with custom built rackover, similar to the Mitchell camera, revolving 3 lens turret, 32mm Astro Pan Tachar f2, 50mm Schneider Xenon f2.3, 75mm Schneider Xenon f2.3, side viewfinder, automatic dissolving shutter, in excellent condition.....\$1,650.00  
**FILMO 70F** with turret finder and 3 positive elements, 15mm Kodak f2.7, 1" Cooke Kinic f1.5, 3" Wollensak f4 lenses, adjustable back to take 200' magazines, adapted for motor, ratchet type winding key, case, like new.....\$550.00

**ARRIFLEX HEADQUARTERS  
SALES · SERVICE · REPAIRS**

35mm Arriflex camera, ideal for newsreel or television productions, choice of Primoplan, Astro or Zeiss lenses, two 200' mags, sunshade and filter holder. Priced from \$725.00 to \$1,250.00.

**CAMART MIKE BOOM, TRIPODS,  
SPECIAL EFFECTS UNITS, MICRO 16-35mm  
SYNCHRONIZERS. ALL COMBINATIONS  
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CABLE ADDRESS — CAMERAMART  
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**35 mm**  
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**ENLARGED DIRECTLY FROM**  
**16mm COLOR ORIGINALS**

16mm Optical Printing-  
masters for use in making  
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Precision Fine Grain B&W  
Blowup Negatives  
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**FILMEFFECTS**

**OF HOLLYWOOD**

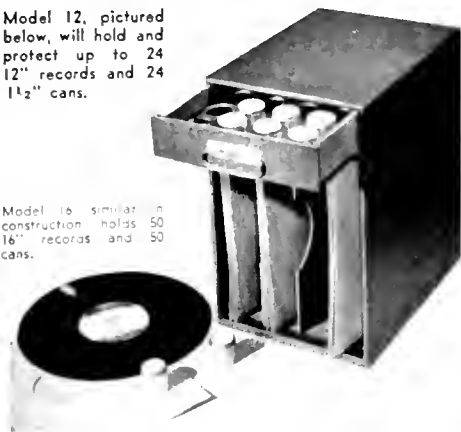
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Hollywood 38, Calif.  
Hollywood 9-5808



## Film and Record Storage Cabinets

Model 12, pictured below, will hold and protect up to 24 12" records and 24 1 1/2" cans.

Model 16 similar construction holds 50 16" records and 50 cans.



• When your client has the records and films successfully in the hands of his dealers, how do the dealers take care of them? To insure maximum success for your campaign those films and records must be in use a long time.

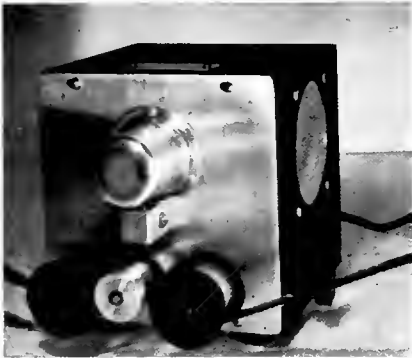
We design carriers to meet your problems. We give you prompt, intelligent service. Our production and prices are right.

Write for Standard Price List

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929 Eton Road  
BIRMINGHAM, MICHIGAN

## EDL SOUND READER



Used with Rewinds For Editing  
16mm and 35mm Sound Film

- ★ Completely self contained. PM Speaker, volume control, off on switch, etc., all inside compact 6 3/8" H x 6" W x 6" deep case. Weight 7 lb.
- ★ 3W audio power.
- ★ Operates on 117V 60 cycles A.C.
- ★ No Fly Wheel—instant start and stop, with no damage to film.
- ★ Price \$165.00 net F. O. B. Chicago.

## EDL COMPANY

2007 S. Michigan Ave. Chicago 16, Ill.

## LETTER FROM WASHINGTON

(CONTINUED FROM THE PRECEDING PAGE)

France whose citizens scream that we are patronizing them if they are provided with the elementary commentary demanded for the unsophisticated citizenry of the Eastern world. Strikingly enough, filmstrips are still a novelty in France, particularly in schools. In one recent month in the Paris area alone, attendance was 52,032 at 1,103 showings.

The need for text on two levels of difficulty accounts also for the fact that few strips are bought from commercial producers. Incorporated in English into the body of the film, the explanatory material in the commercially produced subjects presumes more knowledge than most foreigners have of us. Titles are prepared from staff photographs and the stills obtained from industrial companies — automobile, oil, steel, railroad, for example, with whom the Section has excellent cooperative relations.

### DISPLAY PROJECTORS SHOW TO PUBLIC

In countries where school and public distribution is prohibited, the exhibition problem is overcome by placing an automatic continuous projector in the window of the United States Information Service Library. In Bucharest an automatic projector was placed in the main entrance hall of the library and insofar as possible the subject of the filmstrip, changed twice weekly, is linked to the theme of the exhibit in the adjoining room.

In Poland, missionaries appear at U.S.I.S. headquarters every two or three months, select a number of subjects, and disappear until their next visit to pick up new material.

In Lisbon, the idea of installing a continuous projector in the reading room of the Library developed when an artist asked for any kind of picture of Niagara Falls to copy. The only picture available was contained in the filmstrip, *Eastern States*. The projector was installed and the artist made the copy.

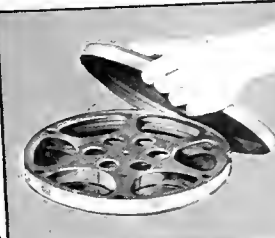
Seemingly one of the most remote spots where American filmstrips are being shown is at Siasi, Sulu, which lies at the southernmost tip of the Philippine Islands pointing toward Borneo. Here by means of kerosene-operated projectors, an American priest, interested in developing a health program among the sea gypsies (Bajao) of the southern Sulu region, shows pertinent titles.

### REQUESTS COVER A LOT OF GROUND

Another problem to be matched by Mrs. Lundell and her staff is the variety of requests for subject matter. Sweden will ask that a filmstrip be made on "the United States in world politics" and "from unemployment to full employment in a free society." Just the other day Mrs. Lundell received a request from East Africa. Nature of the request was for a filmstrip on crocodile bites, ultimately to depict the usefulness of artificial limbs. She intends to get herself out of that one by informing East Africa that the Section has a series on Basic Health in preparation.

The yearly cost of the Filmstrip Section to the taxpayer is from a third to a half of one medium tank. •

**Compeo**  
TEMPERED STEEL  
**REELS • CANS**  
AND FIBER SHIPPING  
CASES



Compeo products are specially built to meet the exacting requirements of professional movie makers . . . and priced to keep your budgets low.

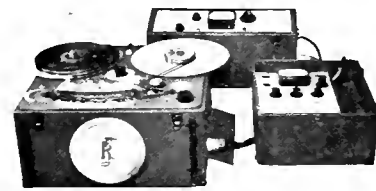
THE LINE THAT OFFERS  
YOU A COMPLETE RANGE  
OF 8 mm & 16 mm SIZES

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CORPORATION

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## RANGERTONE SCORES AGAIN!



A Prominent Motion Picture Company Recently Wrote Us:

"We were so pleased with our first Rangertone recording, that we have decided to produce subsequent pictures exclusively with Rangertone equipment."

Through its ability to meet the highest professional standards, Rangertone has been credited with the recording success of many productions in the broadcast, motion picture and recording field.

Outstanding and exclusive Rangertone features include: Superior editing facilities — choice of four common tape speeds — long playing time (up to six hours!) — lip-sync operation — complete metering facilities — built-in 3 channel pre-amplifier — Also NAB approved, rugged construction and maximum portability.

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Write for Complete Details

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**RANGERTONE**  
Portable Tape Recorder

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Rockwell Film & Projection Service, 244 High St., Hartford 5.  
Eastern Film Libraries, 148 Grand Street, Waterbury 5.

### • DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transportation Bldg., Washington 6.  
The Film Center, 915 12th St. N.W., Washington.  
The Walcott-Taylor Company, Inc., 501 Mills Bldg., Washington, 6, D. C.

### • MARYLAND •

Folkemer Photo Service, 927 Poplar Grove, Baltimore 16.  
Robert L. Davis, P. O. Box 572, Cumberland.  
Stark Films, 537 N. Howard St., Baltimore 1.  
Howard E. Thompson, Box 204, Mt. Airy.

### • MASSACHUSETTS •

Ideal Pictures, 40 Melrose St., Boston 16.  
Gilbert & Kelly, Inc., 134 Middlesex St., Lowell.  
Massachusetts Motion Picture Service, 132 Central Ave., Lynn.  
Bailey Film Service, 59 Chandler Street, Tel. 4-0211, Worcester 8.

### • NEW HAMPSHIRE •

A. H. Rice Co., Inc., 78 West Central Street, Manchester.

### • NEW JERSEY •

Slidecraft Co., South Orange, N. J.

### • NEW YORK •

A. B. T. Productions, Inc., 460 W. 54th Street, New York 19.  
Association Films, Inc., 35 West 45th Street, New York 19.

Buchan Pictures, 79 Allen St., Buffalo.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 14th St., New York City 11.

Ideal Pictures Corp., 207 East 37th St., New York 16.

Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

The Jam Handy Organization, Inc., 1775 Broadway, New York

Mogul Bros., Inc., 112-114 W. 48th St., New York 19.

Nu-Art Films, Inc., 145 W. 45th St., New York 19.

Jack Patent, 13 East 37th Street, New York 16.

Shaw Visual Education Service, 150 Linden St., Syracuse 3.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

United Specialists, Inc., Pawling.

Visual Sciences, 599BS Suffern.

Wilber Visual Service, 119 State St., Albany. Also 28 Genesee St., New Berlin, New York.

### • PENNSYLVANIA •

Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.

J. P. Lilley & Son, 277 Boas St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

Harry M. Reed, P. O. Box No. 447, Lancaster.

### • RHODE ISLAND •

Westcott, Slade & Balcom Co., 95-99 Empire St., Providence 3.

### • WEST VIRGINIA •

J. G. Haley, P. O. Box 703, Charleston 23.

Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

United Specialties, 816 W. Virginia St., Charleston 2.

Theatre Service & Supply Co., Phone 24043, Box 1389 Huntington.

## SOUTHERN STATES

### • ALABAMA •

Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1.

Stevens Pictures, Inc., 506 Eighteenth St., North, Birmingham.

### • FLORIDA •

Ideal Pictures Co., 1348 N. Miami Ave., Miami 36.

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

Orben Pictures, 1615 Hendricks Ave., Tel. 9-1906, Jacksonville.

Southern Photo and News, 608 E. LaFayette St., Tampa.

### • GEORGIA •

Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N. E., Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

### • KENTUCKY •

Hadden 16mm Film & Projection Service, 423 W. Liberty, Louisville 2.

Ideal Pictures, 423 W. Liberty St., Louisville 2.

### • LOUISIANA •

Ideal Pictures Co., 3218 Tulane Ave., New Orleans 19.

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Stirling Visual Education Co., 1052 Florida St., Baton Rouge.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

HarFilms, Inc., 600 Baronne St., New Orleans. Since 1915.

### • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

### • TENNESSEE •

Sam Orleans and Associates, Inc., 211 W. Cumberland Ave., Knoxville 15.

Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11.

Ideal Pictures Corp., 18 S. 3rd St., Memphis 3.

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

### • VIRGINIA •

Capitol Film & Radio Co., Inc., 19 W. Main St., Richmond 20.

Ideal Pictures, 219 E. Main St., Richmond 19.

National Film Service, 202 E. Cary St., Richmond.

### • ARKANSAS •

Democrat Printing and Lithographing Co., Little Rock.

Grimm-Williams Co., 719 Main St., Little Rock.

## MIDWESTERN STATES

### • ILLINOIS •

American Film Registry, 28 E. Jackson, Chicago 4 - HAR 7-2691

Association Films, Inc., 206 S. Michigan Ave., Chicago 5.

Ideal Pictures Corp., 65 E. South Water St., Chicago 1

Jam Handy Organization, Inc., 230 N. Michigan Ave, Chicago 1

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**Swank Motion Pictures,** 614 N. Skinker Blvd., St. Louis 5, Mo.

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**Ideal Pictures,** 1214 Pennsylvania St., Indianapolis 2.

**Indiana Visual Aids Co., Inc.,** 726 N. Illinois St., Indianapolis 6.

**Burke's Motion Picture Co.,** 434 Lincoln Way West, South Bend 5.

• IOWA •

**Pratt Sound Films, Inc.,** 720 3rd Ave., S.E., Cedar Rapids, Iowa.

**Ryan Visual Aids Service,** 409-11 Harrison St., Davenport.

• KANSAS-MISSOURI •

**Kansas City Sound Service,** 1402 Locust St., Kansas City 6, Mo.

**Erker Bros. Optical Co.,** 610 Olive St., St. Louis 1.

**Swank Motion Pictures,** 614 N. Skinker Blvd., St. Louis 5.

• MICHIGAN •

**Engleman Visual Education Service,** 4754-56 Woodward Ave., Detroit 1.

**Jam Handy Organization, Inc.,** 2821 E. Grand Blvd., Detroit 11.

**Capital Film Service,** 224 Abbott Road, East Lansing, Michigan.

**Locke Film Library,** 120 W. Lovell St., Kalamazoo 8.

• MINNESOTA •

**Ideal Pictures,** 301 W. Lake St., Minneapolis 8.

**Midwest Audio Visual Company,** 1504 Hennepin Ave., Minneapolis 3.

**National Camera Exchange,** 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

• OHIO •

**Ralph V. Haile & Associates,** 215 Walnut St., Cincinnati.

**Manse Film Library,** 2514 Clifton Ave., Cincinnati 19.

**Academy Film Service Inc.,** 2300 Payne Ave., Cleveland 14.

**Carpenter Visual Service, Inc.,** 13902 Euclid Ave., East Cleveland 12, Ohio.

**Fryan Film Service,** 3228 Euclid Ave., Cleveland 15.

**Sunray Films, Inc.,** 2108 Payne Ave., Cleveland 14.

**Jam Handy Organization, Inc.,** 310 Talbott Building, Dayton 2.

**Twyman Films, Inc.,** 29 Central Ave., Dayton 1.

**James B. Upp Motion Picture Service,** 639 Broadway, Lorain.

**M. H. Martin Company,** 50 Charles Ave., S. E., Massillon.

**Gross Photo Mart, Inc.,** 524 Madison, Toledo 4.

**Thompson Radio and Camera Supplies,** 135 S. 6th St., Zanesville.

• WISCONSIN •

**R. H. Flath Company,** 2410 N. 3d St., Milwaukee 12.

**Gallagher Film Service,** Green Bay. Also 639 N. 7th St., Milwaukee 3.

**Wisconsin Sound Equipment Co., Inc.,** 628 W. North Ave., Milwaukee 12.

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• CALIFORNIA •

**Donald J. Clausonthue,** 1829 N. Craig Ave., Altadena.

**Coast Visual Education Co.,** 6058 Sunset Blvd., Hollywood 28.

**Hollywood Camera Exchange,** 1600 N. Cahuenga Blvd., Hollywood 28.

**Ideal Pictures Corp.,** 2408 W. 7th St., Los Angeles 5.

**Jam Handy Organization, Inc.,** 7046 Hollywood Blvd., Los Angeles 28.

**Ralke Company,** 829 S. Flower St., Los Angeles 14.

**Carroll W. Rice Co.,** 424-40th St., Oakland 9.

**Association Films, Inc.,** 351 Turk St., San Francisco 2.

**C. R. Skinner Manufacturing Co.,** 292-294 Turk St., San Francisco 2

• COLORADO •

**Ideal Pictures Corp.,** 714 18th St., Denver 2.

**Home Movie Sales Agency,** 28 E. Ninth Ave., Denver 3.

• IDAHO •

**Howard P. Evans, Audio-Visual Equipment,** 305 N. 9th, Boise.

• OKLAHOMA •

**Vaseco,** 2301 Classen, Oklahoma, City 6.

**H. O. Davis,** 522 N. Broadway, Oklahoma City 2.

**Kirkpatrick, Inc.,** 1634 S. Boston Ave., Tulsa 5.

• OREGON •

**Audio-Visual Supply Company,** 429 S. W. 12th Ave., Beacon 3703, Portland 5.

**Cine-Craft Co.,** 1111 S. W. Stark St., Portland 5.

**Ideal Pictures Corp.,** 915 S. W. 10th Ave., Portland 5.

**Moore's Motion Picture Service,** 306 S. W. Ninth Ave., Portland 5.

• TEXAS •

**Association Films, Inc.,** 3012 Maple Ave., Dallas 1.

**Audio Video, Inc.,** 4000 Ross Ave., Dallas 4; 1702 Austin Ave., Houston.

**George H. Mitchell Co.,** 712 N. Haskell, Dallas 1.

**Ideal Pictures, Inc.,** 4000 Ross Ave., Dallas 1.

**Capitol Photo Supplies,** 2428 Guadalupe St., Phone 8-5717, Austin.

• UTAH •

**Deseret Book Company,** 44 E. So. Temple St., Salt Lake City 10.

**Ideal Pictures,** #10 Post Office Place, Salt Lake City 1.

• WASHINGTON •

**Audio-Visual Supply Company,** 2450 Boyer Avenue, Franklin 2068, Seattle 2.

**Rarig Motion Picture Co.,** 5514 University Way, Seattle 5.

• HAWAII •

**Ideal Pictures,** 1370 S. Beretania St., Honolulu, T. H.

**Motion Picture Enterprises,** 655 Kapiolani Blvd., Honolulu, T. H.

## CANADA

**Audio-Visual Supply Company,** Toronto General Trusts Building, Winnipeg, Man.

**General Films Limited**

**Head Office:**

Regina, Sask., 1534 Thirteenth Ave.

**Branches:**

Edmonton, Alta., 10022 102nd Street

Montreal, Quebec, 263 Craig St. West.

Moncton, N. B., 212 Lutz St.

Toronto, Ont., 156 King Street West.

Vancouver, B. C., 737 Hamilton Street.

Winnipeg, Man., 810 Confederation Life Bldg.

St. John's, Nfld., 445 Water St.

**Radio-Cinema,** 5011 Verdun Ave., Montreal, Quebec.

## FOREIGN

**Distribuidora Filmica Venezolana,** De 16MM., S.A., Apartado 706 Caracas, Venezuela, S.A.

### There's An Audio-Visual Specialist in Your Town!

★ Contact the specializing dealers listed in these pages for dependable projection service, projector and accessory sales and maintenance and for your film needs.

Many of the dealers listed carry stock libraries of training, informational and recreational films for your programs. They are also qualified to service projection equipment for maintenance and repair. For address of dealers in towns not listed here write: The National Directory of Visual Education Dealers, 812 No. Dearborn Street, Chicago 10, Illinois. Dealer listing inquiries are invited.

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## Brumberger Company Enters Photo Industry

★ One of the larger makers of metal dies, stampings and metal specialties in the sprawling vastness of its Brooklyn plants, the BRUMBERGER COMPANY, INC., at 31 Thirty-Fourth Street, recently converted part of 30,000 square feet of manufacturing space preparatory to entering the audio-visual and photographic equipment and accessories held on a large scale.

Principally a contract manufacturer of radios, television sets, auto parts, intercommunication systems and other related electronic and metal items since 1904, Brumberger has been making photographic equipment sold under other names since 1938, and is



ABOVE: Sydney Brumberger, president, on a typical plant inspection trip.

now marketing its own line of slide files, binders, viewers, reels and reel and photo paper chests. Pressed and welded photographic accessories are featured in this product line-up.

During the current year, new items will be introduced from time to time, according to SYDNEY BRUMBERGER, president, and STANLEY F. NATKE, sales manager.

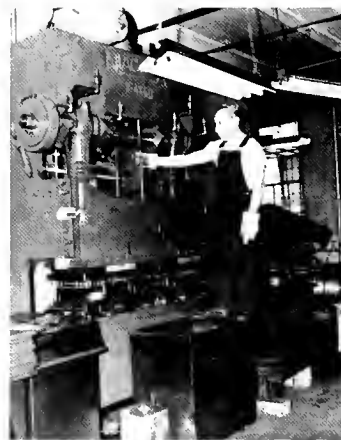
The Brumberger line also includes a darkroom safe-light, a precision-built contact printer, and a master phone setup for intercommunication between the darkroom and offices.

A recent inspection trip through these production facilities revealed the fact that plant power presses regularly use up a half a million pounds of steel per month. Venturing into the rapidly expanding



NEWS-VIEWS OF BRUMBERGER PERSONALITIES AND PLANT: Shown above (top left) are Stanley Natke, sales manager, and Sydney Brumberger, president; (top right) assembling dark room safe lights; (bottom left) modern machine tools assure precision products; (bottom right) assembling slide viewers for audio-visual use.

audio-visual field with a long line of products is the company's plan as it figures to maintain and increase this consumption in the future through increased sales.



ABOVE: one of the giant Brumberger tools in the Brooklyn plant.

Clemenger Joins Emil Velazco, Inc.

◆ JAMES C. CLEMENGER, formerly of Sound Masters and Caravel Films, is now vice-president in charge of product development and sales for EMIL VELAZCO, INC. The new Velazco sprocket film magnetic recorder, licensed by Western Electric, is about ready for full production and will be announced in BUSINESS SCREEN shortly. It will be in the \$2300-\$2500 range, approximately. The Velazco offices at 723 Seventh Avenue, New York, are now demonstrating the new recorder to interested sponsors and producers.

Transfilm Promotes T. J. Dunford

◆ AU TRANSMILM INCORPORATED T. J. DUNFORD has been promoted to general production manager. Transfilm president WILLIAM MIFSEGAES has announced. Mr. Dunford was previously in charge of slidefilm production.

## 35<sup>M</sup> COLOR PRINTS FROM 16<sup>M</sup> ORIGINALS

BY THE LARGEST INDEPENDENT OPTICAL PRINTING CONCERN

Top American and Foreign Producers turn to Cinema Research where each job has the advantage of the finest equipment in the motion picture industry plus the personal attention of our staff of experts.

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**AUDIO PRODUCTIONS, INC.** *Producers of sound motion pictures*  
FILM CENTER BUILDING - 630 NINTH AVENUE, NEW YORK 19, N. Y. - TELEPHONE COLUMBUS 5-6771

March 3, 1950

Mr. F. H. Arlinghaus, President  
Modern Talking Picture Service, Inc.  
45 Rockefeller Plaza  
New York 20, N. Y.

Dear Frank:

Your good work in securing distribution for sponsored motion pictures during the past fifteen years has helped every producer in this business and has materially aided the growth of the non-theatrical motion picture field.

Your recent report on the circulation obtained for the Pennsylvania Railroad's film is a good example. We produced "Clear Track Ahead". You distributed it.

The Result: More than 12,000,000 circulation

The Cost: 3/4¢ per person

We can add another item - - to include the per-person-cost to date if the cost of production were estimated:

Production Cost: 1/2¢ per person

Total To Date: 1 1/4¢ per person

Estimated on the basis of "minutes of undivided attention", the per-minute-cost for both production and distribution comes to less than 1 mill per person.

I understand that the Pennsylvania Railroad has just contracted with you for 5,000 additional bookings. Congratulations!

As you know, this is just one of many successful distribution performances which your organization has turned in for Audio-produced motion pictures since 1933 when our company was organized.

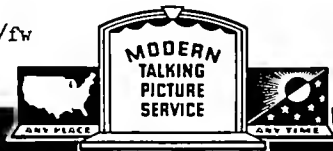
It always has been and will be a pleasure to recommend your services to our clients, present and future.

Best wishes and best regards.

Sincerely yours,

*Frank K. Speidell*  
President

Frank K. Speidell/fw



**MODERN TALKING PICTURE SERVICE, INC.**

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get "Under the Hood"



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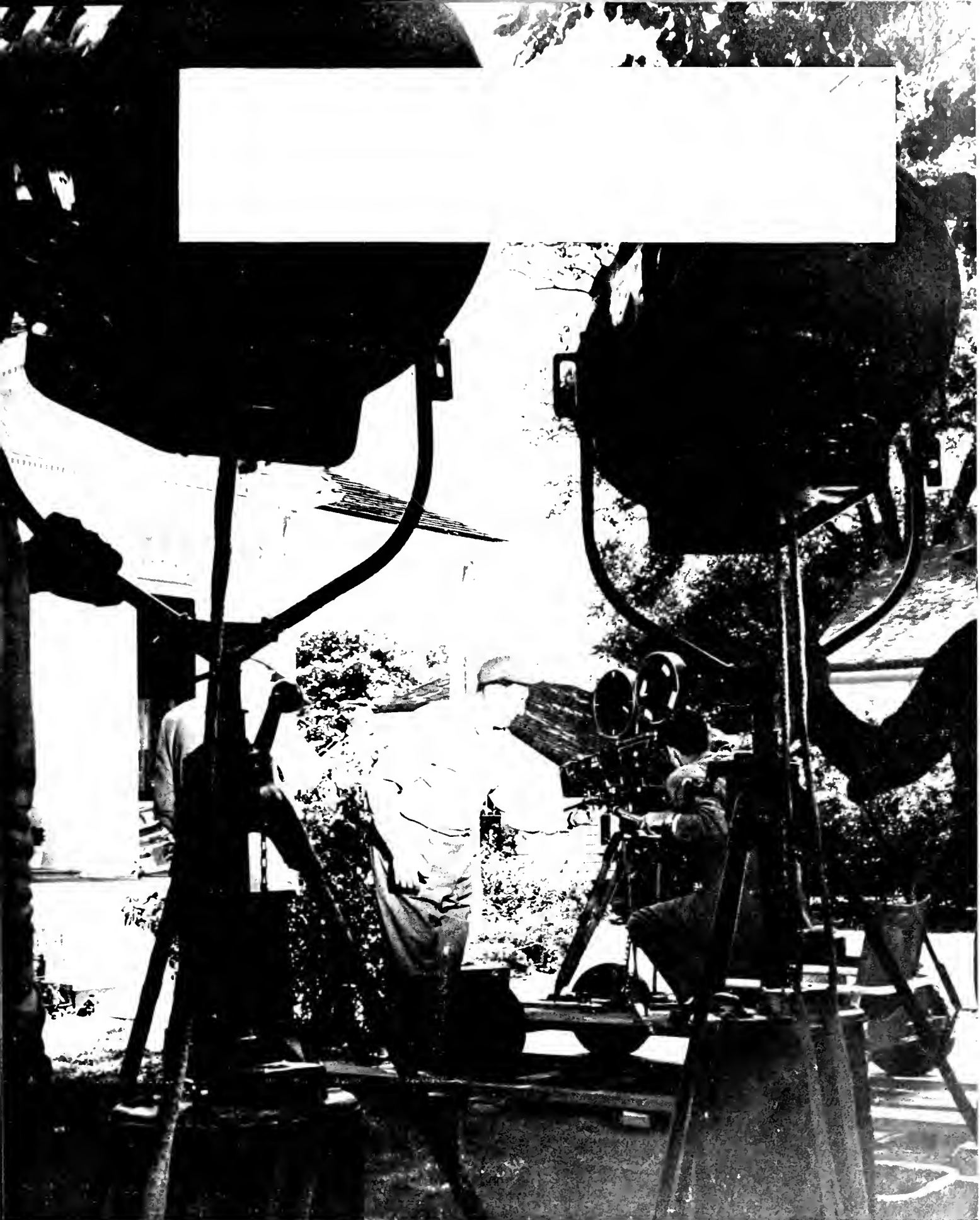
In the Kodachrome motion picture, "Hoods Up", Fram Corporation is dramatizing the manner in which sales are built—from the customer's viewpoint—to create satisfaction and build repeat sales.

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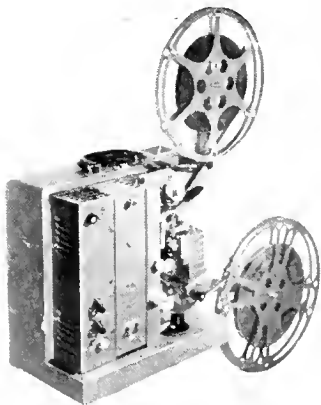
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Compare the RCA "400" on sound reproduction. You'll hear voices, music, and sound effects reproduced with the dramatic realism of theatre-like sound. Compare the RCA "400"

for simplicity of threading, for ease of operation, for dependability.

Make this convincing test—before deciding on a 16mm sound projector. Ask your RCA visual products dealer to let you see and hear one of your own 16mm sound films demonstrated with the RCA "400". Send for illustrated literature and the name of nearest dealer. Write Department 17E

**RCA "400" JUNIOR.** *The only single-case standard 16mm sound projector of fully professional quality.*

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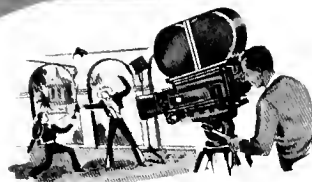
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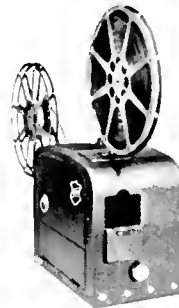
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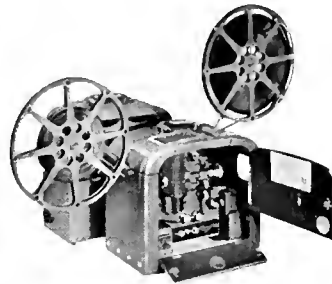
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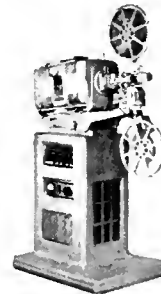
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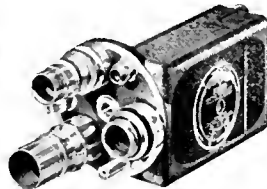
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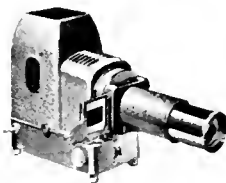
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# BUSINESS SCREEN

National Business Journal of Audio-Visual Communications

## PREVIEW OF CONTENTS

Trends in the News of Business Films.....	8
Films Train to Sell: a Sales Education Report.....	12
Camera Eye: Canada's Producers Win Awards.....	16
Cafeteria Audience of 5,000 Sees Films at General Motor's Electro-Motive Division Plant.....	19
Syndicated Sales Films You Can Use.....	20
Advertising's Own Story Told in "Magic Key".....	21
<b>CAST HISTORIES:</b> American Telephone & Telegraph; Royal Typewriter; All-Radio Presentation Committee; Bigelow Sanford Carpet Co.; Presbyterian Board, Lutheran World Action; Norfolk & Western Railroad; Pan-American World Airways; International Acetylene Association; Sun Oil Company Pictures Reviewed in Detail.....	22
The Ollscreen Voice: <i>Brief Notes on New Films</i> .....	24
The Index of Sponsored Films: Part II.....	25
Willys-Overland Teams Up for the Buyers' Market.....	26
They Call Him a "Producer's Producer".....	30
<i>(Part Four of the "Meet the Producers" Series)</i>	
<b>BUSINESS SCREEN FEATURES DEPARTMENT</b>	
In the Picture Parade: <i>Pictures of the Month</i> .....	32
Television in the News.....	36
Capitol Commentary: <i>by Correspondent Roberta Cook</i> .....	37
Business Screen Executive.....	40
People Who Make Pictures.....	41
New Products: Audio-Visual Equipment Items.....	42
PLUS: THE NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS	

### Featured Editorial Events in This Issue

★ The focus of our editorial contents in this issue closes in on the important role of the audio and visual tools as they are now being widely applied in sales education. Several key features supply useful data on that subject and we report in great detail on the specific program of Willys-Overland Motors.

Practically all the tools are at work in this comprehensive field training activity for Willys' distributors and dealer family. The young executive whose primary concern is their planning, production, and utilization of this program is PAUL N. SUTTON, director of sales training for Willys. Mr. Sutton's experience

PAUL N. SUTTON



includes a similar post at Reo Motors, Inc., where he handled Reo's first postwar program in 1918, and visual training assignments at Jam Handy, Wilding, Visual Training Corporation, and the Dodge Division of Chrysler. As a wartime staff member of the Overseas Branch, Office of War Information, he supervised photographic exhibits. A University of Wisconsin graduate, he has also instructed in Journalism at Michigan State. We are indebted for his cooperation in formulating this report.

## ECA Film Request

★ With the Office of Technical Services, U. S. Department of Commerce, acting in the capacity of U. S. liaison agency for screening and procurement of sponsored and non-sponsored training films to aid the European Recovery Program, a formal request is being addressed to all concerns and producers having such material of value to Marshall Plan countries.

For example, materials handling films can aid industry abroad in this critical area just as other hundreds of titles on machine tools, shop supervision, safety, scheduling, incentive plans, etc. can aid in relieving the urgent task of increasing productivity abroad.

All sponsors and producers having material of this type are urged to write the Office of Technical Services in Washington for complete details and screening arrangements. The following exclusive statement to BUSINESS SCREEN will provide further data:

### Text of Official Statement:

★ Provision of non-confidential U. S. technical information, in the form of visual aids, for the countries participating in the European Recovery Program was recently announced in Washington.

Technical assistance to ECA countries has been an integral part of the U. S. program from the start, because European recovery will be quicker and less costly to this country if up-to-date industrial methods and techniques are adopted abroad. The new action on visual aids thus supplements already-existing programs for the interchange of technical personnel with arrangements for the furnishing of visual information.

### GOVERNMENT PROCUREMENT AID

Technical and training motion picture films of the type used so successfully in the United States will serve a vital purpose abroad on the development and extension of better methods. Government procurement of these films will overcome the difficulty experienced by European industry in learning of and securing such materials.

Specifically, the ECA has set aside a modest fund which will be

used by the Office of Technical Services of the U. S. Department of Commerce to furnish films in accordance with the specific needs of the Marshall Plan countries. The films will be shown before representatives of industry, labor, and government in the following Marshall Plan countries: Austria, Belgium and Luxembourg, Denmark, France, The Federal Republic of Germany, Greece, Ireland, Italy, The Netherlands, Norway, Portugal, Sweden, Switzerland, Turkey, and the United Kingdom. Types of films to be selected are:

1. Those dealing with improvement of work methods (for example, working processes "before" and "after"). These films are designed to increase productivity and are applicable to a broad range of industrial and commercial activities.

2. Informational films explaining that high production is necessary to raise the standard of living.

3. Films showing increased productivity brought about by using better material and equipment.

4. Films to train workers in the use of production tools.

Upon approval by ECA in Washington of a specific technical assistance project involving the furnishing of industrial films, authorization is given to the Office of Technical Services to locate, select, screen, procure and ship appropriate films. Prints of the films chosen go to ECA offices in Paris for a second and final screening.

### SPONSOR'S NAME INCLUDED

For films finally accepted in Paris, ECA funds have been provided to purchase duplicate originals, dub in foreign language narration, and produce prints for distribution abroad. The name of the sponsor of a film will be circulated on the leader.

The present project has been related to the broader program of the International Motion Picture Division of the Department of State, which is charged with providing films for the U. S. Information Service throughout the world. The films selected by the Office of Technical Services for the European Cooperation Administration will be shown to industrial audiences not ordinarily reached under the State Department program. ●

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**S**alesmanship is a skill that must be learned, and more and more sales managers tell us here at Wilding that the quickest, most economical and most effective way to reach their personnel is by the use of audio-visual media.

However, a spool of film with a sound track or the print-and-pressing of a slidefilm can never guarantee a trained man unless he is prepared by a continuing program with its units varied to solve new problems in changing conditions.

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"Your new 16 mm Auricon-Pro Camera has fulfilled our best expectations as the ideal sound-on-film camera...has given the first 30,000 feet which we shot."

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**Paul Ribenstein**  
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"Have had the pleasure of seeing the Auricon...it's sensational."

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"Being a satisfied user of the Auricon-Pro Camera in our Television Motion Picture Department we are interested in your new camera, the Cine-Voice."

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"The Auricon-Pro which we have been using on television work has been giving excellent results."

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**C. M. Hadden**  
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**M. Winn**  
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"Auricon Cine-Voice Camera is sensational...found far above average, extremely simple to operate, completely portable...should be in every home having a sound projector."

**A. E. Hanson**  
Herald's Photography  
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"I own one of your new Auricon 16 mm sound recording Cameras. It has been giving me very good service and I certainly enjoy using it."

**A. M. Pate, Jr.**, Vice President  
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Fort Worth, Texas

"I have used Auricon equipment and have been very well satisfied and pleased with the results obtained."

**R. Dubson**  
Duhem Motion Picture Mfg. Co.  
San Francisco, California

"Since receiving the Cine-Voice Camera several weeks ago we have been using it daily in our television work. Frankly it's a very good camera..."

**John Fisher**  
WAPM-TV Birmingham, Alabama

"I have completed the initial tests with the Auricon Cine-Voice and I am pleased beyond words."

**Lester E. Bernd**  
Wellsley Hills, Mass.

"We have handled considerable film that has been passed through the Auricon for different uses and...these results have been very satisfactory."

**Rudolph Pfeiffer**, Sales Director  
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"I would like to compliment your organization on the Camera itself. We have taken over 50,000 feet of film with the Auricon, and have had perfect results..."

**Don J. Patrutz**  
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Minneapolis - St. Paul, Minnesota

"Our camera equipment, includes your Auricon-Pro Camera from which we have had excellent results."

**James Alopandis**  
Hellenic American Pictures Co.  
Chicago, Illinois

"I had the pleasure of using the Auricon dual-phone turntable you sold to the Chicago Natural History Museum...very flexible and efficient turntable."

**Mrs. Lillian Gray**  
Chicago, Illinois

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**Wm. H. Campbell**, Chief Audio-Visual Aids  
Veterans Administration Hospital  
Topeka, Kansas

"...Heard a sample of the Auricon sound-on-film...and it was all that could be desired."

**Holly Smith**  
Carolina's Photo Center  
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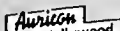
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## Garment Workers Union Sponsors a Feature-Length Film Now Playing to Paid Admissions in New York

◆ Last year, when the Standard Oil Company (NJ) sponsored production of the feature-length film *The Louisiana Story*, it might have seemed an unusual venture. News reaching us this spring indicates that Esso's gambit might become a full fledged trend towards sponsored feature films in commercial movie houses all over the country. General Motors is busy in Hollywood on a feature pointing up the merits of big business and this month at the Gotham Theatre in New York a new labor-sponsored picture will open playing for paid admissions in competition with standard entertainment films.

*With These Hands*, produced by the International Ladies Garment Workers Union - AFL, runs 55 minutes and features a good cast headed by Sam Levene and Arlene Francis. It was made by Promotional Films, Inc. which did such a good job two years ago on *Our Union*, made for ILGWU's Local 91. (BUSINESS SCREEN, November 1948)

### OFFERED TOP CIRCUIT OWNERS

David Dubinsky, ILGWU president, took the film to Hollywood last month to line up distribution in theatrical houses. It was received by top circuit owners with considerable surprise. A sample comment was 20th Century-Fox's Spyros Skouras' remark, "Dave, you're in the wrong business—you should be producing movies."

Skouras' comment is not so far fetched at that. *With These Hands* is a good movie; it ought to receive favorable notices, widespread publicity and do well at the box office. Perhaps enough to cover the nut and even produce a profit to plow back into more production along the same lines.

### THIS IS LABOR'S OWN STORY

Labor has something to tell the American people which top union officials, at any rate, feel has never been properly done. In this film, although the union is always the focal point, the hero (Sam Levene) is a very human and likeable person. Perhaps for the first time, the minds of some citizens who see the film in their neighborhood theatres may grasp an understanding of the striker's problems as well as the employer's, and the long range contribu-

tion of unions to better living conditions for everyone.

The AFL executive committee, meeting in Philadelphia early this month, were unanimous in praise of the ILGWU effort. This reaction may forecast much increased activity in union film production.

◆ Jack Arnold and Lee Goodman, co-producers of *With These Hands*, met in the air force during the war and formed Promotional Films soon afterward. Arnold, formerly an actor and director in some 25 Broadway plays, did movie work under Robert Flaherty and Frank Capra. Goodman, once a concert pianist, has done public relations work for several large corporations.

Promotional Films' *Chicken of Tomorrow*, produced for the A & P, recently won top award at the World Poultry Congress in Copenhagen. Other recent films have been produced for Johnson Quality Homes and the Jewish Consumptives Relief Society.

### DuMont Forecasts Wide Expansion of TV Audience and Video Stations

◆ Six hundred to a thousand television stations, with three out of every four families in the nation owning a TV set within three years after the FCC lifts the "freeze," was forecast by Dr. Allen B. Du Mont, president of the Du Mont Laboratories, Inc., in an address before the School of Journalism at the University of Missouri recently. He stated that he expects production of TV sets to hit the 5,000,000 mark this year with over a hundred manufacturers participating. This will more than double the present total of video sets in homes and public places.

Illustrating the amazing growth of television, Dr. Du Mont listed these statistics—at the end of the war there were about 6,000 TV receivers in the U. S.; in 1946, all manufacturers produced 6,476 sets; in 1947—179,000 sets; 1948—nearly 1,000,000 sets; 1949—2,750,000; 1950—an estimated 5,000,000.

Dr. Du Mont said that there is no reason for the FCC to "freeze" television while color standards are being studied. In the meantime, 91 of America's largest markets are without TV at all, and of the 59 markets covered by TV, 39 are serviced by only one station.



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Economical price, thrifty operation...an invaluable teaching aid.

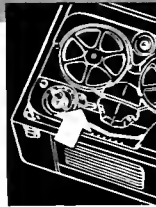
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# TRENDS

in the Recent News of Business Films

★ *June and July are busy months* on the film user's calendar, opening with the third annual Cleveland Film Festival on June 13. Six categories of films will be presented at special screening sessions for church, club, and school program leaders, business and industrial executives and other film users during the one-day event which winds up with a presentation of awards at a dinner meeting.

Sponsored by the Cleveland Film Council, this event attracts some hundreds of Midwestern leaders and draws favorable national publicity to the films which its audience-juries select. Elizabeth Hunady of the Cleveland Public Library's film bureau is in charge of general program arrangements.

★ *The National Audio-Visual Convention*, jointly sponsored this year by five national groups, will open July 28 at Chicago's Hotel Sherman. Pre-convention activities feature the second annual meeting of state audio-visual directors on July 26 and 27. Educational Film Library Association members will meet on Friday and Saturday, July 28 and 29 and Sunday, July 30, will be devoted to the Film Council of America.

The NAVA Trade Show, sponsored by the National Audio-Visual Association, opens Sunday, July 30, at 1 p.m. with more than a hundred exhibits of equipment and materials. The show will continue four days, closing Wednesday, August 2. Complete convention details will be given in our next issue.

★ *The Edinburgh International Film Festival* will be held in its traditional Scottish halls from August 20 to September 10. Rona Inch Morrison at Film House, 6 Hill Street, Edinburgh, Scotland invites nominations of films of the "realist, documentary, and experimental type" as well as your personal visit.

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★ *The Audio-Visual Workshop* of the American Library Association is another Cleveland event on July 15 and 16. Arthur Mayer, theatre executive and documentary film consultant, will be the featured dinner speaker at the Hotel Hollenden on Saturday evening, July 15.

*N. Y. Stock Exchange Considers Sequel*

★ *The New York Stock Exchange* is considering a new motion picture to supplement the currently successful *Money At Work*, which has been in use for the past three years.

The projected film, still in the discussion stage, will probably trend toward a broader, less technical approach to the activities of the Exchange. It has been felt that *Money At Work*, while a good effort, reflects more what the financial interests *think* is interesting than what the public really wants to learn about the stock exchange.

During its three years of distribution, *Money At Work*, a March of Time film, has been screened 27,000 times to a total audience approaching four million, one-half of whom were school children. Theatrical distribution is estimated at 170,000 and television 200,000. Modern Talking Picture Service, Inc., is the national distributor, via 26 regional exchanges.

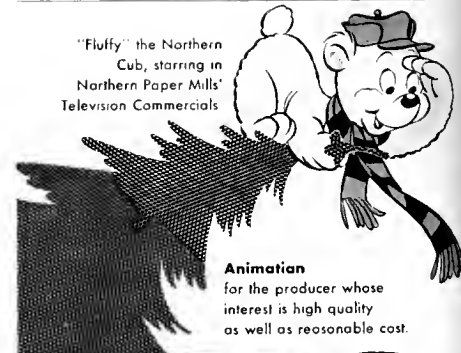
Finance, in sad comparison with manufacturing and merchandising, has been slow to take its story to the public in an understandable form. The highly technical financial news which appears in the newspapers, the hieroglyphics of the daily quotations and the prospectuses of various offerings are largely unintelligible to the general public. It has been suggested that a series of films, similar to the new American Bankers Association series, might serve a great need in telling the investment community's story to the grass roots.

*New York Film Council Hears Program on Film Progress in Business and Industry*

★ *Films and Industry* was the subject of the New York Film Council's April meeting. John M. Shaw, assistant vice-president of the American Telephone & Telegraph Company, and Gordon G. Biggar, of the Public Relations Department, Shell Oil Company, gave short talks on film use in industry.

Mr. Shaw described his company's extensive  
 (CONTINUED ON PAGE TEN)

"Fluffy" the Northern  
 Cub, starring in  
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 Television Commercials



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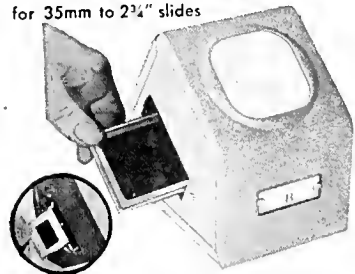
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## TRENDS in the NEWS

(CONTINUED FROM PAGE EIGHT)

use of films as natural for a corporation concerned primarily with communications, for films embody all the best means of communicating ideas, instruction and inspiration. He told about the Bell System's new *Telezonia*, the first picture the company has sponsored principally for school use.

### ADVANTAGES OF EDUCATIONAL FILMS NOTED

A.T.&T., Mr. Shaw said, is not completely altruistic in producing films for schools, although the company does feel a definite obligation to serve education in every way possible. Films which promote good telephone usage in school children now will eventually save the company literally millions of dollars from more efficient use of telephones by the public in the future.

Mr. Shaw expressed the belief that today's 16mm sound projectors are too complicated. He hoped that the day would soon come when magazine-loading projectors of high quality would become available.

Mr. Biggar described the work of the film committee of the Association of National Advertisers, and the Industrial Audio-Visual Association. He told of the activities of the ANA in establishing a sponsor-producer responsibility check list, an investigation of distribution systems, a catalog of ANA members' films, a liaison with the American Library Associa-

tion to explore additional channels of distribution, and a film clinic designed to study and improve business films.

The IAVA, Mr. Biggar said, was considering a business film archives in Chicago, was also studying distribution and the idea of an annual "Oscar" for business films. Another recent activity of the IAVA was the presentation of a plaque to Merle Johnson of General Motors in appreciation of his long and lasting contribution to the business film industry.

One of the problems of many industrial film departments, Mr. Biggar declared, is in selling top management on more extensive film use in the face of declining average attendance for most bookings. At Shell, however, he said, total attendance is increasing despite smaller size audiences. The company is currently reaching about 13,000,000 persons annually.

### Victor Animatograph Announces Active Role in Projector Field Will Continue

★ Negotiations for the sale of the Victor Animatograph Corporation, Davenport, Iowa, have been discontinued, according to an official statement released by Paul V. Shields, Chairman of Curtiss-Wright Corporation. This Division was acquired by Curtiss-Wright in 1946 and will continue to be operated as a non-aviation subsidiary of the Corporation.

During recent months conflicting trade rumors have occurred about the status of Victor, which the above announcement clarifies. Production and shipments of all products will continue on a normal basis.


# A NEW 16mm LABORATORY

*with experience-proven film technicians  
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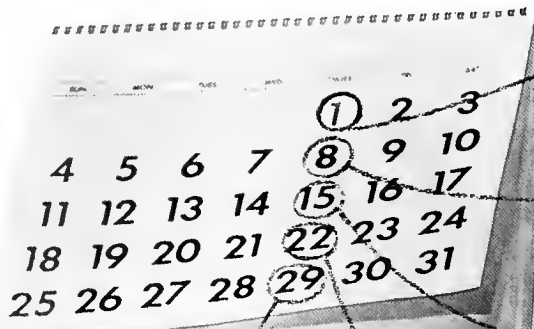
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These films are both entertaining and informative. They may be scheduled individually or in well-balanced sequence from Modern's regional film exchanges in all leading communities. WRITE TODAY for free descriptive film lists and case histories.



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# Films Train to Sell

A Sequel Report from Kelvinator

NOTE: H. L. Schmutz, Kelvinator's sales education director, here follows up BUSINESS SCREEN's recent review of current Kelvinator training films with some comments on their place in the company's overall program.

★ We at Kelvinator have found that use of motion pictures in our educational programs is plain good business. The films reviewed by BUSINESS SCREEN—*Your Way to Success in Selling—Get the Space, Get the Beauty, Get the Buy, Get Kelvinator—and Foundation for Confidence* are tools without which the training we afford our retail salesmen would be incomplete.

Produced by Raphael G. Wolff Studios, these films are part of a program for the complete development of a retail sales force, for which we have invested \$750,000 and are currently spending at the rate of \$200,000 annually. The program covers recruiting, selection and compensation of qualified salesmen, their education in professional selling techniques and knowledge of Kelvinator products, and effective direction of their efforts.

We begin to receive a concrete return on our investment only when the retail salesman begins to use his new professional knowledge to increase his sales of our appliances. Therefore, in the sales-training phase of our comprehensive "Vocation-in-Sales" program we employed teaching methods and aids which research has shown to be the most effective for this type of subject-matter. We could afford nothing less. We incorporated charts, sound-slide films, mechanical props, question-and-answer sessions—and movies.

One-half of our training for salesmen covers basic principles of selling. *Your Way to Success in Selling* makes full use of the sight-and-sound appeal and dramatic action inherent in a motion picture to clinch in the minds of the trainees the professional techniques of salesmanship already covered in detail by the instructor.

The second half of the training phase covers (CONTINUED ON PAGE TWENTY-FOUR)

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For quality, convenience, substantial savings—share the experience of The Rexall Drug Company, General Electric Supply Corporation, Studebaker Corporation, and other satisfied Columbia clients. You'll get our justly famous prompt service and delivery, too!



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## COLUMBIA TRANSCRIPTIONS

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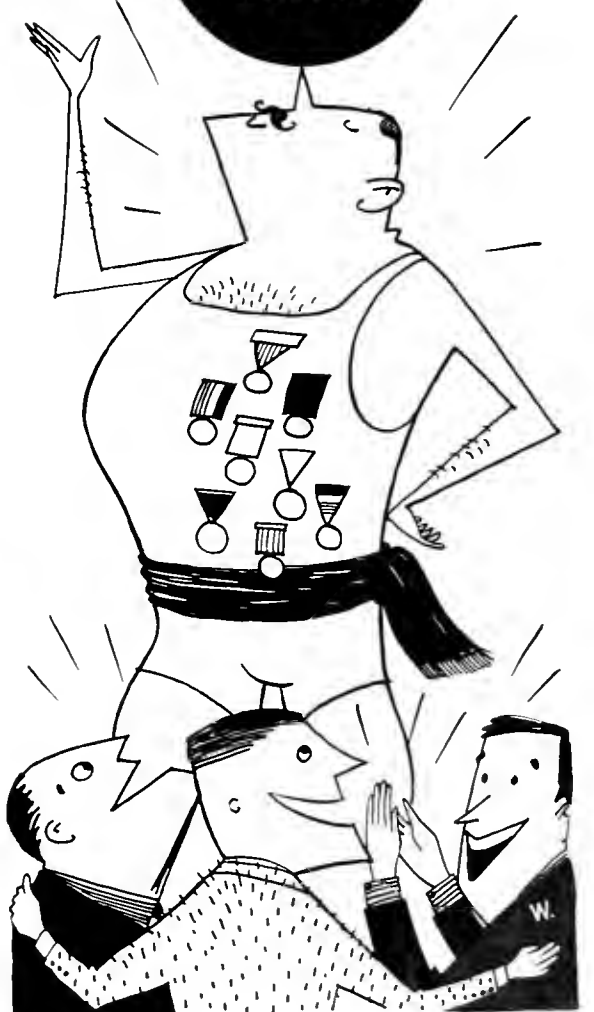
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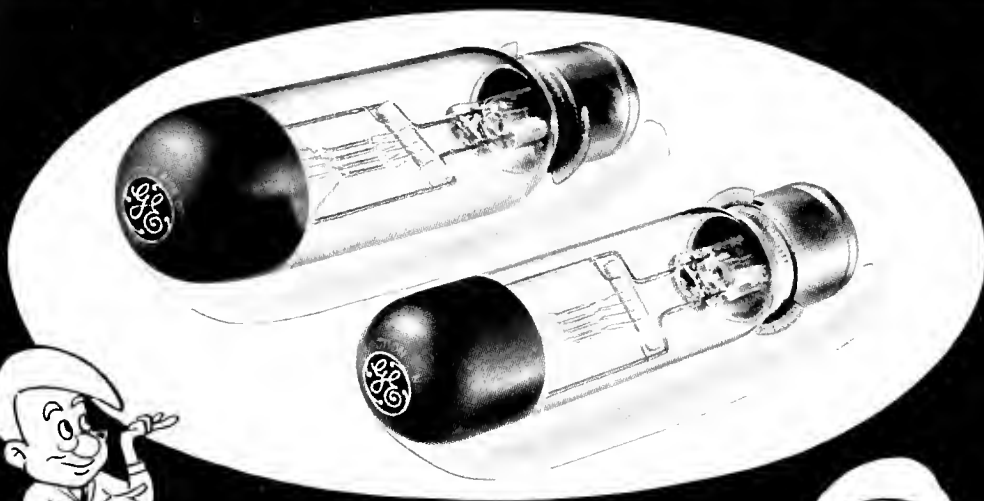
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For bright, clear pictures on the screen, be sure to ask for General Electric projection lamps. Research is constantly at work to improve them . . . help you get more for your money. That's one reason most pro-

jector makers use G-E lamps as initial equipment. Incidentally, there's a new look to most G-E Projection lamps. They've been streamlined inside . . . for better performance. *Have you looked at one lately?*

*Remember . . . for every photographic purpose*

## G-E LAMPS

# GENERAL ELECTRIC

### FOR BUSINESS FILM USERS: A COMPLETE REFERENCE LIBRARY!

The rapidly-growing Film Guide Library, prepared and published by the Editors of BUSINESS SCREEN, includes complete source lists and de-

scriptions covering Sports Films, Safety Films, Sound Slidefilms, etc. Write for details on how to acquire copies of these useful Guides.

BUSINESS SCREEN MAGAZINE : 150 EAST SUPERIOR STREET — CHICAGO 11, ILLINOIS

### Danish Business Film Studios Compete for Annual "Oscars"

◆ There's an international field for business films as witness the recent competition of 23 producers who submitted 25 films representing that number of sponsors in a recent awards competition in Denmark. The "Oscar" was awarded to the firm of Peter F. Heering (Cherry Heering) for a film submitted by the Gutenberghus Advertising Agency.

### National Packaging Conference Features Continuous Film Show

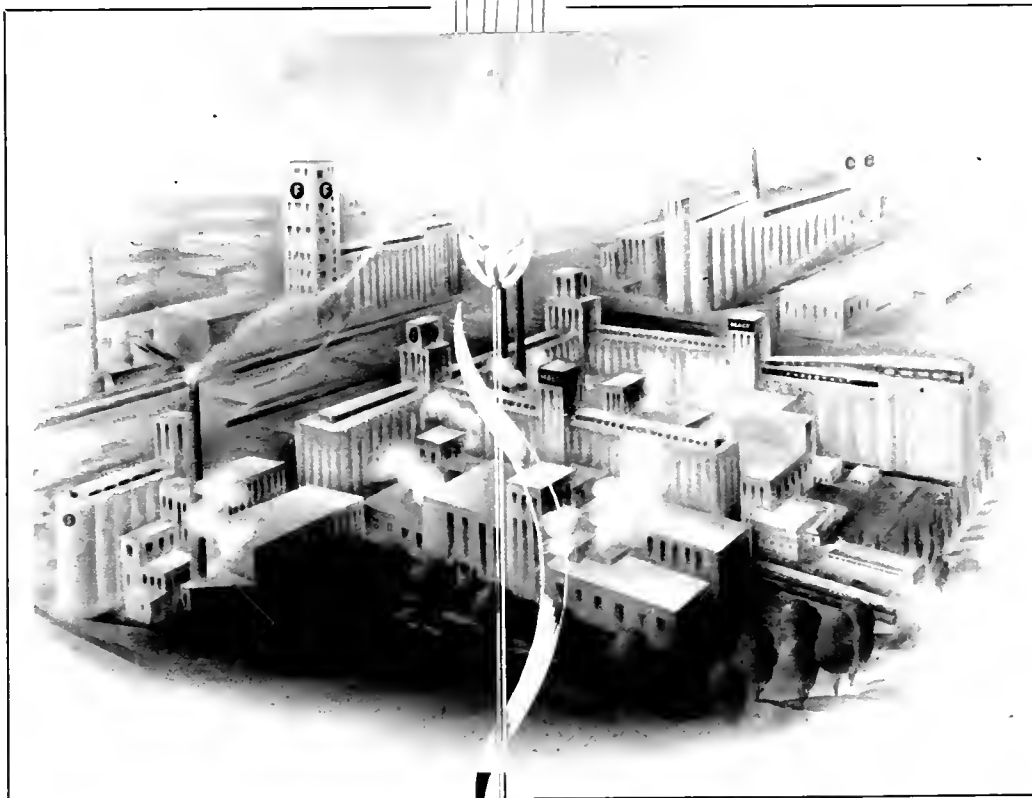
◆ A new addition to the 19th National Packaging Conference and Exposition's coverage of new methods and techniques was demonstrated at the Navy Pier in Chicago on April 24-27 with the showing of selected black-and-white, color, sound and silent films illustrating how exhibiting firms can meet requirements. Eleven films were shown the first day, with repetitions on the following three days.

The films shown and their sponsors were: *Hawaiian Pineapple Industry*, Standard-Knapp Division Hartford-Empire Co.; *Model 160*, New Jersey Machine Co.; *Pliofilm Packaging Pointers*, Goodyear Tire & Rubber Co.; *Stitch in Time*, Bemis Bro. Bag Co.; *Container on Wheels*, The Associated Cooperage Industries of America; *Machine Developments in Setup Box Industry*, High Production Machine Co., Inc.; *Vitamin Rivers*, American Can Co.; *Rainbows to Order*, International Printing Ink Division of Interchemical Corp.; *Pony Labelite*, New Jersey Machine Co.; *833 Bottle Packer*, Standard-Knapp Division Hartford-Empire Co.; *Packaging Freshness*, Swift & Co.

### Yale's New President Meets Alumni With a Sound Picture

◆ Whitney Griswold, new president of Yale University, would like to take to the road to personally shake hands with all Yale alumni. As the demands of his new position restrict him to New Haven so much, the Alumni Board has engaged MPO Productions to produce a five minute film of Mr. Griswold greeting Yale graduates all over the country through showings at alumni meetings in principal cities.

# “Barley... Miracle Grain of the Modern World”



... a picture story of the Froedtert Grain & Malting Company, largest malting firm in the world ... the story of malt — step-by-step from the grain fields to its many

finished products ... a motion picture in color, dramatic, definitive, realistic, fast-moving — planned and patterned to its purpose of selling malt!

ATLAS — creators and producers of motion pictures, slidefilms and television commercials — has served all types of industry for more than 35 years. Let us help you plan — in film — the best approach to your objective and the most practical film medium to accomplish it.

## ATLAS FILM CORPORATION

creators and producers of motion pictures, slidefilms, and television commercials

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## Our New Chicago Headquarters

150-152 EAST SUPERIOR STREET

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two complete modern floors with a model preview theatre designed for the business and editorial offices of these national publications

### BUSINESS SCREEN MAGAZINE

### SEE & HEAR MAGAZINE

### The Audio-Visual Equipment Guide

### The Projectionist's Handbook

### The Film Guide Library

INCLUDING: THE INDEX OF TRAINING FILMS; FARM FILM GUIDE; NATIONAL DIRECTORY OF SAFETY FILMS; SOUND SLIDEFILM GUIDE; AND THE SALES TRAINING FILM GUIDE, ETC.

### plus these service departments

ADVERTISER ART AND LAYOUT

DIRECT MAIL DIVISION

READER SERVICE BUREAU

Two entire modern floors are entirely devoted to audio-visual publications and services for the industry we exclusively serve. Increased conveniences to improve customer services and to develop markets for audio-visual materials and equipment in all potential fields.

EFFECTIVE AS OF MAY 29, 1950

Our Chicago Telephone Trunks  
Remain as WHitehall 6807-8.

## BUSINESS SCREEN MAGAZINE

150 - 152 East Superior Street  
CHICAGO 11, ILLINOIS

New York Bureau:  
189 Fifth Avenue

Los Angeles Bureau:  
6605 Hollywood Blvd.

## CAMERA EYE

Annual Canadian Film Awards  
Presented by the Prime Minister

◆ The second annual Canadian Film Awards were presented April 19th in Ottawa by Canada's Prime Minister, Louis St. Laurent, to the year's outstanding producers in that country. Highest award was won by Paul L'Anglais and René Germain of Quebec Productions, for "sustained creative effort in establishing a feature-length industry [in Canada] against enormous odds." Pierre Petel, National Film Board of Canada, won an award for the year's best theatrical short. Mr. D. R. Michener is chairman of the Awards' advisory board.

Awards for the best non-theatrical, sponsored, and non-theatrical, open, films went to Ronald Dick and Morten Parker of NFB. First prize in the amateur class went to Claude Jutras, Montreal. Special awards were presented to Réal Benoit and André de Tonancour, Montreal, and NFB's Norman McLaren.

The Canadian Film Awards were established last year by the Canadian Association for Adult Education to recognize and stimulate film production in Canada. There were nearly twice as many entries this year as last.

The judges were: Ray Lewis, editor, Moving Picture Digest; James Cowan, J. Arthur Rank organization; Herbert Whittaker, critic of the Toronto Globe and Mail; Bruce Adams, Director of the Toronto School Board Teaching Aids Center; George Patterson, Toronto Film Council and Film Society; James McKay, Graphics Associates, formerly a film producer.

"Stop Fires—Save Jobs" Made Available for Industry Programs  
★ During the first six weeks since release of the picture, *Stop Fires—Save Jobs*, print sales to industrial concerns in this country have al-

ready exceeded 300 copies according to Frank K. Speidell, president of Audio Productions, Inc., of New York.

This 19-minute film, available in 16mm at a price of \$47.00 F.O.B., is devoted entirely to employee instruction to reduce the number and cost of fires in industry. It was reviewed in the last issue of "Business Screen" as "a picture certain to bring home to each and every employee his or her personal responsibility for fire safety, implanting as well the thought that each of us has his job at stake when carelessness in the plant is allowed to go unheeded".

Publications in the fire prevention and allied safety fields have also reviewed the picture and without exception recommend it to safety engineers and personnel directors who are responsible for employee training and cooperation as it concerns fire prevention.

Endorsed by both the National Board of Fire Underwriters and the Factory Insurance Association, numbers of similar organizations and the fire departments of many cities are giving strong support to "Stop Fires—Save Jobs" with the aim to broaden its use and increase its showings to employees in industries of all types and kinds.

### U. S. Television Sets Nearing 6,000,000 as Local Sales Soar

◆ With a record increase of over a half million television sets installed during the month of March, total U. S. television installed sets rose to 5,343,000 for April 1, 1950, according to Hugh M. Beville, Jr., NBC director of Plans and Research.

There are now 103 stations operating in 60 markets. This leaves only six stations and three new markets (Lansing, Kalamazoo, and Nashville) with construction permits outstanding. When these three cities receive television service there will be no new markets until the FCC resumes assignment of facilities.

THE PRIME MINISTER OF Canada, Louis St. Laurent (second from right in the picture) is shown with recent Canadian film award winners at ceremonies held in Ottawa on April 19th. Paul L'Anglais and René Germain of Quebec Productions won first honors in the theatrical field. National Film Board producers were cited in the non-theatrical class.







... make sure your slide film  
**SOUNDS like a million!**

*Give it the benefit of RCA VICTOR engineering!*

First-rate visual presentation must have the support of true-to-life ear-appeal to do its job most effectively. That's why America's major slide film producers rely on RCA Victor for a thoroughly engineered record. RCA Victor's 50 years of experience and advanced electronic techniques assure you unbeatable service in...

**RECORDING                  PROCESSING                  PRESSING**

- The most modern sound-reproducing equipment and facilities . . . latest developments in automatic frame-progression recording.
- Engineers who specialize in slide film recordings assure the best presentation of your slide film story.
- Pure Vinylite plastic records—both standard and microgroove—packaged in special slide film shipping cartons when desired.
- An extensive music library service.
- Careful handling and prompt delivery.



Contact an RCA Victor Custom Record Sales Studio, Dept. 5E:

**NEW YORK:** 120 East 23rd Street  
New York 10, New York  
Murray Hill 9-0500

**CHICAGO:** 445 North Lake Shore Drive  
Chicago 11, Illinois  
Whitehall 4-3215

**HOLLYWOOD:** 1016 North Sycamore Avenue  
Hollywood 38, California  
Hillside 5171

Write for our Custom Record Brochure today!



custom  
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record  
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sales

Radio Corporation of America  
RCA Victor Division



# Safety Engineers Personnel Directors



## WHAT THIS PICTURE WILL DO FOR YOU

### IF YOU ARE AN EMPLOYEE:

1. Vividly impress upon your mind the Fire Hazards of dangerous working conditions and careless habits.
2. Acquaint you with the facts about how fires start, what to do about it, how to turn in an alarm and what extinguisher should be used for each type of fire.
3. Remind you, so that you will never forget, **YOU CAN BE FIRED BY FIRE!**

### IF YOU ARE AN EMPLOYER:

1. Make every member of your organization aware of his or her own personal responsibility for Fire Safety.
2. Better your relations with your employees by showing that Management Cooperation is ready and willing to join with Employee Cooperation in reducing Fire Hazards.
3. Bring home to everyone that fires may cause the **LOSS OF JOBS.**

### FACTS ABOUT "STOP FIRES — SAVE JOBS"

**ENDORSED BY:** National Board of Fire Underwriters and the Factory Insurance Association.

**PRODUCED BY:** Audio Productions, Inc.

**SUBJECT:** Fire Prevention and the importance of Employee Cooperation.

**SUITABLE FOR:** Everyone in every company, from the President on down.

**RUNNING TIME:** 19 Minutes.

**COST:** 16mm. prints can be secured at a price of \$47.00 each, F.O.B. New York.

### WHERE AND HOW TO OBTAIN:

Write, Wire or Phone:

**AUDIO PRODUCTIONS, INC.**

PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.



## Cafeteria Audience of 5,000 Sees Films at GM's Electro-Motive Plant

Day and night shifts at the Electro-Motive Division of General Motors view films during lunch periods in this modern cafeteria setting.

**O**UT IN LAGRANGE, Illinois, where they make the big Diesels for America's railroads at the Electro-Motive Division of General Motors, some 5,000 and more GM men and women are entertained and informed by regularly scheduled film showings in the huge modern cafeteria where a vast majority of them gather at the lunch hours. The show has been a continuous feature of Electro-Motive's employee relations program ever since World War II when it first proved its manifold benefits.

You have to see this twice-daily event to catch the spirit of it. Hundreds of plant officials from outside the company as well as GM executives from other divisions have made the pilgrimage and a good many of them have emulated the plan in their own companies.

### PROMPT ARRIVALS AND RAPID ATTENTION

Though many workers have to walk considerable yardage to get to the cafeteria, arrivals are very prompt and by the time the lunch period is a few minutes gone, the tables are almost entirely filled. There is little conversation and even then voices are low-pitched as the first scenes of a sport short, an informative sponsored film, a comedy or a travelogue light up the screen. Rapid attention is the rule.

Physical arrangements for projection and sound are of exceptional quality but there are few special architectural considerations. An arc model 16mm sound projector is simply

### Business Screen Special Report

placed in the broad center aisle with high-fidelity speakers carefully located throughout the room for clearly intelligible sound distribution despite the unavoidable noises of dishes, lunch papers, chairs and conversation. Equipment is capably operated by a regular employee for a good, steady performance.

### PROGRAMS FEATURE VARIETY OF SUBJECTS

What kind of films do these audiences prefer? "Variety" is the best answer and that's what R. A. Mabee of the Employee Relations staff uses as his guide in selecting and previewing the free loan and rental subjects which are scheduled for these programs weeks in advance. A recent schedule included several sponsored travelogues, hunting and fishing films, cartoons and comedies, as well as numerous informative sponsored pictures, among them *Big Tim*, *Money at Work*, *Last Date*, and GM's own safety prize-winner *Safe As You Think*.

A critical test was recently made during the showing of *The Magic Key*, a color film which depicts the development and importance of advertising in our economic system. Workers were asked to volunteer their opinions after the showings and many of them dropped by the Employee Relations offices to do just that. Their comments would make the text for a couple of speeches and shed new light on the

potent force of this medium as well as on the surprising high level of thinking by a good many members of the audience.

### FAVORABLE REACTIONS IN THE MAJORITY

"In my opinion, it shows the American way of life which some 'Commies' will not like," was one reaction.

"Advertising is an expression of the ideas and standards in our present-day industrial life," was another's comment. And someone said, "we should have more of such attitudes expressed, it will produce an era of good feeling in this country."

### A FEW HAD OTHER NOTIONS ABOUT IT

Not all the audience shared the favorable majority opinion. In the good old-fashioned American way, the comparatively few dissenters declared their independence:

"Enjoyed picture very much—but would rather see a good 'Western' like Hopalong Cassidy."

Or "movie was interesting; I believe in shorter hours so that we can enjoy life."

And "the pitch is you yell for a nickel raise and they call you a 'Commie'".

A steady fare of straight factual films is avoided in the interest of good balance but when they are shown, such pictures get nearly the same high rate of attention as good old "Hopalong" if they're well-made and of an "interesting" character. There's a considerable  
(CONTINUED ON THE FOLLOWING PAGE)

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show of pride among the audience when a familiar GM Diesel train flashes into view on a railroad tangleogue.

What do these programs, inter-mixed with employee orchestra and song performances, mean in terms of morale or production? Their advantages would be difficult to measure in terms of production units but are clearly apparent in terms of good feeling, improved attitudes, an appreciated substitute for lunch hour "bull sessions" and ordinary human griping. They don't cost a great deal; even rentals are fairly modest and operational costs are extremely low over a year's time. Plant folks think that top-quality projection equipment is an essential and point out that an initially high investment is amortized over the years with little service expense.

Every effort is made to keep this as an *employee* show with fairly equal emphasis on talent performances such as singers, featured instrumentalists, and a plant orchestra.

#### THE PLANT SCREEN'S NOT A PULPIT

There's not the slightest evidence of any abuse of this communications privilege in terms of either company or union preaching. Sufficient unto themselves are the advantages in spirit and interest which make a happier and therefore a more productive employee. If any preaching was ever done, it was in the days of Saipan, Okinawa or the Bulge when it was deemed vital that the men and women of Electro-Motive know what the battlefront was facing. Army and Navy film reports brought that story and their effect was electrifying in terms of productivity on the home front.

Safety films are the possible exception. But the kind of preaching they do in terms of hazards avoided and lives saved is something the most cynical nonconformist would agree is worth seeing and hearing. ●

#### Good Rules for Plant Showings

★ Following is a list of ideal physical arrangements for showing films to employees, as suggested from the experience of Alexander I. Newman, vice-president of the Precision Scientific Company:

1. The room should be comfortable and well-ventilated.
2. The seating arrangement should be such that every individual can see the film without too much strain and chairs should be comfortable.
3. Provision should be made for darkening the portion of the room around the screen so as to bring out sufficient intensity for everyone to see the film clearly.
4. Sound amplifiers and speakers should be of the best quality so as to project sounds and voices without distortion.
5. To insure greater attendance at movie showing, the movie and the date of showing should be publicized as much as possible, either through use of blackboards, bulletin boards or bulletins passed out the previous day.



A Yale & Towne Manufacturing Co. (Philadelphia Div.) group views a sales promotional picture.

## Syndicated Sales Films You Can Use

OVER A HUNDRED TITLES of widely useful sales training motion pictures and sound slidefilms, available from rental, purchase and free loan sources were quickly listed in an experimental checkup this month by BUSINESS SCREEN researchers. With the basic requirement of "general usefulness" as a criterion, such pictures as *How to Remember Names and Faces*, *By Jupiter*, *The Things People Want*, *How to Make a Sales Presentation Stay Presented*, and *Telephone Courtesy* quickly come to mind. All these are 16mm sound motion pictures.

Sound slidefilm programs of this type are excellent material for either home office or field organizations. *The Aggressive Selling*

*Film Series* and the *Selling Against Resistance* series are primary materials in this field which every sales manager ought to see. Either series may be purchased outright. They fill a long-felt need as a first step in visualizing the sales training programs of thousands of smaller concerns.

A modest budget and at least one 16mm sound projector, a modern sound slidefilm projector, and a portable screen will provide any sales department with a good start in this direction. Oh yes, you'll want the new Sales Training Film Guide now being prepared by BUSINESS SCREEN to include these and many more titles now available. Watch for announcement in these pages next month!

#### PORTABLE SHADOW BOX SCREEN AIDS FILM PROJECTION AT NORBERG P



◆ Noon-hour employee movies are a regular weekly feature at the Norberg Manufacturing Company in Milwaukee (Wis.) and the two scenes above show a portable shadow-box screen arrangement



which enabled this concern to meet daylight conditions in the shops. Screen is moved from room to room. (Photos by Don Koumy).

# Advertising's Own Story Told in "Magic Key"

AUDIENCES OF RETAILERS, classroom teachers, high school students, association secretaries, sales and advertising men, and thousands of plant and office workers who have previewed this new color motion picture depicting the profession of advertising "as a vital force in the American way of life" have called *The Magic Key* "timely" and "fundamental." Four test areas were selected.

Since the premiere showings at the annual gatherings of the Association of National Advertisers and the American Association of Advertising Agencies, the new picture which was produced by the Raphael G. Wolff Studios as a contribution to better understanding of advertising, has been tested before critical audiences who were asked to give their candid reactions on BUSINESS SCREEN preview forms.

The majority opinion was almost entirely favorable. Workers at the Electro-Motive Division of General Motors (see page 19) and at Mars, Inc. (1,650 attendance) in the Chicago area; retailers and college students attending the annual convention of the Illinois Federation of Retail Associations in Peoria, Illinois; and business and educational representatives

at Business Education Day in LaGrange, Illinois, on April 21 were among the preview audiences which expressed their views.

*The Magic Key* tells the chronological story of advertising since the early craftsmen of Europe employed crude signs to call attention to their wares. Its "cavalcade" treatment develops the historical theme to all modern media, including newspapers, radio, magazines, and television. Interwoven is the economic story of the human contribution in the exchange of goods and services by workers as well as the ideologies of those who advocate planned economies sans advertising. Script was by Macdonald Macpherson; Ford Beebe directed the picture; Hoyt Curtin was its musical director.

It was a task of considerable daring to attempt this story but the intended audience has found it both understandable and highly interesting. Whether advertising will also realize its potential worth is hard to say at this early date but individual sponsors are rising at every showing. Prints are being made available at reasonable cost by the producer for this further dissemination of an important message.

DEALERS CAN BE SHOWMEN

## THEATER



★ This Oak Park, Ill. Chevrolet dealer was one of the many auto dealers who recently presented new technical and informative films in showrooms throughout the country. A Triangle Continuous Projector (Chicago) was used in this instance to screen the new *Power-Glide* sound motion picture.

### HISTORY AND FUNCTIONS OF ADVERTISING ARE DEPICTED IN THE MOTION PICTURE "THE MAGIC KEY"



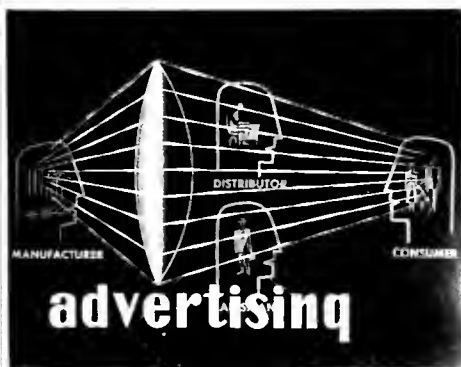
THE CAVEMAN PRODUCED "for use" and progress stood still as he fashioned his club when the old one wore out . . . Mrs. Caveman is making a loin cloth.



MEN OF ANOTHER AGE wrote their names only on the wind . . . and their deeds—like their civilizations—lie buried beneath the sands of the deserts which cover their lands.



MEDIA OF ANOTHER AGE advertising through first crude signs over the shopkeeper's door . . . carried only as far as the eye could see.



ADVERTISING IS THE LENS which focuses the news of products and services for the manufacturer—through distributors and salesmen—to the consumer who buys his wares.



SKILLFUL TECHNICIANS in art, layout, graphic arts, and media combine to bring advertising to its present high development as an integral force in production and distribution.



ALL MEDIA, including magazines, newspapers, radio, billboards, television, and direct mail are part of the media forces at the command of the advertiser in presenting his product story.

# VISUAL TRAINING REPORT

## Royal Films Help Improve Typing Skills



Fastax photography at Audio Productions

### Visualizing a World Unseen

★ Slow motion photography has long been used for comic effects in newsreels and other motion pictures, the film being shot at four, five or six times normal speed so that when projected, the action is slowed down to that extent.

In a new film on telephone relays, just completed by Audio Productions, Inc., for the American Telephone and Telegraph Company, slow motion photography has been employed to show rapid action but the action has been slowed down 200 times. Such photography was made possible by the Fastax camera which can run film through the camera at the rate of 5,000 frames a second. By its use, for example, a spring that vibrates so rapidly it appears to be perfectly steady can be shown on the screen to appear as though it were slowly waving in the wind. Scientifically, this ultra-high-speed photography makes it possible to study the action of mechanical parts which move at such a high rate of speed that it has never before been possible to see exactly what is taking place.

As a homely illustration of how Fastax photography looks, the film shows a drop of milk falling into a cup of coffee. The milk drop is seen to float gracefully downward, strike the surface of the coffee and dig a large crater, bury itself deeply in the liquid and presently reappear out of the center of the crater, bounce high in the air, and then float downward again. This technique is used in the picture to study the action of the telephone relay which makes and breaks contact in the merest fraction of a second.

The picture, entitled *Telephone Relays—U and Y Type*, is a four-reel subject that explains the design, the construction, and the operation and maintenance of this small device that is so essential to telephone service. The importance of the telephone relay can be appreciated when it is known that every time you make a telephone call, upwards of 1,000 relays go into action to complete the call. The film is being used to introduce Plant Department employees to some of the secrets of the common little gadget without which telephone service as we know it today would be impossible. ●

Sponsor: Royal Typewriter Company, Inc.  
Title: *Right . . . at the Start*, about one hour in length, black and white, produced by Caravel Films, Inc.

★ Many teachers of typing in schools and business colleges have expressed dissatisfaction with available films on elementary typewriter technique. The usual run of typing films will show a high speed demonstration by a keyboard wizard, stress specific operating techniques with few background fundamentals, or merely run over practice drills with nothing else of value to the teacher. Also, most instructional typing films are 20-25 minutes long, and for beginning students, the attempt is made to teach too much at one time.

Typing teachers, at the same time, have regularly emphasized demonstration as the best way to teach such basic fundamentals as the typewriter, itself, "home" keys and typing by rhythm. The trouble here has been that it is difficult for all students to see what the demonstrator is doing.

### CAREFUL APPROACH MADE TO PROBLEM

In attempting to provide a film which would really teach fundamental typing and at the same time overcome the weakness of many current typing films, Royal Typewriter Company, and its School Department Manager, Stella Willens, were faced with several problems. To cover all the material necessary, the film would have to be long, and the rental time would be necessarily two or three weeks instead of two or three days. There are several basic systems of typing instruction all covered in different text books, and a decision had to be made to use one method or a combination of all.

In solving these problems, Royal seems to have provided a more than satisfactory answer to the basic teaching film. *Right . . . at the Start*, although a completely integrated unit, is actually nineteen short films each dealing with one step in typewriter operation rather than one long film. It is either sold at print cost for \$99.68 or rented for a three week

period at \$18.75. By using the best portions of all the good teaching methods, the film is not obviated for use with any. If necessary, the nineteen short films may be used in any sequence desired to fit almost any teacher's system.

### LITTLE DEVIATION FROM MAIN PURPOSE

To aid in reaching young people well conditioned by "movies", a simple unobtrusive story makes up a slight background of the film, but never dominates the main purpose of the picture as instruction.

*Right . . . at the Start* is purely a basic film for use during the first ten or fifteen sessions of a course. It does not go into finger facility, accuracy, sustained speed or timed work. It does provide a demonstration typewriter in full view of the classroom and full screen size, and by placing the student in a darkened room it will aid him to develop kinesthetic control of the keyboard in common with experienced typists who customarily type "blind".

### PRODUCTION NOTES AND COMMENT

★ The nineteen short films making up *Right . . . at the Start* are contained on six reels. The teacher's guide, which accompanies each rental or purchase recommends marking the beginning and end of each sequence with a small piece of tissue inserted in the print to permit sections to be easily located for repeat screenings.

One interesting production problem confronting Caravel's director Street C. C. McKean and cameraman Harold Muller was to simulate the effect of the keyboard being typed by an operator's fingers with the camera exactly at the angle and distance as the operator's eyes normally would be. This was successfully accomplished by careful photography and by placing the operator a bit lower and back and typing with arms more outstretched than normally.

*Right . . . at the Start* was written by Dorothy M. Guild with shooting script by J. E. Brooks of Caravel. It is available for rental or purchase from Royal's School Department at 2 Park Avenue, New York. Caravel handles physical distribution of the prints.

Beyond title credits and the fact that the demonstration machine is a Royal, there is no advertising of any type, and the sponsor's name is never mentioned.

### Disston Dramatizes the Chain Saw

★ A variation of the old Rip Van Winkle legend with a modern twist is the theme of a new 20-minute 16mm color film just completed for Henry Disston & Sons, Inc., of Philadelphia by the Princeton Film Center and titled *The Woodcutter's Dream*.

Disston's widely-known chain saws are demonstrated in the field against a humorous plot background. First distribution is limited to forest service organization and individuals.

Learn typing "Right . . . at the Start."



### Radio Makes a Presentation

**Sponsor:** All-Radio Presentation Committee, Inc.

**Title:** *Lightning That Talks*, 11 min., b&w, produced by International Movie Producers Service

★ This is a picture which has received some praise and several thumbs in the past few months. It was made, by the All-Radio Presentation Committee, an association of networks, local stations, broadcasting associations and station representation companies, to tell radio's pitch in terms of its sales impact without "backstage" shots, scenes of stars in action, or the usual hoop-la of most radio presentations.

Two more, shorter versions are planned: *Lightning That Sells*, a harder-hitting film for more direct sales use, and *America's Greatest Voice*, for public group and school showings. Modern Talking Picture Service, Inc., is handling distribution.

### COLOR CAN MAKE A ROOM

- |             |   |    |         |
|-------------|---|----|---------|
| 1. LARGER   | ↔ | or | SMALLER |
| 2. LONGER   | ↔ | or | SHORTER |
| 3. HIGHER   | ↑ | or | LOWER   |
| 4. WARMER   | ☀ | or | COOLER  |
| 5. BRIGHTER | ☀ | or | DARKER  |

### For Basic Color Instruction

**Title:** *Color Facts That Build Carpet Sales*, 30 min., color sound slidefilm, produced by Depicto Films, Inc.

**Sponsor:** Bigelow Sanford Carpet Company.

★ Recent surveys of prospective carpet purchasers show that color is the major consideration in most decisions to buy, far outstripping in influence such other factors as price, weave, size and pattern.

Armed with this information, Bigelow Sanford has prepared booklets, charts, a "color wheel" and other material to help the retail salesman capitalize on the consumer desire for helpful advice in choosing appropriate carpets for every room.

Introducing the color emphasis campaign, and serving as a basic instructional medium for retail sales staffs is the new slidefilm *Color Facts* . . . It is being shown by Bigelow field representatives in as many locations as possible.

The film was recorded by the RCA Custom Records Division with high frequency activation for use with Sound-view Automatic machines. ●

### RELIGION TURNS TO THE SCREEN

## Inspired Leadership

### Presbyterian Film Meets a Problem

★ Users of films for training or indoctrination purposes might find some nuggets of good sense in a problem confronting the Presbyterian Board of Christian Education, which recently sponsored a film called *Into The Good Ground* (produced by Pathescope).

According to the Rev. Walter E. Jenkins, General Manager of the Board's Publication Division, *Into The Good Ground* was made specifically to make people think and to stimulate discussion in study groups where properly prepared leaders could guide the thinking into significant channels.

"Unfortunately," Mr. Jenkins said, "we soon discovered that because the film is dramatic in character and has certain inspirational and entertainment values, it was too often used as straight program material rather than for the purposes for which it was intended."

This has sometimes been a serious problem to training group leaders in industry. Many training films, without the right integration into the problem at hand and without proper leadership of the meeting, become no more educational or inspirational for a lasting effect than a Mickey Mouse short.

Here is what the Presbyterian Board did to solve the problem: all prints of *Into The Good Ground* were recalled and a "built in" discussion section was added. While this section might not add to the dramatic or entertainment value of the picture, it will go a long way in making the audience distinctly aware of the film's purpose and focus attention on significant points to be observed. The Board now says that a proper atmosphere for discussion has been established and the task of the leader is much easier.

\* \* \*

### Film Aid to World Action Funds

★ To raise funds in America for this effort, Lutheran World Action, an agency for six Lutheran church bodies, is now distributing the 62 minute dramatic film, *The Two Kingdoms*. In that L.W.A. has raised over \$25,000,000 in the past decade — very largely through carefully conceived promotion in which films take a leading part — it is probable that this year's quota of \$3,200,000 will be easily achieved.

Beyond that, as Lutheran films are widely used by all Protestant denominations, the propaganda effect of this film is bound to be substantial.

Caravel Films, Inc., which also produced last year's Lutheran film, *Answer For Anne*, winner of the Cleveland Film Festival prize, has supplied a first rate dramatic treatment to the story. Production features include actual scenes in Germany and outdoor and indoor live sound sequences made at Caravel's Hempstead studios, the Hempstead Town Hall and the Eastern Military Academy at Gold Spring Harbor.



### This Is "Operation Fast Freight"

**Sponsor:** Norfolk & Western Railway, Magazine & Advertising Department.

**Title:** *Operation Fast Freight*, 30 min., color, produced by Willard Pictures, Inc.

★ Hard working Box Car No. 50150 heads the cast of a new Norfolk & Western Railway picture, *Operation Fast Freight*, which was released at a premiere showing last month in Roanoke, Virginia.

No. 50150, part of N&W's main line Time Freight No. 86 from Columbus to Norfolk, forms the central figure of a fast moving story of modern railroading as it comes into contact with the hundreds of trainmen, office workers, warehousemen, inspectors, shopmen, signal maintainers, agents, track gangs and others who make the speeding freight possible.

Willard camera and sound men rode the N&W rails for over a year to produce this elaborate color picture of railroading. Scenes from track level to mountain top, from locomotive to caboose and at day and night provide a spectacular film that is now being offered on free loan from N&W's Magazine & Advertising Department in Roanoke.

Norfolk & Western is also currently booking two older films, *The Power Behind The Nation* and *The Modern Coal-Burning Steam Locomotive*.

The title of the new film was selected in an employees contest from over 1200 entries submitted. ●

### Picture Story of the Stratocruiser

**Sponsor:** Pan American World Airways.  
**Title:** *Double Deck Clipper*, 25 min., color, produced by MPO Productions.

★ Boeing's double decked Stratocruiser, the world's largest commercial airliner, went into service last year for Pan American. This is the story of the background of transoceanic air travel, the development of the new plane and a pictorial record of it in operation.

The new film will take its place in Pan American's library of travel and air progress films offered to school and adult audiences all over the country.

# THE VOICES OFF SCREEN

## NOTES IN BRIEF ON NEW PICTURES

### Acetylene Association Sponsors Basic Picture for the Industry

**Sponsor:** International Acetylene Association.

**Title:** *The Oxy-Acetylene Flame—Master of Metals*, 20 min., color, produced by Transfilm, Inc.

★ This has been designed as the basic picture on oxy-acetylene welding and cutting. It supplements current films now available on the subject, or future films which may be made on specific aspects of the process, either by the association or by its members.

Planning began about three years ago when a committee was formed to investigate current films on oxy-acetylene and competing processes. Last fall the project was approved and some 19 producers descended upon the executive committee of the association. Transfilm was selected to produce the film and finished it in record time to meet a stringent deadline—the I.A.A.'s meeting in San Francisco last month.

Three versions of the picture have been prepared. One is for use directly by the Association in loans to schools, colleges, technical societies, etc. A second has been approved by the Bureau of Mines, and 100 prints will carry the Bureau's seal on the title and be stocked in its nation-wide distribution system. A third version will carry a credit line of any I.A.A. member for use in its own film program, or may carry a distributor's credit line for use in local sales promotion or educational work. ●

### Sun Oil Shows Service Stations Product Story of New Gasoline

**Sponsor:** Sun Oil Company.

**Title:** *Design for the '50's*, 20 min., color, produced by Films For Industry.

★ This is the story of the new, higher octane rating Sunoco gasoline. For years, Sunoco has maintained a policy of selling a single grade of gasoline at the price of other company's "regular". The old Sunoco, though satisfactory in low compression engines, lost sales to "premium" gasoline for use in such high-compression engines as Oldsmobile, Buick and Cadillac.

The new Sunoco, also in one grade at "regular" price, is offered as the equivalent of any premium gas on the market. The film shows tests, conducted principally on the three top GM cars, for anti-knock qualities, fast starting and mileage, in all of which Sunoco was equal to or better than any gas tested.

This convincing film is intended as basic information for service station owners and operators. It is being widely shown by Sun's salesmen at dealer meetings across the country.

★ Third in the NAM motion picture series which began with *The Price of Freedom* and *The Quarterback* is *Joe Turner, American*, a 25-minute sound film about the responsibility of citizens in making and shaping their government through active participation. *Joe Turner* was produced by Apex Films.

Which reminds us that a DuPont feature of some unusual import is due shortly from the same studio . . . and that the Ford Motor Company is previewing its new color film titled *6,000 Partners*, a 20-minute institutional film which tells the family story of the 6,000 independent businesses, large and small, to which are linked the productive resources of Ford . . . a good lesson in the basic economics of free enterprise.

◆ The chief magistrate of New York's City Courts recently decreed that all juvenile traffic offenders are to see the recent safety award-winner *Last Date* as a graphic lesson in the

price of highway carelessness and its tragic consequences.

◆ One of the most interesting stories of this or any other decade is the Christopher film *You Can Change the World*. The Christophers' purpose is to interest young people in the vital fields that affect the lives of the majority of mankind. Teaching, government, writing, labor, social service, library work and the like are tasks which Father James Keller, director of the Christophers, believes "can change the world" and which he and a number of Hollywood players espouse in this 16mm sound film now being widely shown.

This 30-minute picture features Bing Crosby, Bob Hope, Jack Benny, Rochester, Irene Dunne, Loretta Young, Paul Douglas, Bill Holden, and Ann Blythe. A print may be purchased outright for \$30 or obtained on a service fee basis of only \$2. Contact the Christophers, Inc., 18 East 48th Street, New York 17, for further information.

◆ There's a new series of six silent filmstrips on *Photographic Darkroom Procedures* just announced by the Text-Film Department of the McGraw-Hill Book Company, 330 West 42nd Street, New York. Their cost is \$1.50 each or \$24 for the entire series. ●

## Kelvinator's Sales Education Director Reports

(CONTINUED FROM PAGE TWELVE)  
ers Kelvinator appliances. Coincidentally with classroom work, *Get the Space, Get the Beauty, Get the Buy, Get Kelvinator* dramatizes smoothly and with maximum impact the features of the company's refrigerators, model by model. *Foundation for Confidence* presents an overall story of the company's name in the industry, its manufacturing methods and basic product quality, and does just what its title indicates—it serves as a basic foundation for confidence in the product on the part of the salesman when he begins his sales-story to the customer.

These films have met with universal approval in the field. Our instructors find them eminently useful because of their constancy—they present the message smoothly and professionally, cover all the points without oversight, and maintain the same high level of instructional value from one clinic to the next.

PRODUCT DESIGN DATES BACK in this scene from Leonard's "From the Best of the Old . . ."



The trainees find they make the entire sales program more palatable, with their flavor of entertainment sugar-coating the "message".

Those of us in management who direct the program have no reservations about the utility of motion pictures as a teaching tool. We have figures that show our salesmen are 33 per cent more effective after training than they were before.

We have 55 copies of each of our current training movies, and they are all in use. In the first three months of this year they were shown to 12,215 salesmen; and the audience total should pass the 15,000 mark before the time comes to start re-shooting for next year. This is an all-time mark not only for Kelvinator but, it is believed, for the major appliance industry.

If I may borrow the language of Hollywood, I would say the "box office appeal" of these motion pictures has been "super-colossal". ●

DONALD WOODS APPEARS in the Kelvinator film "Your Way to Success in Selling".





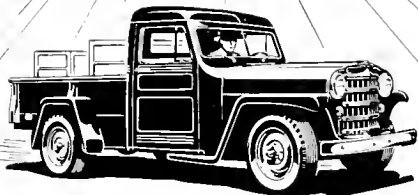
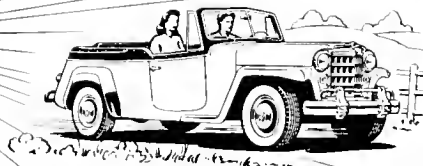
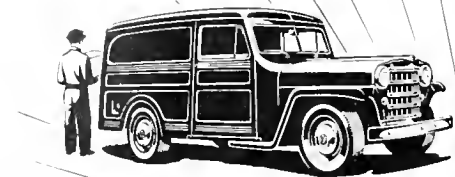
# The Index of Sponsored Films-II

This is Part Two of the annual review of case histories and other detailed reports on sponsored film programs which have appeared in the pages of BUSINESS SCREENS during the past year. The next summary will appear in an early fall issue.

SPONSOR	PICTURES	VOL. No. & ISSUE	Page No.
HAMILTON WATCH CO.	<i>How a Watch Works</i> <i>What Makes a Fine Watch Fine?</i>	Feb 50 XI	I-32
HARDING COLLEGE SERIES	<i>Going Places</i> <i>Why Play Leap Frog?</i> <i>King Joe</i> <i>Make Mine Freedom</i>	Feb 49 X Apr 49 X	I-36 II-22
HAWAIIAN CANNERS CO. HAWLEY-LORD INC.	<i>Fruit of Paradise</i> <i>Our Changing World Series</i>	May 49 X Dec 48 IX	III-27 VIII-10
HIGH PRODUCTION MACHINE CO.	<i>Machine Development in the Set Up Box Industry</i>	Jul 49 X	IV-35
HOUSEHOLD FINANCE CORP.	<i>The Market Basket Series</i> <i>Spending Your Food Dollars</i> <i>Buying Processed Foods</i> <i>Buying Dairy Products, Fats &amp; Oils</i> <i>Buying Meats, Fish, Poultry, &amp; Eggs</i> <i>Buying Fruits &amp; Vegetables</i>	Feb 49 X	I-48
ILLINOIS ASSN. FOR CRIPPLED CHILDREN ILLINOIS ASSN. OF LIFE UNDERWRITERS	<i>Magic Money</i>	Apr 49 X	II-49
ILLINOIS DIV. OF REPORTS IMPERIAL CHEMICAL INDUSTRIES LTD. INSTITUTE OF LIFE INSURANCE INSTITUTE OF VISUAL TRAINING INTERNATIONAL PRINTING COLLEGE INDUSTRIAL ENGINEERING COLLEGE OF CHICAGO INDUSTRIAL HOME FOR THE BLIND	<i>Insurance Education</i> <i>State Fair</i> <i>For Some Must Watch</i> <i>For Us the Living</i> <i>Rainbows To Order</i>	Sep 49 X Dec 49 X Jul 49 X Aug 49 X Feb 49 X	VI-36 VIII-40 I-26 V-30 I-22
IRONRIE IRONER CO.	<i>Mighty Labors</i> <i>Helping the Blind To Help Themselves</i>	Feb 49 X	I-39
JERSEY CITY, N.J. JEWEL TEA CO. JOHNSON & JOHNSON JOY MFG. CO.	<i>Making a New Day Out of Tuesday</i> <i>This Is Jersey City</i> <i>Trading With A Friend</i> <i>Sell As Customers Like It</i> <i>Hard Rock Mechanized Mining</i>	Feb 49 X Jul 49 X May 49 X Jul 49 X Feb 50 XI	I-22 IV-18 III-42 IV-18 I-25
KAISER-FRAZER (SERIES)	<i>Selling Is My Business</i> <i>Prospecting for Sales</i> <i>Presenting the Car</i> <i>The Kaiser-Frazer Way</i>	Dec 48 IX Feb 49 X Feb 49 X Apr 49 X	VIII-21 I-30 I-30 II-41
KRAFT FOODS CO. LEDFERLE LABORATORIES	<i>The Cheese Family Album</i> <i>Submet Sulphamethazine in the Treatment of Livestock Diseases</i>	Sep 49 X Feb 49 X	VI-23 I-38
LIFE MAGAZINE LINK BELL CO.	<i>The New America</i> <i>Handling Materials in the Steel Industry</i> <i>Heavy-Media Coal Cleaning Process</i>	Feb 49 X Nov 49 X Dec 49 X	I-16 VII-28 VIII-32
LOGGERS ASSOCIATION OF THE PACIFIC NORTHWEST LOS ANGELES ELECTRIC POWER LUTHERAN WORLD ACTION MALLEABLE IRON FOUNDERS SOCIETY MAREMONT AUTOMOTIVE PRODUCTS, INC.	<i>Falling Timber</i> <i>More Power To You</i> <i>Answers for Anne</i> <i>This Moving World</i>	May 49 X Feb 49 X Apr 49 X Nov 49 X	III-10 I-34 II-10 VII-29
MARY GREY HOSIERY MILLS MASS. DEVELOPMENT AND INDUSTRIAL COMMISSION MICHIGAN CONSOLIDATED GAS. CO. MILLER PRINTING MACHINERY CO. NASH MOTORS NAT'L. ASSOCIATION OF MEGRS.	<i>There's Money In Mufflers!</i> <i>Story of a Stocking</i> <i>Make It In Massachusetts</i> <i>The Pipe of Plenty</i> <i>Another Man's Business</i> <i>Hunting in Alaska</i> <i>The Price of Freedom</i> <i>The Price of Freedom</i> <i>The Quarterback</i> <i>What Makes America Tick</i>	Feb 49 X Aug 49 X Apr 49 X Dec 48 IX Dec 49 X Dec 49 X May 49 X Jul 39 X Dec 49 X Dec 48 IX	I-30 V-28 II-38 VIII-22 VIII-22 VIII-27 III-35 IV-21 VIII-17 VIII-18
NAT. A.V. ASSN.	<i>The National Institute for Audio Visual Selling</i>	Nov 49 X	VII-36
NAT'L. BISCUIT CO.	<i>The King Who Came to Breakfast</i>	Dec 48 IX	VIII-22
NATIONAL CONFECTIONERS ASSN.	<i>Candy and Nutrition</i> <i>The Sweetest Story</i>	Sep 49 X Sep 49 X	VI-40 VI-40
NAT'L. FILM BOARD OF CANADA	<i>Be Gone, Dull Care</i> <i>Welcome Neighbor</i>	May 49 X	III-42
NAT'L. HOSPITAL FOR SPEECH DISORDERS NATIONAL SAFETY COUNCIL	<i>We Speak Again</i> <i>Human Factors in Safety Series; Secret of Supervision; Teaching Safety on the Job; People Are All Alike; Everybody's Different; Teamwork for Safety; Safety Case Histories; Easy on the Eyes</i>	Feb 50 XI Feb 49 X	I-31 I-10

SPONSOR	PICTURES	VOL. No. & ISSUE	Page No.
NAT'L. TUBERCULOSIS ASSN. NBC	<i>You Can Help</i> <i>Behind Your Radio Dial</i>	Feb 49 X May 49 X	I-35 III-8
NEW YORK CENTRAL SYSTEM NEW YORK DAILY NEWS NEW YORK TIMES NORTHERN BAPTIST CONVENTION OHIO OIL CO.	<i>Within the Oval</i> <i>The Miracle of Millions</i> <i>Democracy's Diary</i> <i>Out of the Dust</i> <i>Unclean Horizons</i>	Feb 49 X Dec 48 IX Dec 48 IX Sep 49 X Dec 49 X	III-37 VIII-14 VIII-19 VI-31 VIII-20
OIL INDUSTRY INFO COMMITTEE OF AMER. PETROLEUM INSTITUTE OLIVER CORP. OWENS ILLINOIS GLASS CO. PACIFIC GAS & ELECTRIC CO.	<i>The Last Ten Feet</i> <i>Acres of Power</i> <i>Uncard Better Pharmacy</i> <i>America in the Making</i> <i>Snow</i>	Sep 49 X Feb 49 X Jul 49 X Sep 49 X Sep 49 X	VI-31 I-23 IV-29 VI-41 VI-41
PACIFIC COAST GAS ASSN. PAN AMERICAN COFFEE BUREAU	<i>Hot Water Magic</i> <i>Good Things Happen Over Coffee</i>	Dec 48 IX Feb 49 X	VIII-34 I-36
PAN AMERICAN WORLD AIRWAYS	<i>Wings to Hawaii</i> <i>Wings to New York</i> <i>Wings to Europe</i> <i>The Tender Touch</i>	Apr 49 X May 49 X Jul 49 X Jul 49 X	II-26 III-28 IV-35 IV-36
PERSONAL PRODUCTS CORP. PET MILK CO. PHILIPS DODGE COPPER CO.	<i>Problem Child</i> <i>Arizona &amp; Its Natural Resources</i>	May 49 X Apr 49 X	III-28 II-24
PLYMOUTH CORDAGE CO. PORTLANDS PORTLAND CEMENT ASSN.	<i>The Plymouth Story</i> <i>Let's Stop And Go Safely</i> <i>The Drama of Portland Cement</i>	Sep 49 X May 49 X Aug 49 X	III-10 VI-10 V-30
PRESBYTERIAN CHURCH	<i>Into the Good Ground</i> <i>Highland Heritage</i>	Nov 49 X Nov 49 X	VII-32 VII-52
PRESIDENT'S COMMITTEE ON THE QUESTION OF SUPERIOR AREA PRUDENTIAL INSURANCE CO.	<i>Wilderness Canoe Country</i> <i>Greater Horizons</i> <i>One Out of Every Six</i> <i>Partners</i>	May 49 X Apr 49 X Jul 49 X Sep 49 X	III-37 II-26 IV-26 VI-36
RAISTON PURINA CO. REYNOLDS METALS CO. RIMINGTON RAND INC RHEEM MFG. CO. RICHFIELD OIL CO.	<i>The Tale of the Powdered Pig</i> <i>It Must Be Somewhere</i> <i>Rheem Means Business</i> <i>Go Places</i> <i>Nevada and Its Natural Resources</i>	Jul 49 X Apr 49 X Dec 48 IX May 49 X May 49 X	IV-34 II-24 VIII-32 III-34 III-26
ROCK ISLAND RAILROAD SANTA FE RAILROAD	<i>Three Ring Profits</i> <i>Rock Island Trail</i> <i>Along the Santa Fe Trail</i> <i>At Your Service</i> <i>The Chicago Railroad Fair</i> <i>Cuthbert's Last Stand</i>	Dec 48 IX Dec 49 X Feb 49 X Apr 49 X Apr 49 X May 49 X	VIII-36 VIII-40 I-37 II-40 III-29
SARRA, INC. SAVINGS BANK ASSOCIATION OF THE STATE OF NEW YORK	<i>Broken Strings</i> <i>4 For Achievement</i> <i>The Inaugural Story</i> <i>The Miracle in Paradise Valley</i>	Feb 49 X Jul 49 X May 49 X Feb 49 X	I-30 IV-28 III-38 I-10
SHERMAN PLAN, INC. SINCLAIR REFINING CO.	<i>Machine Sewing</i> <i>How to Cook Turkey</i> <i>Triple Action and XRN-118</i> <i>Partners in Progress</i>	Dec 49 X Nov 49 X Jul 49 X Sep 49 X	VIII-33 VII-35 IX-26 VI-44
SINGER SEWING MACHINE CO. SOCIETY FOR VISUAL EDUCATION SOCONY VACUUM OIL CO. SOUTHERN BELL TELEPHONE CO. SOUTHERN CALIF. & SOUTHERN COUNTIES GAS CO.'S OF LOS ANGELES	<i>Westward Flow</i> <i>The Biggest Inch</i>	Dec 48 IX	VIII-34
SOUTHERN HARDWOOD PRODUCERS, INC.	<i>The Southern Hardwoods - Yours Forever</i>	Apr 49 X	II-38
SOUTHERN PINEWOOD CONSERVATION ASSN.	<i>Fire Call</i> <i>Fire Call</i> <i>Louise's New Crop</i> <i>Michigan</i> <i>Zip Zip Hoopay</i> <i>Knucklehead</i>	Apr 49 X Jul 49 X Jul 49 X Feb 49 X Aug 49 X Nov 49 X	II-39 IV-36 IV-36 I-16 V-33 VII-22
SOVIET UNION SPOOL COILTON CO. STANDARD OIL, IND. STANDARD OIL CO. (N.J.)	<i>Understanding a Jersey Annual Report</i> <i>Broadway</i>	Dec 48 IX Apr 49 X	VIII-29 II-40
STERLING FILMS STANDARD REGISTER CO. OF DAYTON, O.	<i>Foremost Is the Word for Standard</i> <i>Zinc, Its Mining, Milling, and Smelting</i> <i>Wheel Sense</i>	Jul 49 X Jul 49 X Feb 49 X	IV-33 IV-30 I-20
ST. JOSEPH LEAD CO.	<i>Partnership In Faith</i> <i>The Circulation in the Fetus and the Newborn</i>	Jul 49 X Apr 49 X	IV-30 II-25
STUDEBAKER CORP.	<i>Future Unlimited</i> <i>Torains in Industry</i> <i>Headlines</i> <i>One-Man Gang</i> <i>One Man Gang</i>	Jul 49 X Sep 49 X Aug 49 X Apr 49 X Aug 49 X	IV-37 VI-40 V-10 II-40 VI-26
TEXAS TECH. TREW SHOVEL CO. TONE CO. TOWMOTOR CORP.	<i>Flight Into Time</i> <i>Productivity - Key to Plenty</i> <i>Born to Sell</i>	Dec 48 IX Apr 49 X Apr 49 X	VIII-32 II-23 II-25
TRANS WORLD AIRLINE TWENTIETH CENTURY FUND - FBI UNION OIL CO. UNITED MUTUAL FIRE INSURANCE CO.	<i>Fire in Miniature</i>	Dec 40 X	VIII-40

THESE LISTINGS ARE CONCLUDED ON PAGE FORTY EIGHT OF THIS ISSUE.



*An Automotive Pioneer Provides Its Field Sales Organization With One of 1950's Most Comprehensive Visualized Sales Training Programs*



LYMAN W. SLACK, *vice-president in charge of Willys-Overland distribution.*

# Willys-Overland Teams Up for the Buyers' Market

## BROAD TRAINING PROGRAM AIDS NATIONWIDE DEALER FAMILY

**W**ILLYS-OVERLAND MOTORS, Inc., of Toledo, Ohio, is one of the oldest automobile manufacturers in the business. In the early 1920's its production of passenger cars was the second largest in the industry, yet only last year did this company embark on a sound, practical and well-planned training program. It is actually unique in the history of the company. Some phases of the

program, as they relate to the training of Willys-Overland dealers and to the Willys-Overland product, are also unique in the training field.

Previous to the present training program, very little had been done by the company in the preparation of their dealers and salesmen for meeting the highly competitive automobile market. Of course, there were spasmodic films

RETAIL SALESPOWER: *Willys-Overland dealers and distributors at the recent "Dealer Day".*



and other sales training aids. No training department, however, was continuously in operation.

Before World War II, Willys-Overland passenger car production was comparatively low. However, those pre-war Willys-Overland small cars had an excellent four-cylinder engine. Early in the war, the United States Army saw the need for a small rugged mechanized vehicle of narrow tread which in time became known as the Jeep. The remarkable history of this vehicle, during and since the war, need no explanation. While one other automobile manufacturer made a number of Jeeps at the beginning of the war, Willys-Overland became the principal supplier and following the war, the company was identified with the development of the civilian universal 'Jeep'.

Willys-Overland's position at the end of the war was unique among automobile manufacturers. They were essentially a small car manufacturer previous to the war—should they continue in this field, or should they endeavor to make use of the Jeep with which they had become so closely identified? This was a moot question that was debated by Willys-Overland top management. After the war drew to a close, it was decided to string along with the Jeep for a while to see if it would have practical civilian possibilities. Variations of the Jeep's construction and appearance were carried out in a new all-metal, four-cylinder station wagon, four-wheel-drive truck, a panel delivery, and later a four-wheel-drive station wagon and a sports phaeton, called the "Jeepster". Also added to the line were two-wheel-drive half-ton trucks. Six-cylinder engines were also available, first in a station sedan, and later in the station wagon and Jeepster.

The unusual acceptance of the 'Jeep' alter



**NINETY WHOLESALE MANAGERS** listen attentively as their company's thoroughly-organized field training program is unveiled.

**TRAINING THE FIELD TRAINERS** was the objective of the Wholesale Managers' School which inaugurated this major sales campaign.

the war is indicated by the fact that the company planned production of 12,000 cars in 1916 and completed the year by producing and selling 72,000. This opened the eyes of Willys-Overland management to the fact that they had something new out of the war that was going to have a direct bearing on postwar living.

Actually, they had a bear by the tail and did not realize it at the time. As the war years had

for vehicles following the war made a tremendous increase in the number of distributors and dealers. Also, because of peculiarities of this passenger-car-utility-farming type of line the average Willys-Overland dealer had to be very flexible in his sales outlook. He also had to be capable of talking to farmers at one time, the welder or technician at another time, the light commercial car operator at still another, as well as to the person looking for a passenger vehicle.

Many of the new Willys-Overland dealers and some of the distributors had very little automobile experience. Others were strictly passenger-car salesmen who had previously

shown little interest in selling a utility-type vehicle. The sales training problem, therefore, was one of designing a program that would cover the wide range of sales experience and background which a successful Willys-Overland salesman must have.

A further phase of the problem was to get the Willys-Overland salesman to fully understand and appreciate the many intrinsic sales features and sales advantages which the Willys-Overland line has. This fact was especially true concerning the four-wheel-drive vehicles which have advantages entirely their own and which are completely free from competition. (CONTINUED ON THE FOLLOWING PAGE)



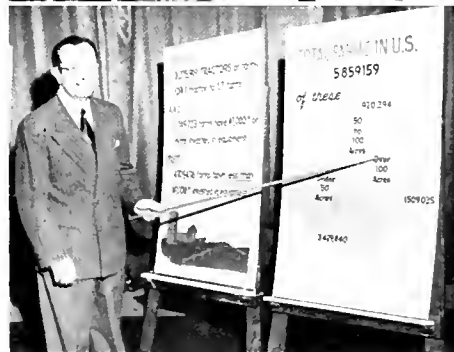
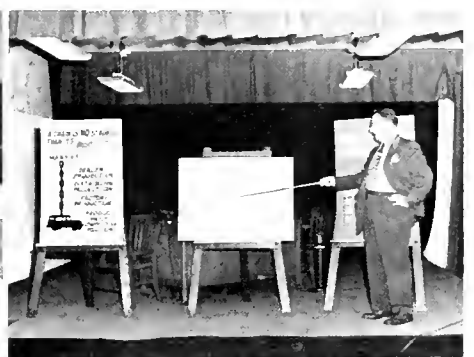
**DELMAR G. ROOS**, first vice-president (seated) in film sequence with **Charles S. Dennison**, assistant general sales manager.

receded, the remarkable story of what the public had done by adapting the Jeep to a thousand and one practical uses is one of the most unusual in industrial history.

An understanding of this background is necessary in order to become familiar with the problem which faced the Willys-Overland Sales Department in preparing for the post-war competitive market. To begin with, they had a new product and were pioneering in its usages. This product was not competitive with other vehicles in the automobile industry. It was apparent that the Willys-Overland line was not strictly a passenger car nor was it strictly commercial. It was in between, taking on both passenger car and utility characteristics. Another large factor in the Jeep market was its use in agriculture.

The Willys-Overland distributor and dealer organization before the war was small and had sold only passenger cars. The great demand

**TRAINING SCHOOL PROGRAM COVERS MARKET AND SALES PROBLEMS**



**TRAINING SCHOOL FACULTY** in action: (top left) **Dean T. Walters**, service manager; (below left) **Fred J. Baldwin**, fleet and equipment manager shows farm facts; (top

right) **William H. Smith**, assistant manager of car distribution; and (below right) **Don H. Smith**, assistant sales promotion manager, uses visual charts effectively.



VISUALIZED SELLING introduces the basic sound slidefilm "Joe Booth Gets a Break" . . .



WELL-ILLUSTRATED SALES MANUALS are reviewed by members of the Wholesale Managers' School.



POINT BY POINT important elements of the slidefilm are presented to W-O distributors.



MARION DAY, wholesale manager from Missouri, (standing) reads aloud from the "Joe Booth" manual as fellow students follow its key passages during the model training meeting which instructed them in methods to use at their own meetings.

## Teamwork for Selling:

(CONTINUED FROM THE PRECEDING PAGE)

However, the public was not at all familiar with the potential uses of these four-wheel-drive units.

It is evident, therefore, that from the first consideration of sales training for Willys-Overland the program must be both broad in its training possibilities and also specific in the final results which are to be obtained.

Wilding Picture Productions, Inc. were requested early in 1949 by Willys-Overland to conduct a nation-wide survey among its distributors and dealers to study the sales structure, attitudes and problems of the field organization. Also, the Wilding personnel were to conduct their own objective survey among the distributors and dealers to see what was good and what was bad about the line, factory policies and methods of improving factory relations with the field.

Wilding turned in a remarkably frank and constructive report as a result of their survey. This survey was conducted under the direction of Lang Thompson of the Wilding Contact Department Staff. As a result of Mr. Thompson's survey, the Wilding personnel presented their recommendations for a complete and comprehensive program to top Willys-Overland management in 1949. This program contemplated the use of motion pictures, sound slide films, flip charts, meeting guides, quizzes, salesmen's manuals, and other materials which would be necessary for a comprehensive training job.

The workmanship passed through various stages of consideration and discussion among factory management and the distributors and dealers. Finally with the approval of the Board of Directors, the training program got under way in the late summer of 1949. The first two units of the program provided for complete training needs. The first was to be a motivation meeting intended to arouse interest in and appreciation for the product. This meeting was held in the field the last part of March, 1950, under the title "Opportunity Unlimited." The principal unit for the meeting was a 55-minute motion picture which actually was made up of 3 films. One film, 28 minutes in length, titled *The Workhorses of the Farm* was a broad study of the uses of the Willys-Overland line on the farm as seen through the eyes of the many successful Willys-Overland farm users. The story technique introduces narrator John Harrington who, in conducting a visual farm survey in various parts of the United States, presents the many uses for the universal 'Jeep' and other vehicles by certain select owners. The actual owners, themselves, appear before the camera and tell their own



. . . part one of the motion picture program—

story during which the audience sees them operating their vehicles on their own farms.

The second of these films was part of the motivation of the meeting and was titled *The Workhorses of Industry*. This 18-minute film followed the same technique used in the farm film, showing the many industrial uses of the

Willys-Overland line — from the Jeep pulling a DC-4 airplane at an airport to trench diggers, commercial cars and similar and many other uses.

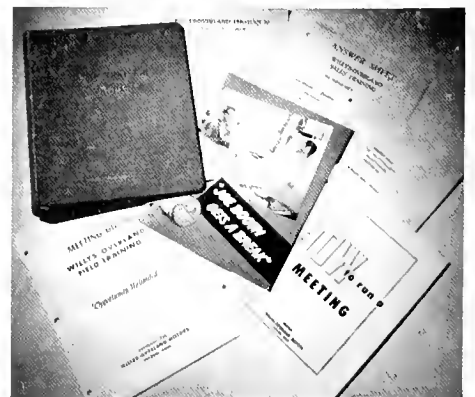
These two films were tied together in the beginning by a four-minute management sequence in which D. G. Roos, first vice-president, and Charles S. Dennison, assistant general sales manager, presented their answer to the dealers problem in selling the line. The motion picture sequence opened with a scene in Mr. Roos' office which leads into *The Workhorses of the Farm*; it then returns to Mr. Roos' office after that picture. Following a brief break for recess, the film returns to Mr. Roos' office where the question of what the factory is going to do for urban dealers is brought up and *The Workhorses of Industry* film is shown. At the close of this film, the sequence returns to Mr. Roos' office where he points out some

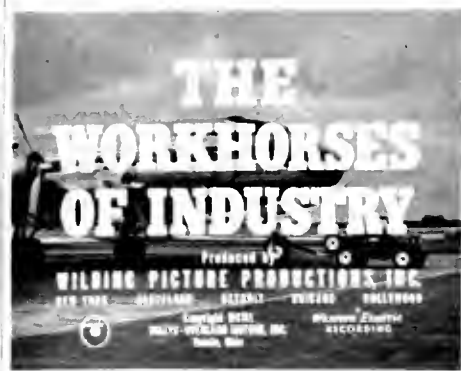


WILLIAM S. VOSS, general sales manager, Willys-Overland Motor Company.

office after that picture. Following a brief break for recess, the film returns to Mr. Roos' office where the question of what the factory is going to do for urban dealers is brought up and *The Workhorses of Industry* film is shown. At the close of this film, the sequence returns to Mr. Roos' office where he points out some

COMPLETE LITERATURE PACKAGE of photoquizzes, meeting guide, and integrated manuals.





... is followed by this sound motion picture.

of the plans that will be announced in the future.

This entire motion picture was designed to be used for sales training purposes in the field. After the salesmen have been trained, the farm and industry films are separated to be used by the dealer for product sales purposes. It was intended to give him an added sales tool for prospects and for any showing he might make to the local grange groups and other organizations.

Designed to be used with this program was a series of "Opportunity Unlimited" flip charts prepared for the sales training directors. Also an "Opportunity Unlimited" meeting guide and "How to Hold a Meeting" guide were provided by the sales training directors for this meeting.

A series of sales training sound slidefilms was designed to be used in the field following the motivation meeting. The first of these slidefilm meetings was conducted in April. This film and the accompanying training materials were titled *Joe Booth Gets a Break*. Subject for this film was sales fundamentals.

The *Joe Booth* meeting also included a salesman's manual, a sales trainer's meeting guide, quiz and answer sheets, and three-ring binders which each salesman can use to build his own sales training file. These materials were prepared by Wilding Picture Productions, as part of the training "package".

The training program continued in May with a sound slidefilm, titled *The Other Side*

of the Picture which provides basic principles on selling the farm market. This slidefilm has been completed.

Other programs in the sound slidefilm series which will follow in succeeding months are:

*The Willys-Overland Line, Engines and Chassis, Prospecting the Product, How to Plan and Stage Demonstrations, Handling the Trade-In, Closing the Sale, and Delivering the Product and Following Through After the Sale.*

The pre-cm series of films is designed to continue through 1950. They will be followed by additional subjects in 1951 until all subjects of training the salesman, as well as subjects on dealer management and operation are covered.

One of the most unique phases of the Willys-Overland program, probably unique in the entire industry, is the fact that the company



VISUALIZED CHART introduces the "Opportunity Unlimited" program as Lang Thompson, Wilding executive, makes presentation.

has approximately 90 sales training directors in the field. This number is expected to be augmented by another 10 to 20 within the next few months. Eventually Willys-Overland expects to have 100 "training directors" in the field. These men are the wholesale managers of the Willys-Overland distributors; the men who are in continuous contact with the dealers under each distributor. These men have other duties to perform in their contact with the dealers; but their importance in carrying out factory training and policies has been greatly



SUMMARIZING THE TRAINING PROGRAM for the wholesale managers is Willys' sales executive Dennison (on platform) at recent meeting where they received model training.

enhanced by the setting up of the present program.

In the past, the distributors' wholesale managers had very little contact with the factory. Under the present plan, it becomes more apparent that the dealer is the most important contact with the public, both as far as the distributor and the factory are concerned. The wholesale manager has grown in stature.

Making him a sales training director in his sales area is a big undertaking; sometimes an area covers from two hundred to five hundred miles and includes as many as sixty to eighty dealers.

In order to get him started out properly, all wholesale managers were invited into the factory for a week's schooling during the first two weeks of February. Willys-Overland's department heads presented policies and objectives of their department functions to the wholesale managers as one phase of the training. On the last day and half of the school, two assisting executives of Wilding Picture Productions, Inc., presented the model training meetings to give the wholesale managers' advice in the conducting of their own meetings.

Upon their return home, they were kept in contact with the factory sales training director by means of special letters and communication. It is intended that these ninety to a hundred sales training directors will operate in each distributor territory in collaboration with the

(CONTINUED ON PAGE FORTY-FIVE)

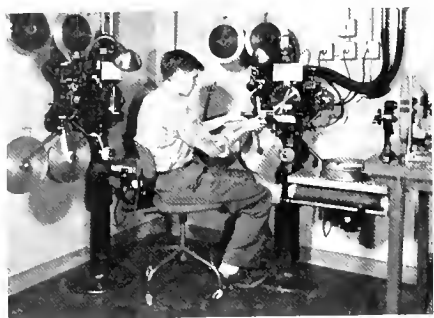
WILLYS TRAINING PROGRAM IN THE FIELD as the first sessions got underway recently at this Wichita, Kansas dealer gathering.

MIDWESTERN W-O RETAIL DEALERS share facts and figures about their 1950 sales opportunities with Business Management head, Mark Howard.



# They Call Him a "Producer's Producer"

EVERYONE HAS HEARD of a doctor's doctor or an author's author. Byron is a producer's producer. This shining example of mid-century technical proficiency is housed at 1226 Wisconsin Avenue, N.W., in almost anachronistic contrast to the 18th-century homes of Washington's great and



near-great a stone's throw away in the heart of Georgetown. Here another producer may come for any phase or at any stage of 16mm production . . . sound recording (Byron is enthusiastic about the Reevesound Magicorder), cutting, editing, matching, optical effects, titling. Complete production facilities for 16mm, including animation stand (built in Byron's own machine shop) and large sound stage, occupy the entire second floor. For one well-known client, Byron has just completed the last of a total of 165 films. In this case, rough footage was turned into finished films complete with narration.

Seldom has any phase of motion pictures been approached with the businesslike methods applied to this exclusively 16mm and undeniably successful organization. Founded in 1938 with two employees, Byron's now has a permanent staff of 25, augmented as needs

require. It is one of few companies of any kind with its own aeroplane and licensed pilot. Surrounded by quaint, gabled reminders of a spacious and gracious age, Byron has occupied the building at 1226 Wisconsin Avenue since January, 1947. Containing over 50 rooms, the interior layout was planned "down to the last nail" by Byron and associates so that work would flow logically with a minimum of lost time and motion, therefore efficiently and economically.

The first floor is given over entirely to the laboratory, and as one client puts it, "Byron has the last word in laboratory equipment." From the large assembly and shipping room hundreds of "color correct" and black-and-white prints are shipped daily and hourly, not

only to customers along the Eastern seaboard, but in the midwest, Texas, California, Canada, and South Africa as well, such is the Byron reputation for speed, quality, and precision.

First to offer lades and dissolves in the printer during release printing—a wartime development—Byron's normal service on "color correct" prints is 72 hours, another first. It is by no means unusual, however, to process and deliver them the same day the original stock is received. All prints are protected with a Peerless vapor treatment without charge to the customer.

During the Senate debate on the North Atlantic Pact, Senator Tom Connally began to speak one evening on the floor of the Senate at twenty minutes to seven. As he began to talk, the National Broadcasting Company 16mm sound camera was focused on him. Completing his remarks, Senator Connally returned to his office, signed two or three letters, and went home. As he walked in



THIS PRECISE AND VERSATILE animation stand was constructed by Byron to meet his quality standards and special production demands.

MIXING ROOM SCENE (below) shows one of the available sound recording studios through the glass observation window.



CLIENT'S SCREENING ROOM is small and intimate, seats approximately nine persons, but additional chairs can be placed when needed.



THIS DEVELOPING MACHINE turns a hundred feet a minute—negative or positive—in the processing of black and white film. The precise and efficient Fonda equipment cost \$25,000—according to studio notes.

FROM THIS ASSEMBLY ROOM and shipping center, Byron ships hourly to all parts of the country where film clients are served.

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Roy Larson Featured Speaker at National Audio-Visual Show  
 ★ Roy E. LARSON, president of Time, Inc., and chairman of the National Citizens Commission for the Public Schools, will be the featured speaker at the joint session of the National Audio-Visual Convention on Monday morning, July 31 at the Sherman Hotel in Chicago. This session will be a joint meeting of all four organizations participating in the convention.

Mr. Larson's prominent role in TIME publications is equalled by his active participation in educational affairs. He was an Overseer at Harvard University from 1940-1946 and continues to serve.



ROY E. LARSON

Revised "Magazine Magic" Is Released Via Modern Exchanges  
 ♦ A completely revised version of *Magazine Magic*, the full-color film story of The Curtis Publishing Company, has been released throughout the United States to local distribution centers in twenty-six cities.

During the twenty-seven minutes running time, the film pictures, from woodlands to newsstands, the steps involved in producing every twenty-four hours more than one million copies of the Ladies' Home Journal, Holiday, Jack and Jill, Country Gentleman, and The Saturday Evening Post.

The film was produced by Paul R. Thoma and narrated by Bill Slater. Since 1917 it has been shown more than 20,000 times to a total of over 3,000,000 people in schools, colleges, men's and women's clubs and industrial groups. It is distributed free of charge by Modern Talking Picture Service, Inc.

# Putting the "Heat" on Duo-Therm Sales

## with AMPRO SOUND PROJECTORS



**AMPRO Stylist**

ONLY \$325 complete, with radio-phono jack

**20 LBS. OF SALES DYNAMITE**  
 A Truly Lightweight Sound Projector

**LIFT-UP WEIGHT . . . . 20 lbs.**  
**COMPLETE UNIT WEIGHT . 29 lbs.**

This new unit opens a new era for 16mm. sound films for business use. Ideal for selling, demonstrating, personnel training, public relations and scores of other modern business tasks. It offers outstanding tone quality, brilliant projection, simplified threading . . . plus rugged, precision-quality performance year after year. Mail coupon today for full details and specifications on the new "Stylist."

Send for This Booklet . . .  
 "A POWERFUL AID TO INDUSTRY"

It shows how 16mm. sound films can be used to help solve your problems. It's free . . . mail coupon for your copy.

### Alert Duo-Therm Organization Uses A Corps of Ampro "Stylists" for Dealer and Salesman Training

The makers of the famous Duo-Therm home heaters, water heaters and floor furnaces have long recognized the need for audio-visual aids in their sales training and service program. Built-in quality, special features, exclusive advantages need the combination of sight, sound and motion to be grasped quickly and completely. Recently they purchased a baker's dozen of Ampro "Stylist" 16mm. sound projectors and put them to work at once—dramatizing the most effective Duo-Therm sales points to salesmen and dealers—teaching service men how to do a more efficient service job. At this time they are well pleased with the results of their stepped-up audio-visual program—and with the performance of their corps of Ampro projectors.

### Other Leading Companies Are Making Ampro Projectors Pay Big Dividends

Industrial leaders in increasing numbers are realizing the tremendously effective impact of 16mm. sound motion pictures. The superb "professional quality" pictures and sound reproduction, the extra measure of film protection and serviceability . . . all these things have made Ampro America's preferred 16mm. industrial sound projector.

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Please send me full details, specifications and price on the Ampro "Stylist" 16mm. Sound Projector, also free booklet, "A Powerful Aid to Industry."

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#### WRITE FOR COMPLETE FREE LIST OF LOW-COST FILM GUIDE LIBRARY EDITIONS

- Many useful reference publications are available to BUSINESS SCREEN readers in our growing Film Guide Library which includes Safety, Sports, Health & Welfare, Sound Slitfilm Guides, Projectionist's Handbooks, etc. Write today for complete free list, c/o 150 E. Superior Street, Chicago 11, Illinois.

# In the PICTURE PARADE

★ SPONSOR ACTIVITY continues at a lively rate during these spring months. Notable among the new films is the DuPont paint color film reviewed below and numerous sales promotion subjects.

**Subject:** Functional Use of Color in Business and Industrial Buildings

**Title:** *The Case for Color*

**Sponsor:** DuPont Finishes Division

◆ Physical and psychological effects of color are related in this new film describing the Du Pont Company's painting plan.

*The Case for Color* applies color conditioning to schools, restaurants and business offices. Some of the results cited from poor color combinations are eyestrain, loss of appetite and tantrum scenes in the office.

This film is Du Pont's second entry on the subject of color conditioning. The first one dealt primarily with the application to industrial plants.

Filed in color, *The Case for Color* is a 16mm sound film with a 25-minute playing time. Free loan from the DuPont de Nemours Co. Finishes Division.

**Westinghouse Sponsors Laundering Picture Featuring Vera Vague**

◆ A new motion picture on Westinghouse laundry equipment, which features Vera Vague and Sterling Holloway, will soon be available through the company's appliance dealers for showings to consumer groups.

Called *Vera Vague Has Her Way*, the comedy concerns the antics of Holloway as a lazy, sleepy-eyed salesman who is persuaded by Vera Vague to try to do her laundry when her washing equipment stops working.

Produced by Roland Reed Productions of Hollywood, the picture was filmed in the Hal Roach Studios. Hollywood script writers, including Miss Vague's own gag men, wrote the continuity.

**Fred Rockett Completing Two Sales Training Films for Richfield Oil**

◆ FREDERICK K. ROCKETT Co., Hollywood, has two sales training pictures in production for the Richfield Oil Corporation. Plans are being made for an institutional film for the same company.

Also on the Rockett schedule are several TV shorts for "Filter Queen" — the bagless vacuum cleaner and air conditioner.

## NEWS AND COMMENT ABOUT BUSINESS FILMS

**U.S. Gypsum's Top-Quality Short**

◆ Sponsors of *The Secret of the Masters*, new commercial film produced by MERCURY INTERNATIONAL PICTURES, INC., say their film "rivals Hollywood's finest creations in spectacular scenes, sheer beauty and interest."

Parts of this United States Gypsum production were filmed in Italy as well as in Hollywood.

The title, *The Secret of the Masters*, refers to a priceless painting secret used by painters of antiquity. Gradually, the story builds up to the modern day discovery of the "secret" in interior decorating methods.

Although originally produced for Gypsum's Texolite paint deal-

ers, Warner Brothers' theaters have decided to screen it as a short-subject feature.

One interesting sequence in the film shows the "Creation of Adam" painted by Michelangelo in the Sistine Chapel of the Vatican. Forbidden to use flood lamps in the Chapel, photographer Alberto Baldeci perched himself on the ledge of a choir loft and exposed at the speed of 8 frames per second until he had covered the mural!

**National Safety Council Announces Eye Safety Film in Two Versions**

◆ A new safety training film which should convince the most skeptical workman that it's smart to wear safety glasses has just been



ABOVE: A scene from U.S. Gypsum film "The Secret of the Masters" produced by Mercury International Pictures.

announced by the National Safety Council.

Titled *Easy on the Eyes*, the film opens on an emotional appeal for workers to realize what their eyes mean to them, then shows how easily eyesight may be lost and that such loss is personal. The film shows what glasses are best for specific jobs, presents case histories of injured workers and the dramatic testimony of blind persons.

Three rules set the theme of the film—wear the right safety glasses, make sure they fit, and keep them clean.

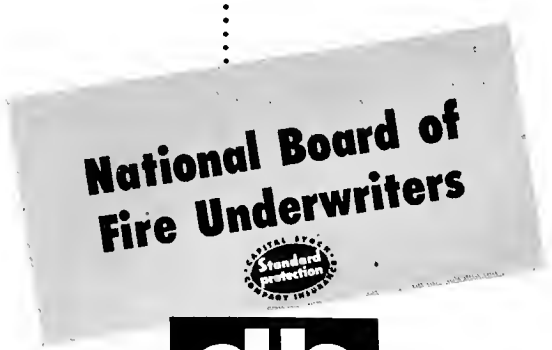
*Easy on the Eyes* is available from the National Safety Council in the usual 35mm sound slide-film, but it also is offered in a new form for 16mm sound-motion projectors. The new technique, which combines motion pictures, still photographs and unusual optical effects, makes possible a film which approaches the motion picture in effectiveness at about one-third the cost.

Prices for outright purchase, preview or rental may be obtained on request to the National Safety Council, 20 North Wacker Drive, Chicago, Ill.


**Avco Manufacturing Corp. Features American Farm Youth in 4-H Film**

◆ Dramatizing the life of American farm youth, *4-H Headlines*, a new color motion picture, has recently been produced by the New Idea division of AVCO MANUFACTURING CORP., Coldwater, Ohio. It portrays American farm life at its best in a way which will make city dwellers, as well as farm people, realize the importance of national farm youth activities.

The film, which was made for New Idea by the VENARD ORGANIZATION, Peoria, Ill., specialists in farm motion pictures, had its world premier in Chicago when it was shown as a highlight of the Annual National 4-H Club Congress. It is now being shown throughout the United States.



**National Board of  
Fire Underwriters**



**EST. 1914**

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## Bureau of Mines Reports Increased Film Audiences at More Showings of 85 Sponsored Subjects Offered

♦ Educational motion pictures of the Bureau of Mines, covering more than 85 subjects sponsored by the mineral and allied industries, were viewed by more persons and were exhibited on more occasions during 1949 than in any previous calendar year. Bureau Director James Boyd has reported to Secretary of the Interior Oscar L. Chapman.

Attendance reports to the Bureau disclosed that 12,082,114 persons witnessed Bureau films at 169,412 showings last year. During the year, attendance increased 32.7 percent and the number of exhibitions gained 26 percent over the previous year.

Commercial film distributors, meanwhile, were furnishing advance reports to sponsors on monthly bookings of nearly 50,000 audiences representing two or more showings apiece in many instances.

In addition to "live" showings of the films before educational groups, schools, colleges, churches, civic groups, military personnel, training classes, and other organizations, television audiences were shown an increasing number of Bureau pictures last year. Dr. Boyd revealed. At these "televised" showings, channeled by individual television networks or exhibited by independent stations, audiences were estimated at more than 11 million persons, a substantial increase over 1948.

Aside from the recognized service to the mineral and associated industries, Bureau of Mines motion pictures are unique in that private industry pays the entire cost of production, including photography, developing and printing, and other items of expense,

and provides sufficient copies for general circulation. Bureau films contain no advertising, brand names, trade marks, or other material that might be interpreted as advertising. The sponsoring firm's name appears only at the beginning and at the end of the film as an acknowledgement.

Five new sound films—four of them in color—and a revision of an earlier film were added last year to the Bureau's film library, which now contains more than 13,000 reels and is considered the largest of its kind in the world. New films completed were *Nevada and Its Natural Resources*, *Wyoming and Its Natural Resources*, *Tinplate*, and *The Story of Lubricating Oil*, all in color, and *Man-Made Canyon*. A revised version of *The Power Within* also was added.

*Tinplate* was produced by the Atlas Film Corporation as were *Texas and Its Natural Resources*, *Oklahoma and Its Natural Resources*, and *Ohio and Its Mineral Resources*. Atlas also produced five other films in the current Bureau of Mines library, including titles on *Sulphur*, *Copper*, *Petroleum*, *Steel and Oil*.

With the completion of *Nevada* and *Wyoming*, the Bureau now has seven films depicting the natural and mineral resources of an entire state and all of these pictures are in popular demand, not only in the individual states described, but elsewhere throughout the country. In 1949, these seven "state" films were viewed by more than 2,422,000 persons or about one-fifth of the total attendance. They were shown 31,092 times, account-

(CONTINUED ON THE NEXT PAGE)

## FILM SPONSORS

Make sure that audiences see and hear your message, unimpaired. Don't let film damage dissipate its force.

**PEERLESS FILM TREATMENT** starts prints off right, keeps them right. Protect your message. Get maximum results.

**PEERLESS** is the original vaporating protection for film—the complete, permanent treatment...proven by 16 years of increasing use...steadily improved...never equalled.

If your producer's laboratory is a **PEERLESS** licensee, have your film treated there. Otherwise, have it sent for **PEERLESS FILM TREATMENT** to the most convenient of our licensees. Write for "Where They Are."



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## SLASH FILM PRODUCTION COSTS with the Fairchild PIC-SYNC\* Tape Recorder

\*Pic-Sync means "in sync" with picture camera regardless of tape stretch.

Each time you retake a sound track, film production costs go up. The waste of film stock and the time delay for processing increase operating costs immeasurably. You eliminate these extra costs with the Fairchild PIC-SYNC Tape Recorder. Play back the sound at once . . . check it . . . erase the track . . . retake the sound before the talent, the set and crew are disbanded.



### Now Use 1/4" Tape For All Original Sound Tracks

Fairchild's development of the PIC-SYNC feature makes possible the use of 1/4" tape. Sprocket driven magnetic tape is costly.

- 1/4" tape costs 80% less than 16 mm magnetic tape.
- 1/4" tape requires 50% less storage space.
- 1/4" tape is easier to handle.
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- 1/4" tape has more uniform coating—less amplitude flutter.
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Bulletin fully describes the new PIC-SYNC Tape Recorder. Send for your copy today.

#### TELEVISION SAFETY SOUND TRACK RECORDING

CBS-TV saves \$24.00 per hour by making safety sound tracks of television recordings with the Fairchild PIC-SYNC Tape Recorder.



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THIS ISSUE OF BUSINESS SCREEN WILL BE READ BY MOST LEADING SPONSORS OF BUSINESS FILMS

## Bureau of Mines:

(CONTINUED FROM PRECEDING PAGE)  
ing for about 20 percent of the total "bookings."

ATLAS "ARIZONA" LEADER

*Arizona and Its Natural Resources*, one of this series in circulation for only about two years and also produced by Atlas, was the most popular of all Bureau films last year, being exhibited to 557,750 persons on 7,101 occasions. This film established a new all-time record for the number of showings of a Bureau film in any calendar year and also set a new high annual attendance record for any single film. Other films in the state series include *Texas and Its Natural Resources*, *California and Its Natural Resources*, *Oklahoma and Its Natural Resources*, and *Ohio and Its Mineral Resources*.

Continued popularity was reported in the Bureau's films showing mining techniques, purification and fabrication of metals, lubrication and gasoline, internal combustion engines, the storage battery, and many other films showing the operation of the mineral and allied industries. Among other leading films last year were *Sulphur*, *Drama of Steel*, *Evolution of the Oil Industry*, *Help Wanted*, *Petroleum and Its Uses*, *First Steps in First Aid*, *Story of Copper*, *Magnesium—Metal From the Sea*, *Tin From Bolivia*, *Story of the Storage Battery*, and *This Is Aluminum*.

### Basic Principles of Business Theme Of General Motors 70-Minute Film

◆ To project basic principles of business and the American way of life is the purpose of the General Motors' public relations film, *Between the Lines*. Starring Hollywood player Jeffrey Lynn as a newspaper editor, the 70-minute feature production will be available for distribution after June 1.

### Transfilm Produces Economics Series

◆ A series of ten training films to be used in conjunction with the book "Economics and Introductory Analysis," by Paul A. Samuelson of Massachusetts Institute of Technology, Cambridge, has just been completed by Transfilm, Inc., New York, for the Text Film Division of the McGraw Hill Book Co.

The films, which can be used independently of the textbook, and which will be used in industry training courses as well as in the classroom, were previewed recent-

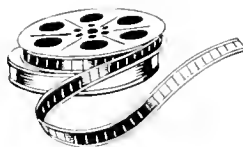
ly at a conference of the American Economics Association. More than 600 of the Association's members attended the preview at New York's Hotel Commodore.

### Community-Wide Film Distribution Program Success at Chagrin Falls

◆ An example of community-wide interest in 16mm films and of community-wide co-operation to make their projection available is reported from Chagrin Falls, Ohio.

In this village of 3,000 suburbanites, near Cleveland, is a recreation council which sponsors a summer program of activities for residents of all ages. This organization, with financial contributions from two churches and the treasury surplus of a completed forum series, recently purchased a Natco sound projector.

This equipment has been in-



stalled at the local library to be borrowed by local organizations, of which Chagrin Falls catalogues more than 100. To complete the community co-operation element, a group of senior Boy Scouts have been trained as operators. There is no charge for use of equipment or an operator. The only restrictions placed on usage are that it is for group, not personal, use and borrowers are responsible for prompt return in good condition.

Since the Chagrin Falls library is a branch of the Cuyahoga County Library System, a film loaning service is also available throughout the system.

**four square  
with  
our clients**

**that's been our creed  
during 25 years of  
business film production.**

- Square in our advice on the use of films...
- Square in preparing the script to do your job...
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Motion Pictures

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## Farm Electrified:

◆ A new *More Power to the American Farmer* 16mm sound color motion picture *Electrified Farming*, filmed on farms from New England to California, was recently released by the General Electric Company. The 25-minute film which demonstrates how properly applied electricity can lighten farm chores and greatly increase productivity is the fifth in the General Electric "More Power to the American Farmer" series.

*Electrified Farming* is a comprehensive visual education program which will inform the present-day farmer that electricity is now performing a great variety of services on more than two million farms throughout America, both in the home and in the fields.

Through the use of actual transcontinental case histories, the film tells and shows the farmer, in an entertaining way, numerous applications and uses of new and modern electrical equipment. It instructs the farmer how to live and work more efficiently and economically through the use of electricity.

A typical county fair filmed in Cobleskill, New York, is also included in the MPAF feature. Side-shows, the fire-eating man, farm equipment, display tents and numerous fair contests are recorded on film.

Mr. A. H. Hemker, G. E. Manager of the Farm Industry Division, Schenectady, N. Y., in explaining the need for *Electrified Farming* said, "probably the greatest advancement in farm mechanization has been the tremendous progress that has been made in rural electrification. Only a short time ago when we spoke of farms being electrified we meant that they had electric lights and made use of electricity for the common things like the radio and the flat iron. Today electrification means that the farmer has really put this 'tool' to work in his production. Many new machines are available today that a few short years ago did not even exist to some of our wildest dreams. These modern machines are portrayed in this film to help the American farmer realize a more profitable, quicker and easier farming and more dignified living."

*Electrified Farming* is being distributed by Association Films, commercial distributor with regional offices located in New York, Chicago, San Francisco and Dallas.

**INDUSTRY LEADERS MEET**



*J. Arthur Rank (left) was the recent guest of C. H. Percy, president of Bell & Howell, during the English film manufacturer's U. S. trip. His English firm which manufactures Bell & Howell products there recently completed its 10,000th English-made Filmosound projector.*

Society for Visual Education, Inc. Names Neuert-Wilton as Exporters

◆ NEUERT, WILTON & ASSOCIATES, INC., has been appointed by the SOCIETY FOR VISUAL EDUCATION, INC., to serve as its export department. It was announced by WILLIAM H. GARVEY, JR., president of the S.V.E. This appointment will greatly enlarge the scope of the society's coverage of world markets.

One of the leading foreign trade organizations in the midwest, Neuert, Wilton & Associates, Inc., handles the export of numerous photographic and electronic equipment manufacturers and operates on a world-wide basis.

O. J. McClure Appoints Two Reps:

◆ VERNON LOMBARD and JOHN H. KLEIN have been appointed sales representatives of O. J. McCLURE TALKING PICTURES in the Illinois-Wisconsin and Southwest territories, respectively. The company is a Chicago manufacturer of sound slide-film equipment and record players.

Purchases Interest in D. T. Davis

◆ W. G. KIRTLY has purchased an interest in the Louisville, Kentucky, business of the D. T. DAVIS COMPANY, according to D. T. DAVIS, company president. The concern services the educational market in Eastern Kentucky, Southern Ohio and Tennessee. Mr. Kirtley has been manager of the Louisville store for the past four years.

It was also announced that a new corporation has been formed to serve the Louisville, Western Kentucky and Indiana area. The firm name will be D. T. Davis Company of Louisville, Kentucky, and Mrs. Abbie Kirtley will continue as office manager.

Ralph Schoolman Joins Pathscope

◆ At presstime, announcement was made that RALPH SCHOOLMAN, a 20-year veteran of the factual film field, has joined PATHSCOPE PRODUCTIONS, New York, as a member of the creative staff. Most widely known of his films are *Jerry Pulls the Strings*, *Kukan*, and a recent employee relations motion picture series for Procter & Gamble.

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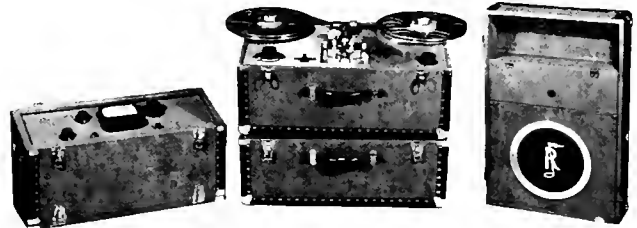
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Can raise 85 volts to 120 volts with 1250 watt load.

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#### Cannon Mills' Free TV Films

◆ CANNON MILLS (through N. W. Aver) is offering two one-minute open-end TV films free to all retail stores in television cities. Stores using the films purchase time at local rates, have eleven seconds for local announcements at the end of the film.

#### Feature "Sells" Westinghouse TV

◆ One of the most widely distributed "commercial" films of 1950 will be *Champagne For Caesar*, a United Artists release starring Ronald Colman and Celeste Holm. The commercial angle consists of several close-ups of Westinghouse television receivers in which the company name is clearly visible.

Tying in with the movie, Westinghouse will run 1,000-line newspaper ads in TV cities simultaneously with local release of the film. Dealer promotions and special kits will also be used.

#### Ford Signs UPA for 10 TV Spots

◆ UNITED PRODUCTIONS OF AMERICA has been signed by Ford (through J. Walter Thompson) for a series of ten 90 second TV commercials for the Kay Kyser show. Five theatre-advertising films will be adapted from the video reels. UPA's Ford contract was concluded by Edward L. Gershman, vice-president in charge of the New York office.

#### Al Capp Cartoons in Production

◆ FILMS FOR INDUSTRY, in association with Jerry Capp, is finishing up the first episode of a new series of TV puppet films based on Al Capp's *Fearless Fosdick*, famed hero of *Lil Abner*. Puppeteer Mary Chase has designed and operates the characters.

#### Audio Completes Five TV Series

◆ AUDIO PRODUCTIONS has just completed new TV spots for Goodyear, Benson & Hedges, TWA, Atlantic Refining and the Duffy-Mott Co.

#### Transfilm's General Mills Cartoon

◆ TRANSMILM INC. has produced a 24-second, full animation TV commercial for General Foods, employing a new art technique developed by JACK ZANDER, director of animation for Transfilm.

The film—to be known as *The Three Bears*—will be used on the Hopalong Cassidy program. It will serve to introduce "Sugar Crisp"—the new General Foods product which is both a cereal and a confection.

## TELEVISION in the NEWS

### Motion Picture and Television Engineers Meet in Chicago

★ UNITY OF INTEREST and marked progress in amalgamation of the two fields of the motion picture and television industries were noted by Earl I. Sponable, president of the Society of Motion Picture and Television Engineers at the conclusion of the Society's 67th semi-annual convention in Chicago last month.

Final day's sessions were concluded with reports on 35mm and 16mm cameras, film processing, and motion picture techniques. At a meeting of the Society's Board of Governors, Malcolm G. Townsley, asst. chief engineer of the Bell & Howell Company, Chicago, and Frank Carlson of the General Electric Company, Nela Park, Cleveland, were named to fill vacancies on the Board created

by the adoption of the Society's new constitution. It was also announced that the 68th semi-annual convention will be held at the Lake Placid Club, Lake Placid, New York, October 16 to 20.

Aside from the three sessions devoted exclusively to reports and discussions on the swift-paced progress of television engineering, with advance notes on color television, there were featured sessions on highspeed photography.

News headliner of the Convention was undoubtedly the brief but highly-revealing floor controversy raised by and between guest speakers Colonel John Howland, exponent of the Zenith Phonevision system, and Spyros Skouras, president of 20th-Century Fox.

#### Boston's Lively Television Market

◆ The sale of television sets in Boston continued at a brisk pace and has now reached 305,793. A recent survey indicated that home installations number 300,890, while 4,903 sets are in public places.

#### New High-Speed Camera Probes Mystery of Human Eye for Science

◆ A high speed camera for photographing the tell-tale interior of the eye is now in production.

Developed after two years' research by the Bausch & Lomb Optical Company, it photographs—in color or black and white—the retina, nerve fibers and other structural elements of microscopic size within the inner recesses of the eye.

The only camera of its kind in production today, it was designed at the request of the U.S. Public Health Service for studies showing the relationship between enlarged retinal blood vessels and such vascular diseases as high blood pressure and arteriosclerosis.

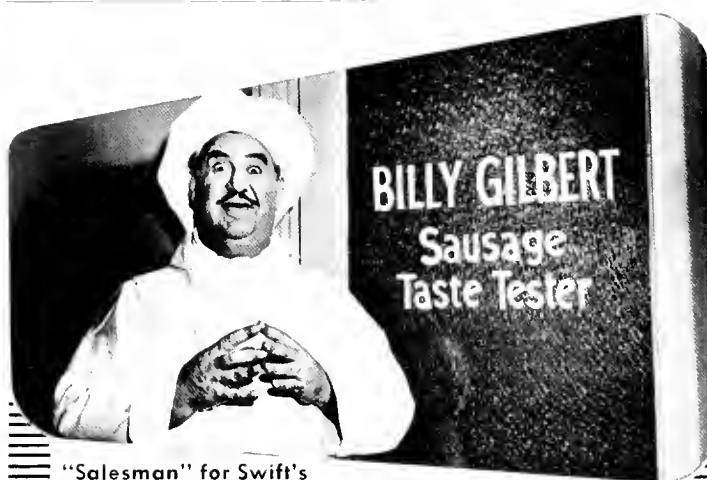
The camera has also been used extensively by Dr. Walter Kemper of Duke University Hospital in his "rice diet" research and treatment of these diseases. Photographs taken periodically of the interior of the eye are superimposed so that the diameter and tortuosity of blood vessels may be compared at various stages of treatment.

"Eye specialists and physicians have shown widespread interest in the camera's development," according to Howard E. Trimby, of Bausch & Lomb's Ophthalmic Instrument Division. "Photographs of the living fundus," he pointed out, "provide documentary evidence of such eye pathologies as abnormal condition of blood vessels, location and extent of hemorrhages, pigmentation, and extent of cupping of the nerve head."

#### Sumner Lyon Joins Writing Staff of the Princeton Film Center

◆ SUMNER LYON has been appointed to the writing staff of THE PRINCETON FILM CENTER where he will work on the preparation of scripts for documentary films and for television motion pictures, it was announced recently by Gordon Knox, executive producer.

Mr. Lyon was formerly associated with RKO-Pathé for four years where he wrote theatrical short subjects in the series. *This Is America*, as well as scripts for several commercially sponsored documentaries.



"Salesman" for Swift's Brookfield Sausage on TV.

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**YOUR BUSINESS SCREEN** editor, O. H. Coelln, Jr. was a guest speaker April 21 at the pioneering **FEDERAL VISUAL AIDS WORKSHOP**, sponsored by the **FEDERAL PERSONNEL COUNCIL**. Cannon C. Heald of the U.S. Department of Agriculture was chairman of the five-day Workshop program held at the Naval Gun Factory. Here's a running account of other government film activities:



## CAPITOL COMMENTARY

Exclusive Reports to the Readers of Business Screen  
by Roberta Cook, Staff Correspondent in Washington

### LABOR: Premieres a Safety Film

**LABOR:** *Wrong Way Butch*, a 2-reel safety subject produced by Pete Smith, Metro-Goldwyn-Mayer, will have its first showing before the President's Conference on Industrial Safety meeting in Washington the week of June fifth. Thereafter it will be theatrically distributed in the regular Pete Smith series.

Job accidents last year killed 15,000 workers and disabled 1,870,000, with a loss of 39,000,000 man-days of work. "Wrong Way Butch" will emphasize in Pete Smith's well-known manner the necessity for better work practices in an effort to reduce the annual toll of deaths and injuries. The film developed from a request by Secretary of Labor Mamie J. Tobin to Dore Scharv, Executive Vice-President, M-G-M, for cooperation with the national program on industrial safety.

Two Pete Smith short subjects have won annual awards of the National Safety Council: *Seventh Column* in 1943 and *Safety Sleuth* in 1944.

### MENTAL HEALTH: "Preface to a Life" Now Ready for Distribution

◆ From the NATIONAL INSTITUTE OF MENTAL HEALTH, PUBLIC HEALTH SERVICE, FEDERAL SECURITY AGENCY, comes *Preface to a Life*, produced by Sun Dial Films, Inc., under the supervision of Samuel A. Datlowe, with the professional advice of Dr. M. Ralph Kaufman, Chief Psychiatrist of Mt. Sinai Hospital, New York, who served as psychiatric consultant in the production of *The Snake Pit*.

Designed for parents, teachers, and everyone interested in children, the narrative for this 28-minute film is addressed to the newly born Michael Thompson, whose life it shows in his critical years and upon whose developing personality are exerted the conflicting influences of parents, friends, and neighbors.

*Preface to a Life* was written and directed by William S. Resnick, with photography by Boris

Kaufman. Kanol Rathaus composed the musical score and Nelson Case is the narrator.

Sixteen-millimeter prints of the film may be borrowed from each State Mental Health Authority and purchased from Castle Films, 1445 Park Avenue, New York 29, New York.

### PUBLIC HEALTH: Warner Brothers Produces Cartoon for Theatre Use

◆ THE PUBLIC HEALTH SERVICE is theatrically represented by the 12-minute Technicolor cartoon *So Much for So Little*, produced by Warner Bros., and distributed in Warner Bros. theatres as a public service in cooperation with State and local health departments. *So Much for So Little* shows what a well-organized, adequately staffed community health department does to protect the citizen throughout his life. After the completion of its theatrical run, it will be released in 16mm.

### New Government Film Catalog Due

◆ Also expected from the FEDERAL SECURITY AGENCY this summer is the catalog of U.S. Government films which the OFFICE OF EDUCATION has in preparation. The latest catalog of Government films was issued in June, 1947.

### FISHERIES: Show "Food for Thought" to Aid Industry

◆ Sun Dial Films is again represented with *Food for Thought* (15 minutes), produced for the BRANCH OF COMMERCIAL FISHERIES, U.S. FISH AND WILDLIFE SERVICE, DEPARTMENT OF THE INTERIOR, under the supervision of Mr. Datlowe and Elliot A. Macklow, Visual Education Specialist for the Branch.

This 16mm color film illustrates effective planning, purchasing, preparing, displaying, and serving

techniques utilized in the school-lunch program. It also breaks down several of the superstitions surrounding the combination of fish and milk.

◆ Chances are that most people have never heard of the menhaden, but it is a very important fish. Menhaden oil and meal are used in the production of paints, soaps, cosmetics, the feeding of poultry, cattle and other livestock — in all approximately 165 products.

To be available at the end of the year is the tentatively titled *Story of Menhaden*, which according to Mr. Macklow will show its uses, the colorful methods of capture, and processing. More pounds of the menhaden, which runs from the Maine coast to the Gulf, are taken yearly than any other fish. This 2-reel color subject is being financed for the Government by the menhaden industry with individual contributions ranging up to \$3,000.

### BUREAU OF MINES: 5 New Titles

◆ On the way from THE BUREAU OF MINES, DEPARTMENT OF THE INTERIOR, are the five titles following, together with the sponsors: *Missouri and its Natural Resources* (Sinclair Refining Company); *Oregon and Its Natural Resources and Washington and Its Natural Resources* (Richfield Oil); *Sand and Steel* (Allegheny Ludlum); and *Acetylene Welding* (International Acetylene Association).

### ARMED FORCES: Sequel to "Fighting Lady" Is Navy's Postwar Film

◆ Each branch of the Armed Forces, DEPARTMENT OF DEFENSE, presents a film for public exhibition.

From the NAVY comes *Fighting Lady's Family* (21 minutes), nar-

rated by Robert Taylor. This subject is a progress report on the post-war Navy and deals especially with the growth of Naval Aviation since World War II. In addition to new-type planes, cold-weather expeditions and the development of the snorkel submarine are shown. The high point of the film is reached when it shows what would actually happen if an unlimited attack on the United States occurred. Plan Orange, the emergency plan which sends the entire Navy to battle stations, shows that the Navy is ready at a moment's notice to do its part in the country's defense.

*Fighting Lady's Family* is available for loan from the respective District Public Information Officers of the eleven naval districts.

### ARMY: "Research and Development" Tells Science Story

◆ *Research and Development* (20 minutes), produced by the Signal Corps, DEPARTMENT OF THE ARMY, shows the importance of research activities carried on by the military services and the cooperation of industry and universities in uncovering many scientific facts. Pictorially demonstrating the advances made in improved arms and equipment, the film shows among other examples of applied scientific research, guided missiles launched from submarines, ships and planes; the laying of mines from the air; the development of re-fueling in mid-air; and the C-99 cargo transport plane, the capacity of which equals that of four railway freight cars.

### ARMY: Colonel Stodter Is Named Chief of Army Pictorial Service

◆ COLONEL CHARLES STODTER has succeeded COLONEL W. W. JERVY as Chief of the ARMY PICTORIAL SERVICE DIVISION.

### AIR FORCE: Produces "Ready for Flight" and Two Other Films

◆ The story behind the Berlin airlift is told in the 2-reel AIR FORCE subject, *Ready for Flight* (produced by American Film Producers). Without the skills and stamina of the airmen on the ground—the unglamourized maintenance men, grease monkeys, electricians—the big lift would not have been possible. *Ready for Flight* is obtainable from Air Materiel Area Headquarters.

Also in production for the Air Force by American Film Producers are two additional public information films, *Civil Air Patrol* and *Tactical Air Command*. The former will be an explanation of (CONTINUED ON THE NEXT PAGE)

# In Washington:

(CONTINUED FROM PRECEDING PAGE)

what the Patrol is and does; the latter will show how a large part of the Air Force is designed to function with the other Services.

## CAA: Four New Films on Aviation Safety Ready for Field Personnel

◆ Continuing with aeronautical subjects, the CIVIL AERONAUTICS ADMINISTRATION has just released four motion pictures—all two reels in length—concerned with aviation safety. Guy Bolte was the writer-director for *A Plane is Born*, *Safe Aircraft*, *Safe Flight Operations*, and *Safe Airmen*. Each film shows some phase of the C.A.A.'s surveillance of safety standards. Also in preparation is *Safety in the Air* (3-4 reels), which is designed for public information.

The four released films, produced primarily for aviation personnel indoctrination, may be obtained from the nine regional offices of the C.A.A.

## STATE: Considers Releasing More Overseas Films for U. S. Showing

◆ Word comes from the STATE DEPARTMENT that the INTERNATIONAL MOTION PICTURE DIVISION has "under consideration" the release of additional films domestically. Although not authorized to distribute in this country, the Department can make available to a requesting Government department any of its motion pictures prepared for foreign audiences.

According to testimony before the Sub-committee of the House Committee on Appropriations, the Motion Picture Division will devote the larger part of its request of \$536,573 for original production, if and when granted, to films for specialized areas, with Southeast Asia as the major target. A special film for India has been completed.

Appropriation request for fiscal year 1950-51 is \$2,450,000, which added to the Division's prorata portion of overseas missions totals \$3,886,285. At this writing, final action has not been taken by the Congress.

Hamilton McFadden, Associate Chief of the Division for production, with headquarters in New York, has resigned.

## INDUSTRY: National Fertilizer Association Now Making Fourth Film

◆ Outside the Government, THE NATIONAL FERTILIZER ASSOCIATION, trade organization for manufacturers of plant nutrients, has in

production under the supervision of Robert H. Engle a 20-minute color film in 16mm showing good agricultural practices that make acres yield more. Untitled as yet, end-of-the-year release is expected. The Association has in 16mm distribution three color films: *The Life of the Soil*, (33 minutes); *What's in the Bag*, (18 minutes); and *Hunger Signs* (15 minutes).

## INDUSTRY: American Railroads' Complete Catalog of 200 Films

◆ THE ASSOCIATION OF AMERICAN RAILROADS has prepared a 54-page catalog of 200 films made by and for American railroads. Source for copies is the Association of American Railroads, Transportation Building, Washington 6, D. C.

## AGRICULTURE: Its Film Story Will Be Told in Our Next Issue

◆ If there isn't a lot in this issue about the U. S. Department of Agriculture's MOTION PICTURE SERVICE, you'll find all the facts in the special Farm Issue of BUSINESS SCREEN NEXT month!

# NAVA Institute

◆ The schedule of courses to be given at the 1950 National Institute for Audio-Visual Selling, and the names of the instructors who are to present them, has been announced by Robert L. Shoemaker of St. Charles, Ill., chairman of the Institute's Board of Governors, following a weekend meeting of the Board in Chicago. The Institute will take place July 23-28 at Indiana University, Bloomington, Indiana. It is jointly sponsored by the National Audio-Visual Association and the University.

Four separate courses are to be given at the 1950 Institute: Business Management, Salesmanship, Sales Management and Film Library Operations. Through an unique system of collaboration, men of long practical experience in the audio-visual field work with University professors in preparing and presenting the 32 top-

ics covered by the Institute. Audio-visual aids are extensively used, and in order to drive the lessons home, a total of 12 different demonstrations are being planned.

## PRACTICAL WORKSHOPS SET UP

Many of the topics are handled in a "workshop" style—in studying direct mail advertising techniques, for instance, the students actually plan mailing pieces which they can use in their own businesses.

A 12-page brochure in two colors which describes the Institute is now available to prospective Institute students from the National Audio-Visual Association, 845 Chicago Avenue, Evanston, Illinois, and from the Audio-Visual Center of Indiana University. Because the air-conditioned classroom space available for the Institute is limited, attendance at the Institute must be restricted to dealer and advisory members of the National Audio-Visual Association and their employees.

## MANY ADVANTAGES ARE OFFERED

In announcing the plans, Shoemaker stated, "The National Institute for Audio-Visual Selling has carved a unique niche for itself among business institutes. The excellent facilities at its command, the unusually fine faculty it attracts and the high calibre of student it demands combine to make a school of enormous value even to NAVA members of many years' experience. Students at the Institute have many opportunities to compare notes with other people in our business. They gain the benefit of the experience and teaching of audio-visual industry leaders. They gain a much fuller understanding of the audio-visual field as a whole and they learn how to go about achieving that important objective—better service to the user of audio-visual materials."

Dates of the Institute are just before the National Audio-Visual Convention in Chicago, and the schedule has been arranged to allow those attending to go directly to Chicago in time for the various manufacturers' sales meetings prior to the convention.

## Sterling Films Prepares Catalog of Films for Employee Groups

◆ STERLING FILMS, 316 West 57th Street, New York, has issued a new catalog of entertainment films, many of which are appropriate for lunch hour or employee group showings. The catalog is free on request.



TITLE: "Tanglewood"

PRODUCER: MPO Productions

SPONSOR: U. S. Department of State

SUBJECT: Berkshire Music Festival and student activities at Tanglewood, Massachusetts.

PRODUCTION DETAILS: Seven tons of equipment; crew of fourteen; 80' synchronous sound filming; 35mm black and white.

ONE MAN'S OPINION: "Perfectly beautiful!"  
(Comment at preview by Dr. Serge Koussevitsky, conductor of Boston Symphony Orchestra)

EXPECTED AUDIENCE: 200,000,000—foreign and domestic.

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## Bell & Howell Employees Hear Report by President

◆ Visual charts were utilized by CHARLES H. PERCY, president of the BELL & HOWELL COMPANY, Chicago, to illustrate his second annual report on the outcome of the past year's operations on April 23. Approximately 3500 company employees and their families were in attendance.

One of the charts, six by eight feet in size, was illuminated to show the change from a straight luxury business to one where, in 1950, a substantial portion of its sales will be non-luxury products. Another chart demonstrated how earnings had fluctuated over the years, while still another showed that considerable overhead reductions were accomplished in 1949. The efforts to improve merchandising of the products were reviewed in charted form.

In his speech, Mr. Percy stated that economic freedom and political freedom are so completely interrelated that any sacrifice of one means irreparable harm to the other. He expressed concern over the willingness of many Americans to sacrifice freedom for the promise of a "never-never land" where everything is "for free."

## Michigan Training Council Attends Jam Handy Visual Aids Workshop

◆ A program on the use of visual aids in training was sponsored by The Jam Handy Organization with members of the Michigan Training Council as guests on April 12 in Detroit. The skills required in the specialized preparation and processing of effective visual aid materials was discussed and the newest in training equipment demonstrated.

## British Government Film Output Reached 88 New Pictures In '49

◆ During the past year, the British Central Office of Information, London, produced 88 new films and re-edited 30 others, according to its second annual report. It also acquired 48 other pictures from outside organizations.

Most of these films were produced at the request of the various ministries and government departments, and were produced to meet their requirements. The emphasis in production fell on Britain's efforts in the industrial and economic fields, and 186,314 showings of non-theatrical films were arranged by the Central Film Library and mobile units to reach an audience of 10,890,000.

The majority of the C.O.I. films were distributed in the United States by British Information Services, New York.

## 16mm Sound Projector Test Film Announced by Research Council

◆ A revised version of the 16mm Sound Projector Test Film (Z32.2) for checking and adjusting 16mm motion picture sound reproducing equipment has been announced recently by the Motion Picture Research Council, Inc. The new film, which is approximately 200 feet in length, and which conforms with proposed American Standard Z22.79, consists of sound and picture selections which include title music, piano music, dialogue and a high level vocal selection with orchestra. Film is sold at cost.

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MODERN EQUIPMENT FOR

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## Neumade FILM CABINETS

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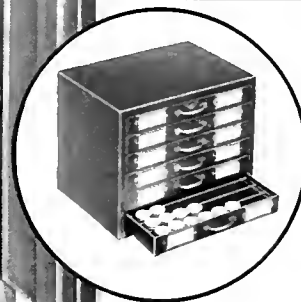
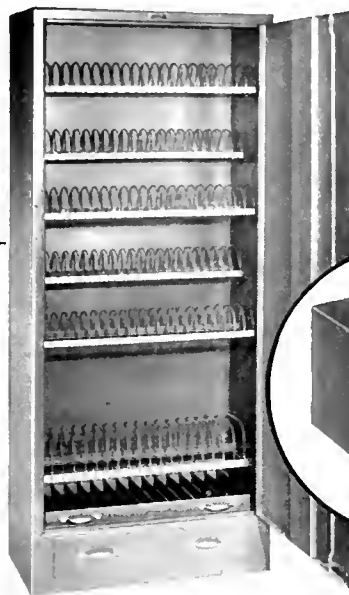
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## Something Old, Something New Something Borrowed... What to Do?

That was the problem a harried producer brought us a while ago. He had to make a film out of various quantities of 16mm black and white reversal originals, vintage 1934; 16mm kodachrome print, 1938; 35mm original black and white negatives, 1946; 35mm color print, 1949; plus sound recorded on discs, magnetic tape, 16mm print and 35mm print.

Put them all together, and he figured they spelled plenty of lab trouble.

Well, we showed him his 16mm negative for release printing the other day — everything in proper focus and with the correct aspect — and he called us miracle men. Of course, we're not. People have been giving us complicated jobs for years because C.F.I. is

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**DONALD E. HYNDMAN**  
Appointed Manager of Kodak's  
Motion Picture Film Department

◆ DONALD E. HYNDMAN has been appointed manager of EASTMAN KODAK COMPANY'S motion picture film department, EDWARD P. CURTIS, vice-president in charge of motion picture sales and European sales, advertising and distribution, has announced.

Hyndman replaces Kenneth M. Cunningham, who relinquished the post because of ill health. Cunningham will continue as assistant to Curtis in the export sales of motion picture film.

For the past four years Hyndman has been manager of the East Coast division of the motion picture film department with offices in New York City. He will now make his headquarters in Rochester. E. M. Stille has been appointed to succeed him as manager in New York.

Hyndman joined Kodak in 1926 as assistant to Dr. K. C. Hickman in Kodak Research Laboratories. He later travelled around the world for the company as manager of one of the cine-processing department cruises in 1928. He was transferred to New York as a staff member of the motion picture department in 1929 and was appointed assistant manager of the division in 1940 becoming manager in 1946.

Hyndman was graduated from the University of Denver with a B.S. degree in chemical engineering and attended the University of Rochester. He is vice-president of the American Television Society and a past president of the Society of Motion Picture and Television Engineers.

**Wilding Acquires Peerless Service**

◆ PEERLESS FILM PROCESSING equipment has been installed and is now in operation at Wilding Picture Productions, Inc. in Chicago, for service to clients.

# BUSINESS SCREEN EXECUTIVE

Promotions and Staff Changes in the A-V Industry

**DaLite Screen Announces Several Executive Staff Appointments**

◆ DA-LITE SCREEN COMPANY, Chicago, manufacturers of projection screens and photographic accessories, announces the appointment of a number of new officials and management personnel. They are: HOWARD E. CHRISTENSEN, vice-president; GILBERT HECK, sales manager; WILLIAM V. HOFFMAN, assistant to the president; DEBORAH COOLEY, treasurer; LILY J. LOVE, secretary.

The appointments were made to fill vacancies created by resignations in the past few months and by the deaths of Mr. and Mrs. J. C. Heck, founders of the business,



GILBERT HECK

according to Chester C. Cooley, president.

Mr. Heck, DaLite's new sales manager, has been with the company's sales department for the past five years, and has been assistant sales manager for three years. He has 22 years of service with the concern.

**Ideal Pictures Corporation Names Sales and Advertising Executives**

◆ A. L. BLINDER, president of IDEAL PICTURES CORPORATION, has confirmed three executive staff appointments this month. ALLAN S. LARSON became director of advertising and sales promotion. Before joining Ideal early in 1949, Larson was a publicity staff member with Producers Releasing Corporation, Hollywood. He was recently named publicity director for the National Audio-Visual Convention, which will occur July 28-Aug. 2 in Chicago.

JACK KESSIE succeeds Larson as assistant advertising director. He has been with the company since graduating from Drake University last June. L. T. YOUNG has been appointed director of the Industrial Film Division of the company. He was formerly in charge of advertising and distribution for Hallmark Productions, film producers and distributors.

Since its merger with Esquire, Inc. last year, Ideal has opened six new offices. They are located at 4217 Piedmont Ave., Oakland, Cal.; 1108 High St., Des Moines, Iowa; 127 West 5th St., Cincinnati; 5154 Delmar Blvd., St. Louis, Mo.; 312 N. W. 2nd St., Oklahoma City; and 7338 Woodward Ave., Detroit. This month the Chicago office moved to larger quarters at 58 E. South Water St., Chicago.

**"IMPOSSIBLE!"**

... "IT'S IMPOSSIBLE TO PUT THE AGGRESSIVE SELLING FILM SERIES TO WORK WITHOUT INCREASING SALES"

**These are not our words . . . they are the words of present users of the Sleeping Giant Series of Aggressive Selling films.**

This program consists of eight 35mm sound slidefilms, each packed with selling HOWS. Each is designed to help your salesmen, new and old, overcome the terrific resistance now in evidence in TODAY'S buyers' market. Sales meeting material is furnished for use with each film. Likewise follow-up letters to be sent into your salesmen's homes. How to Sell — How to Get More Orders. That is what the Sales Training Program, "Aggressive Selling," will do for you — increase the effectiveness of your men, thereby — INCREASING SALES.

**THESE FIRMS AND HUNDREDS MORE CAN'T ALL BE WRONG**

DuPont  
Aluminum Co. of America  
Westinghouse  
General Electric Co.  
Timken Roller Bearing  
B. F. Goodrich Chemical Co.  
National Brewing  
Tidewater Associated Oil Co.  
Kraft Cheese Co.  
Sun Electric Co.

Richfield Oil Co.  
New England Life Ins. Co.  
DeSoto Div. of Chrysler  
Clary Multiplier Co.  
Rexell  
The Austin Co.  
American Brass Co.  
Quality Bakers of America  
Hoffman Radio Corp.  
Pockard Motor Co.

*We could put other testimonials in this space too but so doing wouldn't increase your sales and profits — however, starting to use this program will.*

WRITE OR WIRE

**Rocket Pictures, Inc.**

6108 SANTA MONICA BOULEVARD

HOLLYWOOD 38, CALIFORNIA

**Five Additions to Crawley Films Production Staff Are Announced**

◆ Five new members have joined the staff of H of CRAWLEY FILMS, LTD., Ottawa. In the production department will be STANLEY MOORE, formerly producer for Hibernia Pictures Ltd., Dublin, and ANTHONY WOOD, recently roving correspondent in South Africa for theatrical magazines.

RICHARD SHEPPARD, formerly with United Motion Pictures London Ltd., has been appointed cameraman. JULIET BATCHLEY, previously employed by the London, Ontario, "Free Press", has joined the script department. CHARLES BETIS, formerly project engineer for RCA Victor, will serve in the sound and service department.



# PEOPLE Who Make PICTURES

Notes About Business Film Personalities in the News



FREDERICK K. BARBER

## Atlas Names Barber Vice-President

Frederick K. Barber has been elected vice-president of Atlas Film Corporation where he is active in sales management, sales contact and customer relations.

Mr. Barber first joined the Atlas organization as a script writer in 1937, and two years later became associated with Burton Holmes Films, Inc., Chicago, where he was in charge of the scenario department and supervised script writing for industrial training films from 1940 to 1945 and Navy training films during the war.

He resigned to join Poetzing & Dechert, Chicago, for whom he wrote sales training manuals and made sales contacts.

Mr. Barber re-joined Atlas in 1946 where he supervised script writing and handled sales promotion.

A graduate of the University of Nebraska, he has done post graduate work at Northwestern University in advertising, speech and dramatic arts.

## Ross Wetzel Joins Cartoonists

◆ With the addition to its personnel of ROSS WETZEL to head its newly created animation department, CARTOONISTS STUDIO, Chicago, will now be able to handle all phases of animation from the storyboard to the actual shooting, in addition to its production of humorous illustrations for space advertising and slide films.

Mr. Wetzel has considerable experience in the field of animation, having worked for both the Walt Disney and Hal Roach studios on the West Coast.

## West Heads TV at Frederic House

◆ FREDERIC HOUSE, INC. has set up a TV film department offering animation and other services to advertisers and film producers. Arthur West, formerly with Tele-

vision Cartoons, Inc., is head of the new activity.

## Loucks and Norling Incorporates With Jack Norling as President

◆ JOHN A. NORLING and WIL MARCUS have been elected president and vice-president, respectively, of LOUCKS & NORLING STUDIOS, INC., the new corporation formed to continue the industrial, educational and television motion picture production business of Loucks & Norling Studios, New York City. Arthur H. Loucks will be associated with the concern in an advisory capacity.

Mr. Marcus was formerly advertising manager of Polaroid Corporation, Cambridge, Massachusetts, and before that was with CBS in New York.

## George Long Returns to Jam Handy

◆ GEORGE W. LONG has joined the Slidefilm Department of THE JAM HANDY ORGANIZATION as administrative assistant, according to an announcement by FORD PEARSON, operating head of the department.

Mr. Long will supervise and coordinate slidefilms, artwork, charts and graphics for sales promotion and training programs.

He has had extensive experience in retail and wholesale merchandising fields as midwest district manager for the Radiant Manufacturing Company, and as consultant on sales training programs for the Crowley Milner Company. Mr. Long was associated with The Jam Handy Organization from 1938 through 1944 when he became supervisor of production and editorial projects for Navy training slidefilms.

## Rejoins Audio Productions Staff

◆ ROBERTA M. ZICHEL has rejoined the staff of AUDIO PRODUCTIONS, INC., of New York where, exactly ten years ago in June, 1940, she entered the field of writing



ROBERTA M. ZICHEL

industrial and educational motion pictures.

A graduate of the University of Chicago with the degree of Master of Arts and of Heidelberg College, Filin, Ohio, Miss Zichel spent two years teaching high school English in Ohio public schools before going into motion pictures. Among the films which she has written recently are *The Truth About Angela Jones* for the American Telephone and Telegraph Company; a series of fifteen text-films on engineering drawing for McGraw-Hill, of which *According to Plan* received an award from the Chicago Film Festival; *In the Temple and in Every House* and *Into the Good Ground* for the Westminster Press of the Presbyterian Church.



FRANK GOLDMAN

## Give Program at Wayne University

◆ FRANK GOLDMAN and FED VOSK, two technical specialists of THE JAM HANDY ORGANIZATION, participated in a panel discussion of the history of animated drawings and "stop motion" methods at the Wayne University-Jam Handy Organization film survey series on April 20 at the university in Detroit. It was preceded by a showing of a film featuring stop motion and animation.

Mr. Goldman, a pioneer in stop motion photography, is among the first to have used the technique in a film in 1921 dealing with the assembly of a telephone set for the Bell Telephone Company.

## Leslie Roush Opens New Offices

◆ LESLIE ROUSH PRODUCTIONS, INC., producers of motion pictures and slidefilms, have moved to their new offices at 333 West 52nd St., New York City.

## John Fletcher to Public Health

◆ JOHN E. FLETCHER, formerly production manager with Eddie Albert Productions, is now with the United States Public Health Service on assignment to the Scientific Reports Branch of the National Institute of Health, Bethesda, Maryland. Part of his time will be devoted to advising component institutes on the planning, preparation and distribution of audio-visual materials in the fields of health and medicine.

## Film Counselors' Mailing Piece

◆ FILM COUNSELORS, INC., 8 West 10th Street, New York, is offering to sponsors and users of business films a new memorandum describing the firm's consulting and supervisory services.

## Join Transfilm Creative Staff

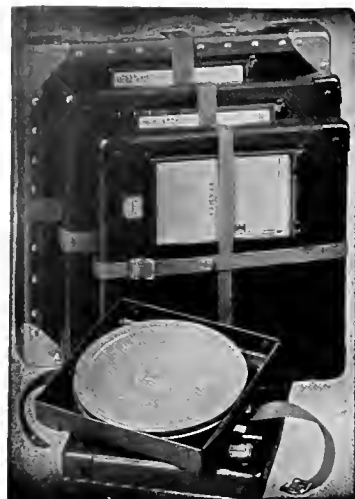
◆ WILLIAM F. KOCH and RICHARD D. FARRELL have joined the writing staff of Transfilm's slidefilm department.

JOHN A. NORLING



WIL MARCUS





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



## Type Titles

... a small item in the cost, but a big factor in the appearance of the finished production.

**THE KNIGHT STUDIO**  
341 EAST OHIO STREET • CHICAGO 11

**CHECK THESE USEFUL ITEMS**  
Neumade Products Offers Improved Electric Film Rewind Equipment  
◆ Efficient film handling highlights the new electric rewind unit manufactured by NEUMADE PRODUCTS CORPORATION.

Based on models PD-1 and PD-2, the rewind unit incorporates additional features and improvements.

Motor temperature and power output are reduced through a specially designed cooling fan. Other advantages include:

- 1) Extra heavy-duty wiring.
  - 2) Improved foot rheostat — tendency for the control unit to creep is eliminate.
  - 3) Pre-set foot control for any desired rewind speed.
- 1) Rheostat unit can be pre-drilled for permanent location. Design permits knee control for rewind operation.

**Thermo-Stylus Kit by Fairchild**  
Designed to Improve Disc Recording

◆ For perfecting sound tone in disc recording, the FAIRCHILD CORPORATION offers a new-type cutting stylus, plus cutter adaptor and a heat control. The Fairchild package, known as the Thermo-Stylus Kit, applies recent advances in thermo-plastic recording.

The heated cutting tool makes swift, clean strokes through the lacquer disk. Highly polished side walls mean elimination of surface noise and difficulties due to production differences in recording blanks are definitely reduced. An amazing dynamic range is said to be registered with the Thermo-Stylus Kit.

# NEW PRODUCTS

Audio-Visual Equipment for Projection and Production

**Tape Attachment Adds Sound to the Automatic Selectroslide Unit**

◆ Sound is now available on the automatic Selectroslide units manufactured by SPINDLER & SAUPPE, of Los Angeles, Calif. This new development can be put on any Selectroslide projector and provides a convincing sales talk to accompany automatically the colorful slides projected by the completely automatic Selectroslide.

The sound unit, a modified tape recording type, makes possible sound and music intervals synchronized to the slide sequence. Slides are shown at varying intervals, depending on the length of the recorded message that accompanies it.

When the 16 or 18-slide cycle is completed, the sound unit is automatically ready for repeating, without a pause in the narration or music. Thus, attention free projection and sound is available for days, with no further attention necessary.

Full information on this high-fidelity, completely automatic should unit, now combined with the Selectroslide can be obtained from the manufacturers, Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4, Calif.

**New Stop Watch for Film Editors**

◆ A useful gadget for film producers, editors and scriptwriters is

a stop watch graduated in 16mm and 35mm feet per second. THE ARTHUR C. SOGNO COMPANY in the RCA Building, Rockefeller Center, has two models. One, a pocket watch called the Filmeter, sells for \$28. The other, a handsome wrist watch in the Compax series of chronographs made by Universal-Geneve, has both 16mm and 35mm footage scale and a 1/5 second stop watch that will permit intermission stops and continue timing from a point already reached. It also has a 30-minute footage recorder dial and a 12-hour recorder dial, plus, of course, a standard watch dial and second hand. The Film Compax sells for \$95 in stainless steel and \$160 in gold.

**Optical Effects Unit Announced**  
by New York's Camera Mart, Inc.

◆ The CAMART OPTICAL EFFECTS UNIT has just been released by the CAMERA MART, INC. at 70 West 45th Street, New York. When placed before the taking lens of a motion picture or television camera, this unit will split the image into two, three, four, or six identical images on a single frame, depending upon the prism which is used.

These images can be made to revolve around each other simply by turning a small crank in the prism housing and the images will rotate in either a clockwise or counter-clockwise direction. A

(CONT'D ON NEXT PAGE)

# SPRING CLEANING SALE

Close-outs from our \$250,000 stock

Houston 16mm Pos. Neg Processor, value \$4000. . . . .	\$1795
Cinephon Camera, mtr., 4 lenses, etc. value \$2000. . . . .	795
Auricon Cine Special Blimp, new, shopworn. . . . .	269
Art Reeves type 35mm Sound Recording System. . . . .	1995
Eyemo 71K Cameras less lens. . . . .	135
Colortran 5000 Kit, reg. \$193, like new. . . . .	129
Background Process Projection outfit, worth \$15,000. . . . .	4995
Film Phonographs w 1200 rpm drives. . . . .	395
Art Reeves Sensitometer, orig. \$1250. . . . .	335
Depue 16mm sound printer, new (plus tax). . . . .	2500

Send for 1950 Cotalag Supplement showing hundreds more wonderful buys!

**S.O.S. CINEMA SUPPLY CORP.** Dept. H  
602 W. 52nd ST., N. Y. C.

S.O.S. ARE ALSO AGENTS FOR:—

Acme Animation	Bridgamatic Developers
Auricon 16mm line	Blue Seal Recorders
Bodde Screens	Hallen Recorders
Colortran Lites	Magnecorders
DePue Printers	Kinevox Tape Recorders
Fearless Dollies	Hollywood & Uhler Printers
Nord Cameras	Zoomar Cine Balawstar Lens

MANY ITEMS AVAILABLE ON TIME PAYMENTS

S.O.S. assures top Quality and Lowest Possible Prices — a combination that cannot be beat. 24 years of strict adherence to square dealing.

**Improved Camera Tripod—**  
◆ An improved CAMART TRIPOD (shown below) has been especially designed for the Cine-Special Camera. It enables changing film chambers and winding without removing camera from the tripod. Height: 26 to 64 inches. Price: \$110 including tax. Available from Camera Mart, Inc.



montage unit is included with a one-third lens opening for the filming of three different scenes on the same frame.

The complete unit with a four surface prism is priced at \$99.75 plus federal excise tax. Other prisms are available on order.

**Video Research Firm Develops a Midget Self-Contained Projector**

Probably the smallest and lightest automatic sound motion picture projector to ever hit the market is a new development of the GILBERT-WILSON PROJECTOR CORPORATION, 512 Fifth Avenue, New York. Weighing but 23 pounds, the Gilbert-Wilson Videometer is a small case measuring 8 by 8 by 16 inches and containing a battery operated automatic continuous projector with a capacity of 12 minutes of 16mm sound film.

Neat in appearance, the Videometer looks very similar to a portable seven inch TV receiver and is finished in tan leather. Al-



The Gilbert-Wilson Videometer

though none have been sold to date, designer and engineer James Wilson expects to be able to produce from 75 to 100 per week in the next few months, at a selling price of less than \$300.

The Videometer grew from the demands of Gilbert Television Research, an affiliate of Eugene Gil-

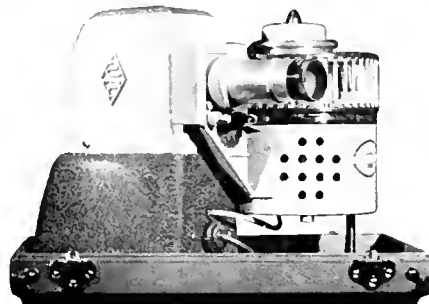
bert's Youth Research organization. Gilbert believed that television audiences should not be able to recognize TV commercials just from verbal descriptions or stills shown by his researchers. He believed the only solution was to recreate, as alike as possible, the actual commercial as seen on television. At the same time, he felt that available continuous projectors were too bulky and heavy to carry easily and hard to set up for television research purposes.

The current model Videometer is slightly larger and heavier than the original model, which resembled a field telephone and weighed less than 16 pounds, but the picture and sound are much better in the later model and quite adequate for research use.

Beyond its original use in research, however, Gilbert-Wilson has set its sights for the Videometer on the larger market of a salesman's projector for showing business films and film versions of TV commercials in prospects' homes and offices. At the present time the firm is negotiating for manufacturing and assembly locations and is planning service facilities on a nationwide scale.

As used by Gilbert Television Research, the Videometer is ideal. The projector can be placed on a table and started immediately at any time as no warm up is required. Gilbert interviewers ask questions first without aid of the Videometer and then repeat the questions after showing the films. Where a sponsor uses a predominantly audio or video commercial, the impact of one alone or both together may be tested by using sight or sound separately. It is also possible to pre-test commercials by varying the audio content on a test reel.

**Now! AUTOMATIC** *Sound and Projection*



*with Selectroslide*

**AUTOMATIC PROJECTION**

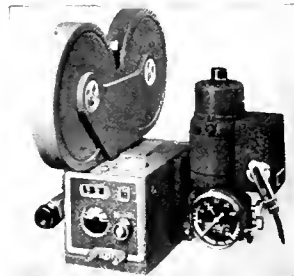
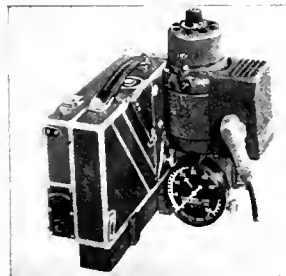
This exciting development makes it possible to show your product, in full color, in 48 realistic displays PLUS the advantages of a recorded, convincing sales talk that changes as the Selectroslide changes slides. And when the 48 slides are shown, the sound unit is ready to start again — automatically. This tireless salesman repeats your convincing sales message for a few cents a day. The automatic slide changing by the

Selectroslide is controlled entirely by the tape recording so that explanations of varying lengths can accompany any slide. There is no pause in narration or music as slides change and the entire process is entirely automatic — running for days without further attention. Any Selectroslide unit, now in use, can be equipped with the high-fidelity, automatic sound attachment. Write for information.

FOR  
*Selling-training —*  
*conventions — displays*  
*— sales rooms — lobbies.*

**SPINDLER & SAUPPE**

2201 BEVERLY BOULEVARD  
 LOS ANGELES 4, CALIFORNIA



**VARIABLE SPEED MOTOR**

with TACHOMETER

for

**CINE SPECIAL CAMERA  
 AND MAURER CAMERA**

- 115 V. UNIVERSAL MOTOR—AC-DC
- VARIABLE SPEED 8-64 FRAMES
- SEPARATE BASE FOR CINE SPECIAL
- ADAPTER FOR MAURER CAMERA

*Interchangeable Motors:*  
 12 Volt DC variable Speed 8-64 Frames.

- 115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.
- 220 Volt AC 60 Cycle, 3 Phase, Synchronous Motor.



*Animation Motors for Cine Special, Maurer and Mitchell Cameras. Motors for Bolex and Filmo Cameras. Time Lapse Equipment.*

**NATIONAL CINE EQUIPMENT, INC.**

20 West 22nd Street

New York 10, N. Y.

**FILM LIBRARIES**

*How to Buy More Films Without Expanding Your Budget*

**PEERLESS FILM TREATMENT** starts your new prints off right, helps them resist damage, keeps them in good condition longer. Money saved on replacements is money to buy additional films.

**PEERLESS** is the ORIGINAL vaporating protection for film — **The Complete, Permanent Treatment** . . . proven by 16 years of increasing use . . . steadily improved . . . never equalled.

**SPECIFY "PEERLESS FILM TREATMENT"** in your orders for films. Send your untreated films to Peerless licensee nearest you. Write for "Where They Are."



**PEERLESS FILM PROCESSING CORPORATION**  
 165 WEST 46TH STREET, NEW YORK 19, N. Y.  
 PROCESSING PLANTS IN NEW YORK AND HOLLYWOOD

## THE MART MESSAGE

### MP and TV Producers are using — COLORTRAN LIGHTING

Amazing new 750, 2000, and 5000 watt units in lightweight cases use ordinary 150 watt bulbs on 15 to 30 amp fuses, capturing high intensity professional lighting. Send for illustrated booklet.

### CAMART PRODUCTS

**CAMART OPTICAL EFFECTS UNIT** for reproducing four identical images on a single frame rotating around each other, and montage unit for three different scenes on same frame. Suitable for motion picture and television cameras. Price \$99.75 plus federal excise.

**CAMART TV MIKE BOOM**, 13' extension arm, 8' height, rear handle for mike control, silent movement on ball-bearing wheels, folds to fit in your car. . . . . \$261.85

**CAMART TRIPOD** with narrow head for Cine-Special or wide plate for other type cameras, smooth pan and tilt action, extends to 64", complete with fibre boots, including excise tax . . . . . \$110.00

### ARRIFLEX HEADQUARTERS

35mm Arriflex camera ideal for newsreel and television, choice of Primosplan, Astro, or Zeiss lenses, two 200' magazines, sunshade and filter holder. Priced from \$725.00 and up.

### HALLEN B-22 RECORDER

Synchronous for 16 and 35mm cameras, using 17 1/2mm magnetic film, frequency response to 10,000 cycles. Price \$1,850.00 FOB

**WANTED:** 16-35mm Production, laboratory, and editing equipment. Moviolas, Mitchells, Tripods. Send listing for liberal cash offer.

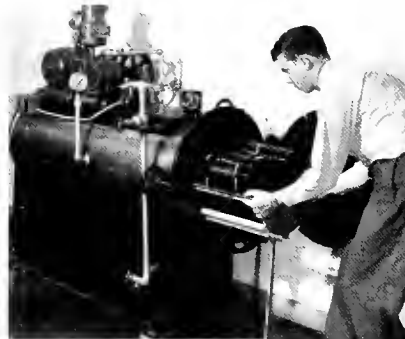
## THE CAMERA - MART INC.

70 WEST 45th ST.  
NEW YORK 19, N. Y.  
CABLE ADDRESS—CAMERAMART  
WORLD-WIDE SERVICE

# Byron of Washington

(CONTINUED FROM PAGE THIRTY) front door, there emanating from the television set was Senator Connally making his statement on the floor of the Senate an hour earlier. The WNBW *Camel News Caravan* is televised from the Wardman Park Hotel at 7:15 p.m. During the Judith Coplon trial, footage was taken and televised within 45 minutes.

Age of speed indeed! N.B.C. can perform these communication marvels because of this phenomenally fast and efficient laboratory and



PEELLESS FILM TREATMENT is given all Byron films—originals and prints—without charge to the customer.

producing organization two miles from the Capitol. Every day the news film is rushed to Byron's for developing, cutting, and editing for telenewscast at 7:45 p.m.

Although a very small proportion — about one per cent — of the organization's work, these feats for television do exemplify the speed and accuracy which have come within a relatively short time to be associated with the name of Byron.

Here, too, one may come for production from start to finish. Although not yet common in 16mm work, all dialog was used in the Byron-produced *Magu Touch*, a 2-reel sales-training film in commercial kodachrome for the Wood Office Furniture Institute of Chicago, with 18 people in the cast. Prints of *Invitation to the Nation* for the Greater National Capital Committee, Washington Board of Trade, were sent abroad by the U.S. Department of State. In circulation for the American Cancer Society are one thousand prints of *The Clock Strikes You*. •

Below: In production at Byron for Wood Office Furniture Institute.



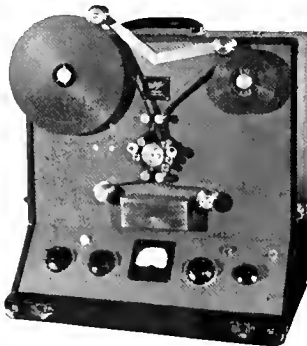
**ILLUSTRAVOX**  
SOUND SLIDEFILM PROJECTORS  
Ready to roll in  
less than 3 minutes!



In audio-visual equipment as in television receivers and radio-phonographs, you can depend on Magnavox quality. For complete information on new automatic models write to ILLUSTRAVOX, 2145 Bueter Road, Fort Wayne 4, Indiana.

DIVISION OF THE **Magnavox** COMPANY

## The Hallen Jr.



Synchronous  
Magnetic Recorder

**\$895<sup>00</sup>**

**hallen** CORPORATION

3503 W. OLIVE AVENUE  
BURBANK • CALIFORNIA

**16** { **SPECIALIZED** } **35**  
**mm** { **LABORATORY** } **mm**  
          { **SERVICES** }  
COLOR • B&W • BLOWUPS • REDUCTIONS

**35mm**  
**3-COLOR PRINTS**  
ENLARGED DIRECTLY FROM

**16mm COLOR ORIGINALS**

16mm Optical Printing—masters for use in making color release prints  
Precision Fine Grain B&W Blow-up  
Negatives from 16mm Originals

Special Effects • TV Film Services  
Slides Duplicated Optically  
Experimental Work

**FILMEFFECTS**

OF HOLLYWOOD

1153 N. Highland Avenue  
Hollywood 38, Calif.  
HOLLYWOOD 9-5808

PRODUCERS • CREATORS

# SLIDE FILMS

- Color
- Black and White

**35 mm SLIDES**

**FILM STRIPS**

*Quantity*  
**DUPLICATIONS**  
Any Size Transparency  
In Any Quantity

**SLIDE MOUNTING**  
Glass or Readymounts

**CUSTOM MADE COLOR PRINTS**  
Wash Off Relief - Carbro

"Individualized Service" customized to your most exacting requirements.

No order too small—none too large. Prompt, courteous attention.

Masters made from original artwork—and duplications.

Completely automatic processing equipment.

We specialize in quantity production for the trade.

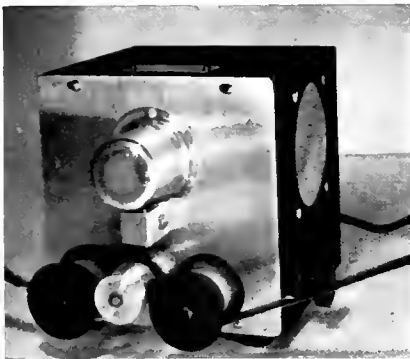
Detailed SERVICE PRICE LIST No. 200 on request. Write, please, wire —

OVER 50,000,000 SLIDES PRODUCED

## CINEQUE Colorfilm LABS.

424 EAST 89th ST., N.Y.C. 5Acramento 2-4894  
NEW YORK OFFICE: 18 EAST 42nd ST. VA. 6-2900  
CHICAGO OFFICE: 30 W. Washington St. FL. 6-4450

## EDL SOUND READER



Used with Rewinds For Editing  
16mm and 35mm Sound Film

- ★ Completely self contained, PM Speaker, volume control, off on switch, etc., all inside compact 6 3/8" H x 6" W x 6" deep case. Weight 7 lb.
- ★ 3W audio power.
- ★ Operates on 117V 60 cycles A.C.
- ★ No Fly Wheel—instant start and stop, with no damage to film.
- ★ Price \$165.00 net F. O. B. Chicago.

## EDL COMPANY

MILLER STATION, GARY, INDIANA

# Teamwork for Selling

(CONTINUED FROM PAGE TWENTY-NINE)  
factory sales training director. They will be kept constantly informed of all sales training plans, materials and programming. They will serve as the clearing house in their distributorship for any information and any needs which may arise to improve the dealer's or his salesman's selling skill.

The sales training materials for each meeting are mailed by Wilding Picture Productions, Inc. to all sales training directors on the first of each month. They will conduct these meetings by the 12th of each month for all of their dealers, making as many meetings as necessary so that their dealers will have to travel not over fifty miles and so that the meeting will have groups of from fifteen to twenty attending each session. All training materials have been handsomely packaged by Wilding so that each distributor will have a neat and orderly slidefilm file which may be readily used for review purposes at any time.

The burden of the cost—approximately a quarter-of-a-million dollars—is carried by the factory. Distributors and dealers, however, contribute an agreed upon amount which is sent in monthly to the factory.

While there was some hesitancy on the part of some distributors and dealers to accept the program in toto when it was first presented to them, the showing of the new motion picture and the enthusiastic response to the motivation meeting when it was held in the field by the sales training directors, has convinced Willys-Overland management that it has found a sound and practical solution to the many difficult sales problems, which were presented at the time this program went into the field. •

### Willys' Sales Promotion On the Job

★ All of Willys' executive personnel on the sales and service front took an active part in working out the field utilization ideas as well as actual content of the training program among dealers and distributors. One such active participant merits especial mention in these columns.

He is E. L. (Andy) Anderson, sales promotion manager of Willys-Overland Motors, whose efforts and previous field experience were invaluable in achieving distributor acceptance of the program and co-operation in its budget costs.

BELOW: E. L. ANDERSON



Anderson is among those young men whose visual aid experiences in the recent war effort gave them first-hand knowledge of these useful training techniques. As such, he is an enthusiastic supporter of their use.

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Rockwell Film & Projection Service, 182 High St., Hartford 5.

Eastern Film Libraries, 148 Grand Street, Waterbury 5.

### • DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transportation Bldg., Washington 6.

The Film Center, 915 12th St. N.W., Washington.

The Walcott-Taylor Company, Inc., 501 Mills Bldg., Washington, 6, D. C.

### • MARYLAND •

Robert L. Davis, P. O. Box 572, Cumberland.

Howard E. Thompson, Box 204, Mt. Airy.

### • MASSACHUSETTS •

Ideal Pictures, 40 Melrose St., Boston 16.

Gilbert & Kelly, Inc., 134 Middlesex St., Lowell.

Massachusetts Motion Picture Service, 132 Central Ave., Lynn.

Bailey Film Service, 59 Chandler Street, Tel. 4-0214, Worcester 8.

### • NEW HAMPSHIRE •

A. H. Rice Co., Inc., 78 West Central Street, Manchester.

### • NEW JERSEY •

Slidecraft Co., South Orange, N. J.

### • NEW YORK •

A. B. T. Productions, Inc., 460 W. 54th Street, New York 19.

Association Films, Inc., 35 West 45th Street, New York 19.

Buchan Pictures, 79 Allen St., Buffalo.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 14th St., New York City 11.

Ideal Pictures Corp., 207 East 37th St., New York 16.

Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

The Jam Handy Organization, Inc., 1775 Broadway, New York

Mogul Bros., Inc., 112-114 W. 48th St., New York 19.

Nu-Art Films, Inc., 145 W. 45th St., New York 19.

Jack Patent, 13 East 37th Street, New York 16.

Shaw Visual Education Service, 150 Linden St., Syracuse 3.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

United Specialists, Inc., Pawling.

Visual Sciences, 599BS Suffern.

Wilber Visual Service, 119 State St., Albany. Also 28 Genesee St., New Berlin, New York.

### • PENNSYLVANIA •

Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.

J. P. Lilley & Son, 277 Boas St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

Harry M. Reed, P. O. Box No. 447, Lancaster.

### • RHODE ISLAND •

Westcott, Slade & Balcom Co., 95-99 Empire St., Providence 3.

### • WEST VIRGINIA •

J. G. Haley, P. O. Box 703, Charleston 23.

Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

United Specialties, 816 W. Virginia St., Charleston 2.

Theatre Service & Supply Co., Phone 24043, Box 1389 Huntington.

## SOUTHERN STATES

### • ALABAMA •

Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1.

Stevens Pictures, Inc., 506 Eighteenth St., North, Birmingham.

### • FLORIDA •

Ideal Pictures Co., 1348 N. Miami Ave., Miami 36.

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

Orben Pictures, 1615 Hendricks Ave., Tel. 9-1906, Jacksonville.

Southern Photo and News, 608 E. LaFayette St., Tampa.

### • GEORGIA •

Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N. E., Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

### • KENTUCKY •

Hadden 16mm Film & Projection Service, 423 W. Liberty, Louisville 2.

Ideal Pictures, 423 W. Liberty St., Louisville 2.

### • LOUISIANA •

Ideal Pictures Co., 3218 Tulane Ave., New Orleans 19.

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Stirling Visual Education Co., 1052 Florida St., Baton Rouge.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

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Sam Orleans and Associates, Inc., 211 W. Cumberland Ave., Knoxville 15.

Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11.

Ideal Pictures Corp., 18 S. 3rd St., Memphis 3.

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

### • VIRGINIA •

Capitol Film & Radio Co., Inc., 19 W. Main St., Richmond 20.

Ideal Pictures, 219 E. Main St., Richmond 19.

National Film Service, 202 E. Cary St., Richmond.

### • ARKANSAS •

Democrat Printing and Lithographing Co., Little Rock.

Grimm-Williams Co., 719 Main St., Little Rock.

## MIDWESTERN STATES

### • ILLINOIS •

American Film Registry, 28 E. Jackson, Chicago 4 - HAR 7-2691

Association Films, Inc., 206 S. Michigan Ave., Chicago 5.

Ideal Pictures Corp., 65 E. South Water St., Chicago 1

Jam Handy Organization, Inc., 230 N. Michigan Ave, Chicago 1

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Ideal Pictures, 1214 Pennsyl-  
vania St., Indianapolis 2.

Burke's Motion Picture Co., 434  
Lincoln Way West, South  
Bend 5.

• IOWA •

Pratt Sound Films, Inc., 720 3rd  
Ave., S.E., Cedar Rapids, Iowa.

Ryan Visual Aids Service, 409-11  
Harrison St., Davenport.

• KANSAS-MISSOURI •

Kansas City Sound Service, 1402  
Locust St., Kansas City 6, Mo.

Erker Bros. Optical Co., 610 Olive  
St., St. Louis 1.

Swank Motion Pictures, 614 N.  
Skinker Blvd., St. Louis 5.

• MICHIGAN •

Engleman Visual Education Serv-  
ice, 4754-56 Woodward Ave.,  
Detroit 1.

Jam Handy Organization, Inc.,  
2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott  
Road, East Lansing, Michigan.

Locke Film Library, 120 W. Lov-  
ell St., Kalamazoo 8.

• MINNESOTA •

Ideal Pictures, 301 W. Lake St.,  
Minneapolis 8.

Midwest Audio Visual Company,  
1504 Hennepin Ave., Minneap-  
olis 3.

National Camera Exchange, 86 S.  
Sixth St., New Farmers Me-  
chanics Bank Bldg., Minne-  
apolis 2.

• OHIO •

Ralph V. Haile & Associates,  
215 Walnut St., Cincinnati.

Manse Film Library, 2514 Clifton  
Ave., Cincinnati 19.

Academy Film Service Inc., 2300  
Payne Ave., Cleveland 14.

Carpenter Visual Service, Inc.,  
13902 Euclid Ave., East Cleve-  
land 12, Ohio.

Fryan Film Service, 3228 Euclid  
Ave., Cleveland 15.

Sunray Films, Inc., 2108 Payne  
Ave., Cleveland 14.

Jam Handy Organization, Inc.,  
310 Talbot Building, Dayton 2.

Twyman Films, Inc., 29 Central  
Ave., Dayton 1.

James B. Upp Motion Picture  
Service, 639 Broadway, Lorain.

M. H. Martin Company, 50  
Charles Ave., S. E., Massillon.

Thompson Radio and Camera  
Supplies, 135 S. 6th St., Zanes-  
ville.

• WISCONSIN •

R. H. Flath Company, 2410 N.  
3d St., Milwaukee 12.

Wisconsin Sound Equipment Co.,  
Inc., 628 W. North Ave., Mil-  
waukee 12.

## WESTERN STATES

• CALIFORNIA •

Donald J. Clausonhue, 1829 N.  
Craig Ave., Altadena.

Coast Visual Education Co., 6058  
Sunset Blvd., Hollywood 28.

Hollywood Camera Exchange,  
1600 N. Cahuenga Blvd., Holly-  
wood 28.

Ideal Pictures Corp., 2408 W. 7th  
St., Los Angeles 5.

Jam Handy Organization, Inc.,  
7046 Hollywood Blvd., Los An-  
geles 28.

Ralke Company, 829 S. Flower  
St., Los Angeles 17.

Carroll W. Rice Co., 424-40th St.,  
Oakland 9.

Association Films, Inc., 351 Turk  
St., San Francisco 2.

C. R. Skinner Manufacturing Co.,  
292-294 Turk St, San Francisco 2

• COLORADO •

Ideal Pictures Corp., 714 18th St.,  
Denver 2.

Home Movie Sales Agency, 28 E.  
Ninth Ave., Denver 3.

• IDAHO •

Howard P. Evans, Audio-Visual  
Equipment, 305 N. 9th, Boise.

• OKLAHOMA •

Vaseco, 2301 Classen, Oklahoma,  
City 6.

H. O. Davis, 522 N. Broadway,  
Oklahoma City 2.

Kirkpatrick, Inc., 1634 S. Boston  
Ave., Tulsa 5.

• OREGON •

Audio-Visual Supply Company,  
429 S. W. 12th Ave., Beacon  
3703, Portland 5.

Cine-Craft Co., 1111 S. W. Stark  
St., Portland 5.

Ideal Pictures Corp., 915 S. W.  
10th Ave., Portland 5.

Moore's Motion Picture Service,  
306 S. W. Ninth Ave., Portland  
5.

• TEXAS •

Association Films, Inc., 3012  
Maple Ave., Dallas 4.

Audio Video, Inc., 4000 Ross Ave.,  
Dallas 4; 1702 Austin Ave.,  
Houston.

George H. Mitchell Co., 712 N.  
Haskell, Dallas 1.

Ideal Pictures, Inc., 4000 Ross  
Ave., Dallas 1.

Capitol Photo Supplies, 2428  
Guadalupe St., Phone 8-5717,  
Austin.

• UTAH •

Deseret Book Company, 41 E. So.  
Temple St., Salt Lake City 10.

Ideal Pictures, #10 Post Office  
Place, Salt Lake City 1.

• WASHINGTON •

Audio-Visual Supply Company,  
2450 Bover Avenue, Franklin  
2068, Seattle 2.

Rarig Motion Picture Co., 5514  
University Way, Seattle 5.

• HAWAII •

Ideal Pictures, 1370 S. Beretania  
St., Honolulu, T. H.

Motion Picture Enterprises, 655  
Kapiolani Blvd., Honolulu,  
T. H.

## CANADA

Audio-Visual Supply Company,  
Toronto General Trusts Build-  
ing, Winnipeg, Man.

Radio-Cinema, 5011 Verdun Ave.,  
Montreal, Quebec.

## FOREIGN

Distribuidora Filmica Venezolana,  
De 16MM., S.A., Apartado 706  
Caracas, Venezuela, S.A.

### There's An Audio-Visual Specialist in Your Town!

★ Contact the specializing dealers listed in these pages for dependable projection service, projector and accessory sales and maintenance and for your film needs.

Many of the dealers listed carry stock libraries of training, informational and recreational films for your programs. They are also qualified to service projection equipment for maintenance and repair. For address of dealers in towns not listed here write: The National Directory of Visual Education Dealers, 812 No. Dearborn Street, Chicago 10, Illinois. Dealer listing inquiries are invited.

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# The Index of Sponsored Films-II

(CONCLUDING THIS SPECIAL FEATURE WHICH BEGINS ON PAGE TWENTY FIVE)

SPONSOR	PICTURES	VOL. No. & ISSU	Page No.
U. S. AIR FORCE	<i>To Power</i>	Feb 50 XI	1-36
U. S. ARMY AIR FORCE	<i>No This Is Flight Service</i>	Feb 49 X	1-30
	<i>Road Show</i>	Nov 49 X	VII-37
	<i>Take Time for Tomorrow</i>	Nov 49 X	VII-37
U. S. BUREAU OF MINES	<i>Story of a Sparkplug</i>	Sep 49 X	VI-41
	<i>Wyoming and Its Natural Resources</i>	Aug 49 X	V-28
U. S. DEPT. OF AGRICULTURE	<i>Only a Bunch of Tools</i>	Jul 49 X	IV-35
U. S. ELECTRICAL MOTORS, INC.	<i>Specification Synchrogear</i>	Dec 48 IX	VIII-10
U. S. RUBBER	<i>Safety Zone</i>	Feb 49 X	1-25
U. S. STEEL CORP.	<i>An Orchid for Mr. Jordan</i>	Sept 49 X	VI-30
UNIVERSITY OF IOWA	<i>Fame of the Black and the Gold</i>	Nov 49 X	VII-26
VARSITY STORE MERCHANDISER	<i>Counter Care</i>	Jul 49 X	IV-28
WALKER OF CONSHOHOCKEN	<i>Electrical Conductors and Raceways</i>	Dec 49 X	VIII-24
WAMUNTA MILLS OF NEW BEDFORD	<i>The Wamunta Way</i>	Apr 49 X	II-26
WEIRTON STEEL CO.	<i>Template</i>	Jul 49 X	IV-36
WESTERN AIR LINES	<i>Glacier Park &amp; The Canadian Rockies</i>	Dec 48 IX	VIII-36
WESTINGHOUSE ELECTRIC CO.	<i>It's GSP For Me</i>	May 49 X	III-26
	<i>You Can Be Sure . . . If It's Westinghouse</i>	Apr 49 X	II-25
	<i>You Can Be Sure—If It's Westinghouse</i>	Jul 49 X	IV-28
WILBUR-ELLIS CO.	<i>Land of the Southern Star</i>	Sep 49 X	VI-36
WOOD OFFICE FURNITURE ASSN.	<i>The Magic Touch</i>	May 49 X	III-28
YALE AND TOWNE	<i>The King Means Business</i>	Nov 49 X	VII-31
	<i>Here's Your Worksaver</i>	May 49 X	III-35
	<i>Here's Your Worksaver</i>	Sep 49 X	VI-41
WESTERN GOLF ASSN.	<i>Honor Caddie</i>	May 49 X	III-37
ZURICH INSURANCE CO.	<i>A Word to the Wise</i>	May 49 X	III-10
	<i>Helping Hands—Electrical Hand Tools</i>		
	<i>This Way Out</i>		
	<i>Then It Happened</i>		



JOHN J. CHISHOLM, recently elected chairman of the Associated Motion Picture Producers and Laboratories of Canada.

## Will Connelly to Jam Handy

◆ WILL H. CONNELLY has joined the contact and sales promotion staff of THE JAM HANDY ORGANIZATION, it was recently announced by George B. Finch, vice-president in charge of sales operations.

Mr. Connelly comes to The Jam Handy Organization with 15 years experience in his own company in Chicago. As a sales training and sales promotion consultant, he dealt extensively with the transportation and rubber industries. During the war, Mr. Connelly was Chief Operations Analyst with the Third Air Force. Before organizing his own company, Mr. Connelly was vice president of a public relations firm.

## Named Director of A.D.L. Films

◆ MAURY GLAUBMAN, recently with Transfilm, is now Director of Films for the Anti-Defamation League.

## Sponsor Canadian School Films

◆ Educational slidefilms and motion pictures with industrial or commercial sponsorship are being produced by Associated Screen News Limited, Montreal, in cooperation with the Canadian Chamber of Commerce to "collaborate with sound educational authorities in the incorporation into the curricula of the true dynamics of democratic freedom."

S. Alexander MacKay, formerly visual aids consultant of the firm's Benograph Division has been named the new educational director of the company to carry out this plan. He has already supervised production of a number of film teaching units for classroom use.

Mr. MacKay took post-graduate work in audio-visual education at Columbia University, New York. He is a graduate of McMaster University and the Ontario College of Education in Canada.

## Bell & Howell Reports Improved Earnings in First Quarter of '50

◆ Earnings of BELL & HOWELL COMPANY, Chicago, for the first quarter of 1950 amounted to \$527,630 before taxes and \$323,930 after taxes, or 63 cents per share on common stock after provision for preferred dividends, it was announced at the annual stockholders' meeting on April 19. This compares with net earnings of \$61,893.74 in the first quarter of 1949. President Charles H. Percy stated that the outlook is good for further improvement in sales and earnings for the remainder of the year.

W. E. Roberts, a vice president of the company, has been elected to the board. Others reelected are: C. H. Percy, Albert S. Howell, Max McGraw, Mark Brown, E. H. McDermott and C. V. Clark.

## Demonstrate Magnetic Recording

◆ Magnetic recording systems of RANGERTONE, INC. and the REEVE-SOUND COMPANY were demonstrated at the April Technical Forum of the Screen Directors Guild in New York.

## Special Purpose Names Hammann

◆ Special Purpose Films, Inc., producers of film for screen and television, announce the appointment of JACK HAMMANN as account executive. Hammann was former manager of daytime sales for the Du Mont Television network and prior to that an account executive with the American Broadcasting Company.

# PRODUCERS

Your reputation is built through your productions. Make sure that audiences see and hear what you worked long and hard to achieve . . . unmarred by distracting film damage that may spoil the whole effect.

Protect your productions . . . and your reputation. Include **PEERLESS FILM TREATMENT** in your production budget.

Producers have recognized the vaporating protection of **PEERLESS FILM TREATMENT** for 16 years. **PEERLESS** plants and **PEERLESS** licensees—from coast to coast—stand ready to serve you. Write for "Where They Are".



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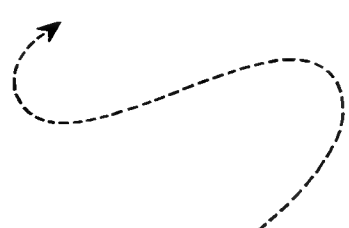
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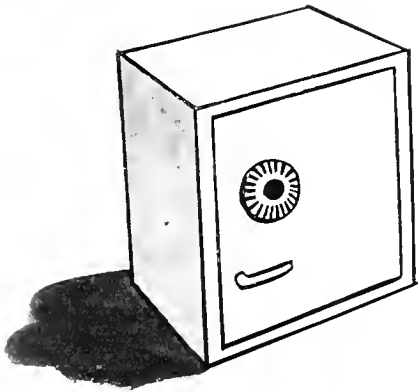


OF VOLUME ELEVEN • 1950 • FEATURING THE FILM PROGRAMS FOR RURAL AMERICA

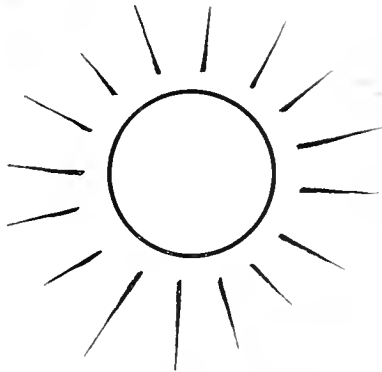
THE U.S. DEPARTMENT OF AGRICULTURE • SPONSORED FILMS • FARM FILM GROUPS



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● 16 mm carbon arc projection equipment is easy to operate. Set it up, turn the switch, and run a perfect show the first time. The arc will operate automatically, smoothly, silently, safely. It is completely enclosed in a steel lamp house.

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For complete details on the carbon arc for 16 mm equipment, write to National Carbon Division, Dept. B

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*How one good picture*  
**LEADS**  
**TO**  
**ANOTHER.....**

SOME EIGHTEEN YEARS AGO we produced for Socony-Vacuum Oil Company, Inc., its first sound motion picture. Since that time—year after year—we have produced additional pictures for Socony-Vacuum. The total is now close to fifty. These films have been used to train salesmen and dealers, to promote sales, to build better relations with the public. Their record has been notable . . .

Consider "The Inside Story." First shown in 1937 before

a group of engineers, it was directly credited with closing an industrial lubrication contract running into six figures. It has since been shown to interested audiences all over the world. A recent print was shipped to Bombay, India.

We are proud of our long association with so fine a company. Yet there's no mystery about it, and our friends at Socony-Vacuum will be glad to tell you so. It's just further proof that one good picture leads to another.

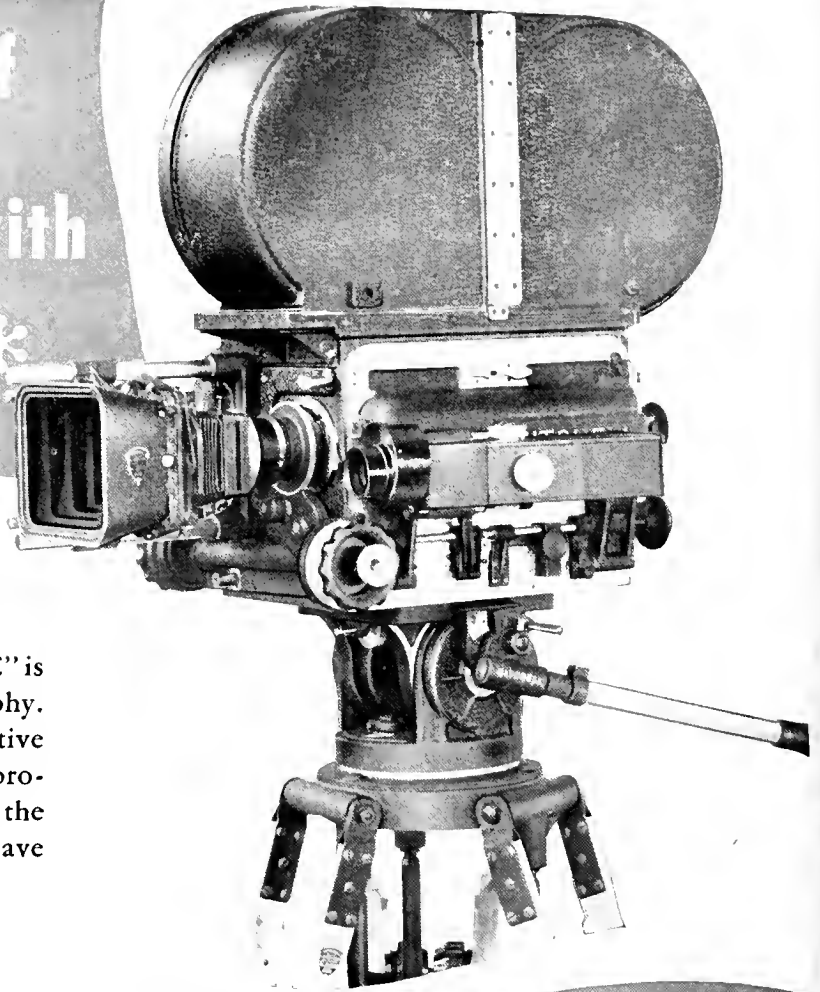
When thousands, even millions of people, are the final judge, is it prudent to compromise with quality? After all, the TRUE yardstick is RESULTS.

**CARAVEL FILMS**

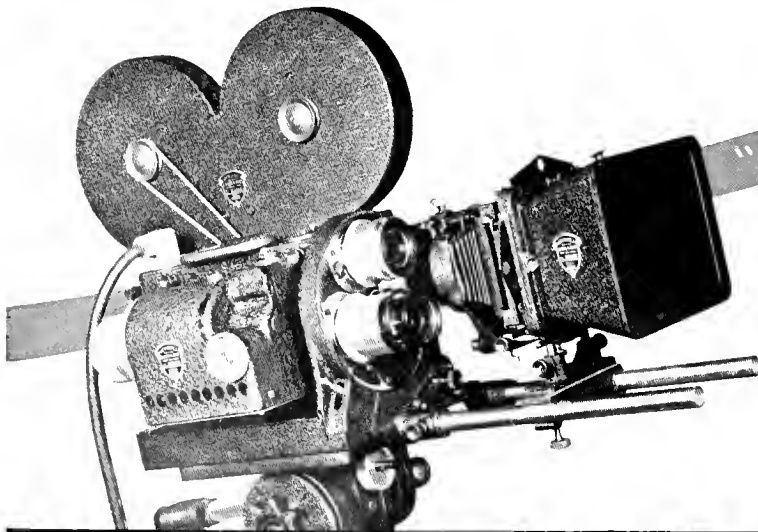
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The MITCHELL STUDIO MODEL "BNC" is a truly silent camera for sound photography. No blimp is required. Its smooth, positive operation saves many costly hours of production time. Since the introduction of the "BNC," more and more major studios have made it standard equipment.



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85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell



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THOMAS W. HOPE, Film Department, General Mills, says:

*"We have used Filmosound projectors for many years in our projection booth and at many locations. A number of our salesmen use Filmosounds for showing films at sales meetings."*

**General Mills** puts movies to work, using them very successfully in selling Formula Feeds, giving product information, expressing company policy and educating employees.

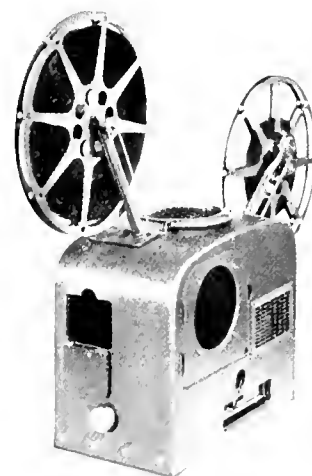
**To be most effective**, industrial films must be shown unobtrusively with maximum brilliance and with full, natural sound. That's why progressive leaders in American industry choose Filmosound.

**Write today** for more information on Bell & Howell projection equipment, precision-built for industry's needs, and for our new booklet, "Free Film Sources."

Above, General Mills salesmen viewing film in projection room. Inset, Donald E. Lovell, operating Filmosound in General Mills projection booth.

**Single-Case Filmosound.** Weighs only 35½ pounds — easy for your salesmen to carry. For 16mm sound or silent film. New Super Proval lens gives sharper pictures than ever! With six-inch built-in speaker, \$399.50.

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Modern Talking Picture Service, Inc., have been commissioned to distribute on a free loan basis more than a hundred top-notch 16mm sound motion pictures sponsored by well-known American companies, trade associations, and educational foundations. At your request, Modern will set up a

weekly schedule of films adapted to your specific type of audience.

These films are both entertaining and informative. They may be scheduled individually or in well-balanced sequence from Modern's regional film exchanges in all leading communities. WRITE TODAY for free descriptive film lists and case histories.



## MODERN TALKING PICTURE SERVICE, INC.

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142 EAST ONTARIO STREET • CHICAGO 11, ILL. • Superior 7-0588

# BUSINESS SCREEN

## PREVIEW OF CONTENTS

### SECTION ONE: THE FILM PROGRAM OF THE U.S. DEPARTMENT OF AGRICULTURE

A Letter from Secretary Brannan.....	17
More Films in the Farmer's Future.....	18
Motion Picture Service for Agriculture...	19
Producing Agricultural Motion Pictures...	21
Rural Audiences Are Growing.....	23
Films Help Protect Our Forests.....	24
Visual Aid to Conservation Programs.....	25
Visual Aids for Rural Teaching.....	34
People Believe What They See.....	36

### SECTION TWO: FARM FILM PROGRAMS SPONSORED BY BUSINESS AND INDUSTRY

#### SECTION THREE: FARM FILM GROUPS

Care and Treatment of Films.....	42
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#### BUSINESS SCREEN DEPARTMENTS

New Audio-Visual Equipment.....	38
Business Screen Executive.....	40
Pictures and People In the News.....	44
Late News at Presstime.....	48

#### PLUS: THE NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

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### FOR PROJECTORS

... is the answer to fluctuating and low line voltage—

- ★ increases illumination
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Can raise 85 volts to 120 volts with 1250 watt load.

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**S**alesmen in the United States number 3.7 million men, according to reliable statistics. That figure is 600,000 less than the total before the war.

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# **WILDING**

## **PICTURE PRODUCTIONS, INC.**



# Brush has the product ...the sales plan ...and the future



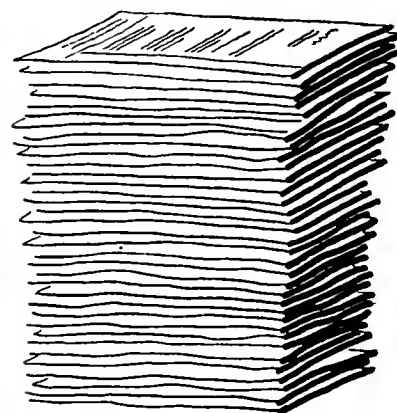
## 8 BEAUTIFUL MODELS TO SUPPLY EVERY MARKET

Brush is first . . . in faithful reproduction, in variety of models, in popular price that still leaves room for dealer profit. Models to record a half-hour or an hour. Every wanted feature that makes selling easy.



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The Brush sales program is inspired, complete and practical . . . the most comprehensive and productive in the whole tape recorder field. Follow the Brush tested sales plans and you're sure to wind up big business ahead.



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In the comic pages, over the radio, in feature articles in big-circulation magazines, the Soundmirror by Brush is getting an avalanche of public attention. Get behind Brush and get your share of the bumper business that's opening up.

*...the professional tape recorder amateurs find easy to use...*

*Some Exclusive Dealerships Still Open!*

# SOUNDMIRROR®

BY *Brush...*

for more than 10 years leaders in magnetic recording

THE BRUSH DEVELOPMENT COMPANY, Dept. B-6  
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Gentlemen: We're interested in hearing more about the Brush exclusive dealer franchise for Soundmirror.

Type of Business .....

Firm Name .....

My Name .....

Street ....

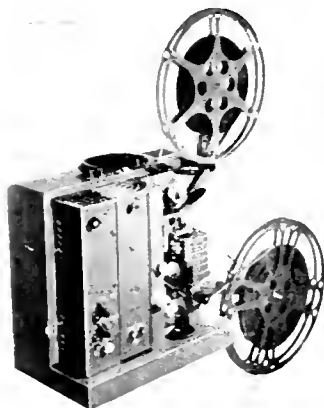
City ..... Zone ..... State .....

There's nothing like **DETAIL** for emphasis



**YOU GET THE MOST OUT OF YOUR 16mm FILMS when they are projected with the**

*RCA "400"*



Look at the detail in the soap bubbles, the highlights on the hair, the features of the child's face. You see them all sharp, clear and realistic — when scenes like this are projected with the RCA "400."

Comparison tests of projected screen images — for detail, contrast, brilliance and depth — with other projectors have proved that the RCA "400" is the finest 16mm projector money can buy.

Compare the RCA "400" on sound reproduction. You'll hear voices, music, and sound effects reproduced with the dramatic realism of theatre-like sound. Compare the RCA "400"

for simplicity of threading, for ease of operation, for dependability.

Make this convincing test—before deciding on a 16mm sound projector. Ask your RCA visual products dealer to let you see and hear one of your own 16mm sound films demonstrated with the RCA "400". Send for illustrated literature and the name of nearest dealer. Write Department 17F.

*RCA "400" JUNIOR. The only single-case standard 16mm sound projector of fully professional quality.*

*RCA "400" SENIOR. Provides theatre-quality reproduction of 16mm sound and pictures for larger audiences, auditoriums or larger rooms.*

*First in Sound... Finest in Projection*



**VISUAL PRODUCTS**  
**RADIO CORPORATION of AMERICA**  
**ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.**

In Canada: RCA VICTOR Company Limited, Montreal

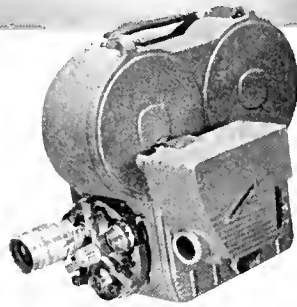
# Auricon

**16mm  
Sound-On-Film**

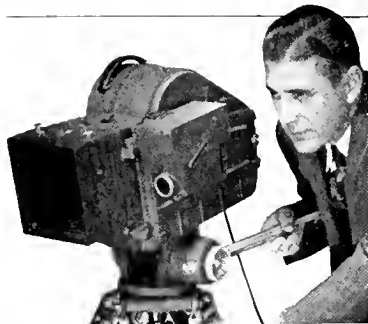
**QUALITY EQUIPMENT — SENSIBLE COST**



**AURICON "Cine-Voice" CAMERA**  
100 FT. 16mm Sound-On-Film . . . \$695<sup>00</sup>



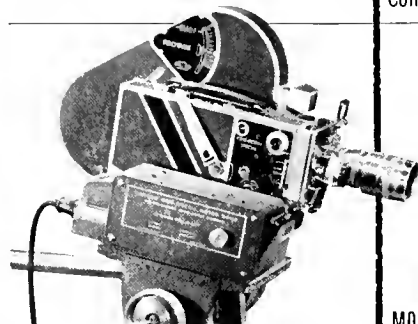
**"AURICON-PRO" CAMERA**  
200 FT. 16mm Sound-On-Film . . \$1191<sup>00</sup>



**AURICON BLIMP** (Sound-Proof Enclosure)  
for E.K. Cine-Special 16mm Camera \$354<sup>00</sup>



**"AURICON 1200" CAMERA**  
1200 FT. 16mm Sound for 33 minutes  
Continuous Recording . . . . . \$2860<sup>00</sup>



**AURICON Synchronous Motor Drive**  
for E.K. Cine-Special 16mm Camera \$145<sup>00</sup>



**MODULITE Sound-On-Film Recording GALVANOMETER**  
Variable Area or Variable Density \$450<sup>00</sup>

AURICON Sound-On-Film Recording Cameras provide ideal working tools for 16mm Talking Pictures of all kinds, from Spot Newsreels and Sidewalk Interviews to Major Studio Productions. Free Catalog fully describes this Auricon Equipment in detail, plus "Double-System" Recorder, Dual Phono-Turntable, and other Sound-On-Film Equipment. Sold on a 30 day money-back approval basis. Write for free Catalog.

GUARANTEED ONE YEAR  
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MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

**NBC's Kinescope Recordings Are Doubled in Year**

◆ The production of kinescope recording motion picture film by the National Broadcasting Company has almost doubled in the past year, Carleton D. Smith, NBC director of Television Operations, reported on June 12. Smith spoke at a demonstration in New York, at which NBC television engineers unveiled two improvements in the transmission of both kinescope recordings and motion picture film.

Despite the rapid increase of inter-connecting facilities, Smith said, kinescopes still played a vital role in networking of NBC television programs. This is demonstrated in the virtually 100 per cent increase in the production of kinescope film in a little over a year.

In the first week of May, Smith said, the kinescope recording system recorded 51 regular NBC television commercial, sustaining and special programs as against 28 in March, 1949. Last year, the network was producing virtually 50 per cent more product on an annual average than the production of feature films by the major motion picture studios. That rate has now been doubled, too, Smith said, making the NBC television kinescope production 100 per cent greater than the Hollywood studios' output of feature film, on an annual average basis.

NBC is currently shipping 325 prints a week, or a total of 496 programs, to stations from coast to coast. This figure is accounted for by the fact that many prints are bicycled from one station to another. Each week the network makes a total footage of over 100,000 feet of kinescope recording film.

**Paramount Executive Discloses TV Investment Tops Theatre Field**

◆ "The total investment to date in the television industry is estimated at \$3,500,000,000 including stations, receivers, transmitting facilities, and manufacturing

plants," according to Richard Hodgson, director of technical operations, TV Division, Paramount Pictures Corporation. Capital investment figure for the theatrical film industry is \$2,880,000,000.

**PERTINENT FACTS ABOUT AGRICULTURE'S PICTURES**

◆ Starting in 1908, the Department of Agriculture pioneered educational films, to help carry needed information to farm people.

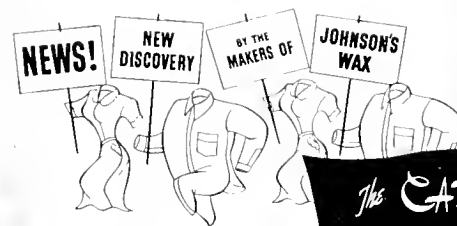
Department of Agriculture films are informational and instructional in type. They are designed to demonstrate improved methods in agriculture and home economics; to stress the need for conservation of soil and other resources; to explain the farm credit system, the rural electrification program, forestry, land use, marketing, and kindred subjects; and to help increase the effectiveness of cooperative extension work.

◆ Seventy-two local cooperating film libraries—in every state, Alaska, Hawaii, Puerto Rico, and the District of Columbia—and the regional offices of the Department are the chief distributors of USDA films.

◆ Facilities of the Department of Agriculture for motion picture production include laboratory, sound stage, and animation equipment. Motion picture personnel includes script writers, directors, cameramen, and sound, animation and laboratory technicians.

◆ In the Department laboratory, optical effects are made, 16mm and 35mm black-and-white film processed and printed, and 16mm color film printed.

◆ USDA films aid agriculture the world over. Selected subjects have been translated into 22 languages by the State Department and made available for foreign consumption through its embassies and legations.



"Marching Shirts" from Johnson Wax Company's TV Commercials

**Animation**  
for the producer whose interest is high quality as well as reasonable cost.

**The CARTOONISTS**

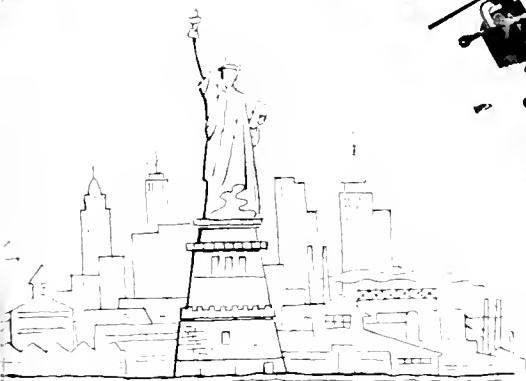
430 N. MICHIGAN • CHICAGO

samples available

# Magic Key

To give America a better understanding of advertising...  
to create a greater realization of the tremendous impetus advertising has to Free Enterprise in giving us the highest standards of living known to man...this is the mission of the Magic Key.

Experts of advertising and industry have acclaimed this 16-mm sound-color film as an important contribution to a greater appreciation of our American Way of Life.



*Raphael B. Wolff*

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# For Better Attention, seat them comfortably in AMERICAN ALL-PURPOSE FOLDING CHAIRS

American Folding Chairs provide the ideal seating for employee meetings, film exhibitions, cafeterias and dining rooms. These attractive, economical chairs are shaped for comfort.

Built strong and sturdy to give you years of service, they are also safe—can't tip over in use. No snagging or pinching hazards. Fold quickly, quietly. Light and compact, easy to carry and store.

To make sure you get top value in folding chairs and all types of public seating, insist on products of the American Seating Company. Write us today about your needs. Dept. A.

#### American Folding Chair No. 44

Five-ply urea-resin-bonded hardwood seat, durably lacquered. Triangular, reinforced tubular steel frame; solid-steel cross-braces. Dipped baked-enamel finish. Replaceable rubber feet.

#### American Folding Chair No. 43

has same fine construction features, but with formed steel seat. No. 47, also available, has seat and back upholstered with high-grade brown imitation leather.



*American Seating Company*

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**WORLD'S LEADER IN PUBLIC SEATING**  
 Manufacturers of Theatre, Auditorium, School, Church, Transportation,  
 Studio Seating, and Folding Chairs

### Pennsylvania Expands Audio-Visual School Programs With Large Order

◆ In what is believed to be one of the largest single school orders of recent record, the Commonwealth of Pennsylvania has purchased 572 RCA 16mm "Senior" model sound projectors. A similar quantity of SVE blower-cooled "Tri-Purpose" filmstrip projectors was also acquired (see page 12).

Raymond Rosen Engineering Products, Inc., of Philadelphia, RCA Visual Products distributor, was the successful bidder on rigid specifications and tests for the sound units. E. M. Hartley, for the Rosen firm, and Mac R. Bougere, RCA eastern regional sales representative handled the transaction, according to O. V. Swisher, RCA Visual Products sales executive. Deliveries were made to county superintendents throughout the state. The new equipment purchases will greatly expand audio-visual programs in the Pennsylvania schools during the new school year beginning in September, according to state authorities.

### UWF Releases 1950 Supplement To '49 Government Film Catalog

◆ Three hundred and thirty-one motion pictures and filmstrips are described in the recently-released 1950 Supplement to the 1949 catalog, "U.S. Government Films for School and Industry."

Films which have been withdrawn during the past year are also listed in the Supplement which also announces certain other changes that have occurred since publication of the 1949 catalog.

Combined, the two catalogs list more than two thousand motion pictures and filmstrips, all produced for school and industry by the U.S. Office of Education, the Department of Agriculture, the Armed Services and other government agencies. Films are available for sale from United World Films.

Catalogs may be obtained by writing to the Government Department, United World Films, Inc., 1145 Park Ave., New York 29, N.Y.

### U.S. Armed Forces Get Improved Equipment to Show Training Films

◆ Improved 16mm motion picture equipment for showing Army training films has been developed for the Armed Forces, the U. S. Army Signal Corps announced recently in Chicago at the 67th semi-annual convention of the Society of Motion Picture and Television Engineers.

James A. Moses of the Army

Pictorial Service, in a talk on "Trends of 16-mm Projector Equipment in The Army", recalled that more than 16,000 portable projectors were used by the Army during World War II for training purposes and for showing entertainment films in overseas theaters.

Moses added that "during some of the most intensive 30-day training periods, more than 200,000 prints of 16-mm training films—nearly a quarter of a million shows—were projected to military personnel in the U. S. alone."

The new equipment, designed to use incandescent lamps and operate on either alternating or direct current, is designed to withstand severe temperature and humidity conditions. Improved sound and light features assure better results, Mr. Moses explained, and provisions are made for a quick changeover to permit a continuous show of more than one reel when the projectors are used in pairs.

Particular attention has been given to making the projector corrosion-resistant throughout. The use of aluminum in many of the parts has aided this development and at the same time reduced overall weight without sacrificing mechanical durability and strength.

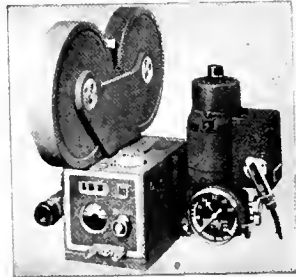
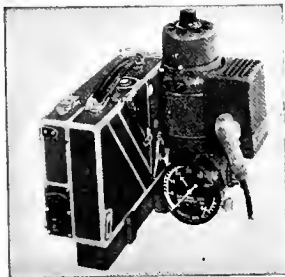
You can buy titles for less than  
**KNIGHT QUALITY** sells for, but  
 you cannot get greater value at  
 any price. That's why our titles  
 cost less in the long run.

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### YOUNG EXPERIENCED FILM PRODUCER

currently employed by large American industrial concern as manager, motion picture department wishes to organize small production unit for large corporation interested in producing own films. For past 5 years have produced singly, many fine commercial, sales, institutional color films. Interested in locating near Pittsburgh-Cleveland area, or nearby states. Available for personal interview.

BOX 601  
**BUSINESS SCREEN**  
 150 E. Superior St. • Chicago 11



## VARIABLE SPEED MOTOR with TACHOMETER

for  
**CINE SPECIAL CAMERA  
 AND MAURER CAMERA**

- 115 V. UNIVERSAL MOTOR—AC-DC
- VARIABLE SPEED 8-64 FRAMES
- SEPARATE BASE FOR CINE SPECIAL
- ADAPTER FOR MAURER CAMERA

#### Interchangeable Motors:

12 Volt DC variable Speed 8-64 Frames.

115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.

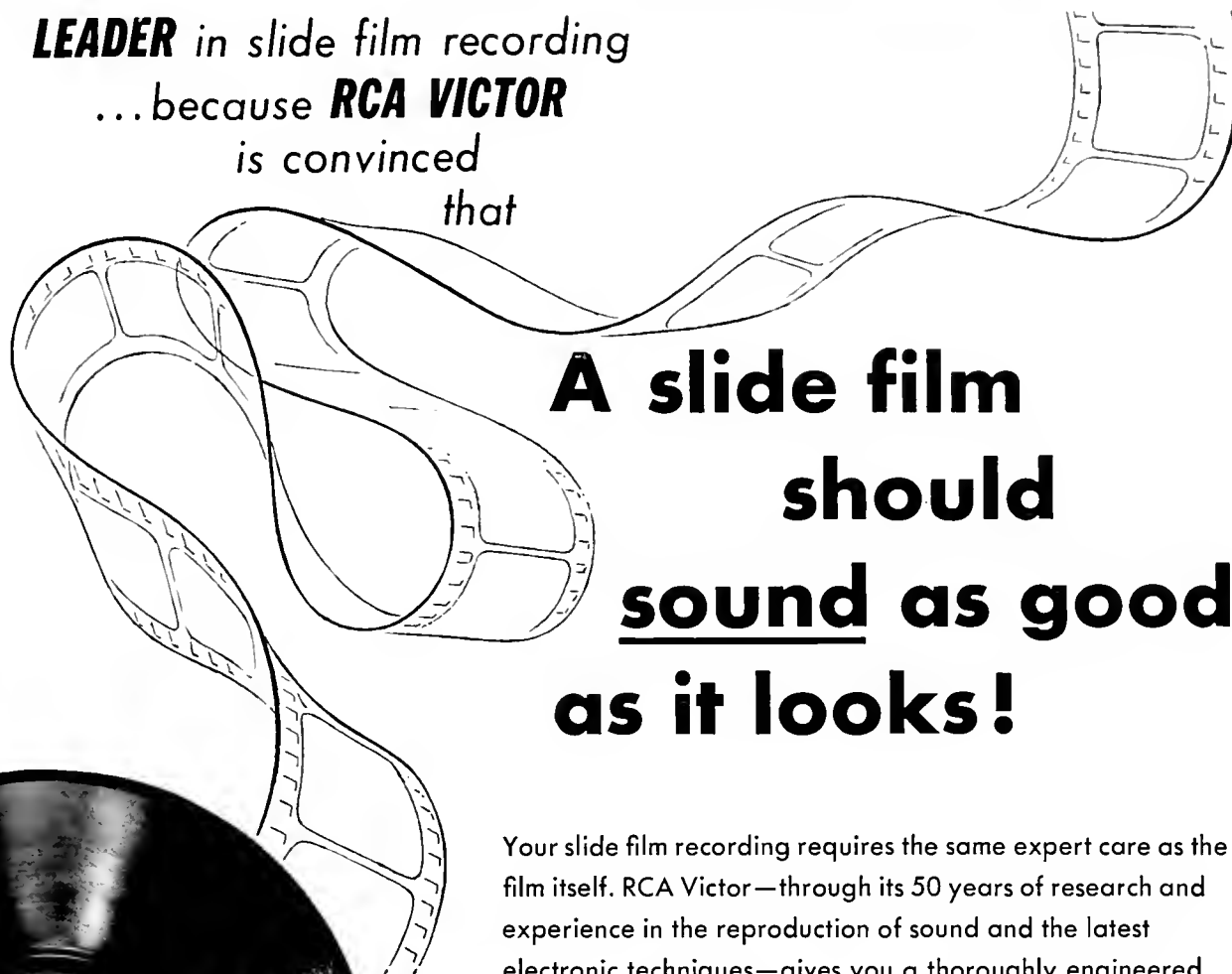
220 Volt AC 60 Cycle, 3 Phase, Synchronous Motor.



Animation Motors for Cine Special, Maurer and Mitchell Cameras. Motors for Bolex and Filmo Cameras. Time Lapse Equipment.

**NATIONAL CINE EQUIPMENT, INC.**  
 20 West 22nd Street New York 10, N. Y.

**LEADER** in slide film recording  
...because **RCA VICTOR**  
is convinced  
that



## A slide film should sound as good as it looks!

Your slide film recording requires the same expert care as the film itself. RCA Victor—through its 50 years of research and experience in the reproduction of sound and the latest electronic techniques—gives you a thoroughly engineered record and complete, efficient service in...

### RECORDING      PROCESSING      PRESSING

- ★ The most modern sound-reproducing equipment and facilities... latest developments in automatic frame-progression recording.
- ★ Engineers, specializing in slide film recording, assure the best presentation of your slide film story.
- ★ Pure Vinylite plastic records—both standard and microgroove—packaged in special slide film shipping cartons when desired.
- ★ An extensive music library service.
- ★ Careful handling and prompt delivery.

Contact an RCA Victor Custom Record  
Sales Studio, Dept. 6E:

**NEW YORK:** 120 East 23rd Street  
New York 10, New York  
MUrray Hill 9-0500

**CHICAGO:** 445 North Lake Shore Drive  
Chicago 11, Illinois  
Whitehall 4-2900

**HOLLYWOOD:** 1016 North Sycamore Avenue  
Hollywood 38, California  
Hillside 5171

Write for our Custom Record Brochure today!



custom  
-----  
record  
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sales

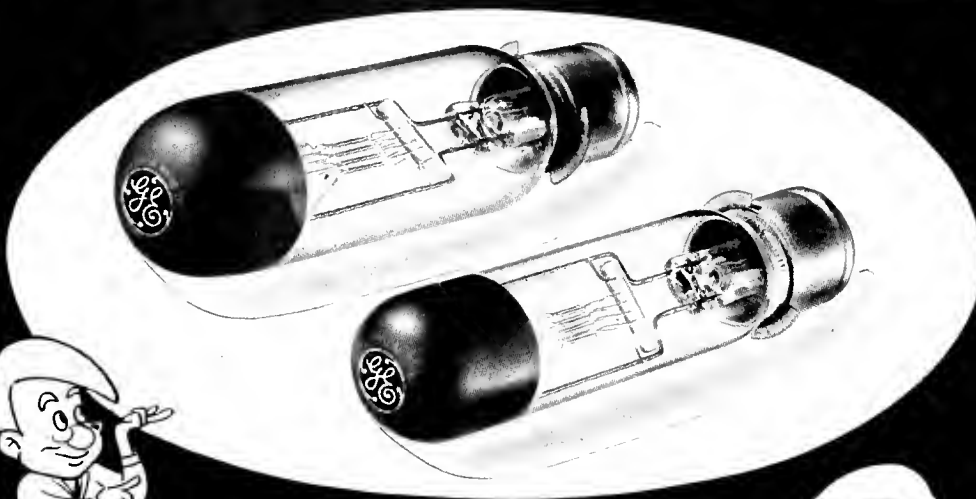
Radio Corporation of America  
RCA Victor Division



# LOOK FOR

when you buy a bulb for your projector

# GE



... and get all these advantages

- ★ Maximum light!
- ★ More uniform screen brightness
- ★ Dependable performance
- ★ Constant improvement

For bright, clear pictures on the screen, be sure to ask for General Electric projection lamps. Research is constantly at work to improve them . . . help you get *more* for your money. That's one reason most pro-

jector makers use G-E lamps as initial equipment. Incidentally, there's a new look to most G-E Projection lamps. They've been streamlined inside . . . for better performance. *Have you looked at one lately?*

*Remember . . . for every photographic purpose*

## G-E LAMPS

# GENERAL ELECTRIC

### FOR BUSINESS FILM USERS: A COMPLETE REFERENCE LIBRARY!

The rapidly-growing Film Guide Library, prepared and published by the Editors of BUSINESS SCREEN, includes complete source lists and de-

scriptions covering Sports Films, Safety Films, Sound Slidefilms, etc. Write for details on how to acquire copies of these useful Guides.

**BUSINESS SCREEN MAGAZINE : 150 EAST SUPERIOR STREET — CHICAGO 11, ILLINOIS**

### SVE Delivers 572 Projectors To the Pennsylvania Schools

◆ Delivery of 572 S.V.E. blower-cooled Tri-Purpose projectors to the Commonwealth of Pennsylvania was completed on June 20, it was announced this month by WILLIAM H. GARVEY, JR., president of the Society for Visual Education, Inc., Chicago. Shipments were made to 169 county superintendents.

\* \* \*

### Use of 16mm Sound Film Projectors by Groups Increases

◆ Widespread use of 16mm sound motion picture projectors by such diverse groups as day nurseries, labor unions, dairies, railroads, advertising agencies, television studios, airlines, community clubs and government agencies, was reported recently by the RADIO CORPORATION OF AMERICA after an analysis of recent sales.

Although the use of 16mm projectors for instruction and entertainment by schools and churches still leads the field, application of this equipment as an advertising, sales promotion and public relations medium has increased greatly. Business is also adopting the equipment as an important tool in job and sales training, safety instruction and scientific investigation, according to O. F. SWISHER, manager of RCA audio-visual equipment sales at Camden, N. J.

\* \* \*

### 4,555,000 See Canadian 16mm Non-Theatrical Motion Pictures

◆ During the last nine months of 1949, a minimum non-theatrical film audience of 4,555,000 were reached through Canadian diplomatic and trade posts and other free loan channels, reports the National Film Board of Canada.

Since more than 3,000 16mm prints were sold, largely here in the U.S., it is impossible to estimate the mass theatrical and huge television audiences who also viewed the films.

Incidentally, Canada's safety film, *Safe Clothing*, has been judged the outstanding non-theatrical motion picture produced in 1949 in the occupational safety field, according to the United States National Committee on Films for Safety.



Announcing  
**Ansko Color**  
**TYPE 238**  
16mm Duplicating Film

**At last! Ansko brings you an advanced color duplicating film with a wealth of new features!**

**Compare...**

for *finer* definition

**Compare...**

for *faithful* color reproduction

**Compare...**

for cleaner, *whiter* whites

**Compare...**

for *high-fidelity* sound

**Plus...**

fast processing service in Binghamton, Chicago and Hollywood

**F**OR months, Ansko has been testing the new Type 238 16mm Color Duplicating Film in film laboratories throughout the country.

In practically every instance, when results were compared, observers marveled at the beauty and fidelity of Ansko Color.

Now, for the first time, this advanced color duplicating film is available to you. We invite you to *compare* for yourself. Authorize your laboratory to make up your next order on the new Ansko Color 16mm Duplicating Film Type 238.

Compare the results with the master! Compare the results with any other duplicating film! We believe you'll be convinced!

**Ansko**

# SLASH FILM PRODUCTION COSTS with the Fairchild PIC-SYNC\* Tape Recorder

\*Pic-Sync means "in sync" with picture camera regardless of tape stretch.

Each time you retake a sound track, film production costs go up. The waste of film stock and the time delay for processing increase operating costs immeasurably. You eliminate these extra costs with the Fairchild PIC-SYNC Tape Recorder. Play back the sound at once . . . check it . . . erase the track . . . retake the sound *before the talent, the set and crew are disbanded.*



## Now Use 1/4" Tape For All Original Sound Tracks

Fairchild's development of the PIC-SYNC feature makes possible the use of 1/4" tape. Sprocket driven magnetic tape is costly.

- 1/4" tape costs 80% less than 16 mm magnetic tape.
- 1/4" tape requires 50% less storage space.
- 1/4" tape is easier to handle.
- 1/4" tape assures more intimate contact with the heads.
- 1/4" tape has more uniform coating—less amplitude flutter.
- 1/4" tape eliminates roughness of tone caused by sprocket drive.

Bulletin fully describes the new PIC-SYNC Tape Recorder. Send for your copy today.

### TELEVISION SAFETY SOUND TRACK RECORDING

CBS-TV saves \$24.00 per hour by making safety sound tracks of television recordings with the Fairchild PIC-SYNC Tape Recorder.



### FIRST CHOICE OF BUSINESS FILM SPONSORS

The largest active readership of any U.S. business magazine reaching specific users of films, recordings, equipment and services in business and industry has been achieved by BUSINESS SCREEN MAGAZINE. Write for details and rate card.

### Carnegie Corporation Makes Its Second Grant to Film Council

◆ A second grant of \$16,000 has been made to the Film Council of America by the Carnegie Corporation of New York to support its general activities, it was announced by Evans Clark, chairman of the FCA and director of the Twentieth Century Fund. The Carnegie grant will be payable over a three-year period beginning in June. The first grant made by Carnegie totaled \$20,000 and was awarded in 1948.

"Approval of the current grant," Robert Lester, secretary of the Carnegie Corporation, declared, "reaffirms our faith in the film council idea. We believe that substantial progress has been made by the Council in carrying out its objectives and that it has potentialities for even greater influence and service. The fact that this is a final grant reflects the firm policy of our Trustees not to give continued support to any agency. We trust that the Film Council's usefulness is now sufficiently obvious to attract additional funds from the organizations and agencies that it serves and which share its aims."

The original Carnegie grant to the Film Council of America, said Mr. Lester, "Indicated our conviction that there was a real need for a central organization to promote the production, distribution and effective utilization of audio-visual materials, and that through cooperation and joint action of its members, the FCA could provide the strong leadership and collaborative planning which this new field requires."

Expansion of FCA's activities will be made possible by the second grant, and at the same time, individuals and organizations in

the audio-visual field will have to redouble their efforts to gain greatly increased financial support of the Film Council.

A non-profit educational organization, the FCA was established in 1946 to "increase information and work toward the general welfare of all people by fostering, improving and promoting the production, distribution and effective use of audio-visual materials." It has sponsored the development of community film councils in the United States and has been instrumental in forming more than 150 community film councils in the last four years.

It serves as a clearinghouse on information about film materials and audio-visual activities and helps to coordinate the audio-visual activities of some sixteen national organizations which are now affiliated with it. These include the American Library Association, the National Educational Association, Division of Audio-Visual Instruction, the National University Extension Association, the American Association for Adult Education, the National Film Institute of Canada, the Educational Film Library Association, the National Audio-Visual Association, the Girl Scouts of America, the Boy Scouts of America, the National Conference of Christians and Jews, the National Safety Council, the Association of Junior Leagues of America, the Congress of Industrial Organizations and Councils of America.

### Photo-Film Forum in Copenhagen

◆ An International Photo and Film Forum will be held in Copenhagen at the "Forum" exhibition hall October 27 to November 5, 1950.

## WANTED: MEN WHO CAN SELL BUSINESS FILMS

—and who have an earnings record  
of at least \$15,000 a year.

One of the best-known producers of business films (New York) has excellent opportunity for two top-flight account executives. Firm long established, with many outstanding films to its credit. Men selected will probably be over 38, with good background in advertising, merchandising, sales promo-

tion, public relations. They will contact major accounts, develop sales presentations, act as counselors on motion picture and slide-film programs. Applications will be held in strictest confidence. Our sales staff knows of this advertisement. Address Box 603, Business Screen, 150 E. Superior, Chicago.

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## A Progress Report

The Foundation is a non-profit, educational institution. It was incorporated in 1946 through a grant-in-aid from the Foundation for American Agriculture. Leaders of every national farm organization are on its Board of Trustees.

It is dedicated to the creation of a better understanding between urban and rural America through the use of 16mm sound motion pictures.

The Foundation specializes in distributing sponsored films—which meet its strict requirements for approval—to audiences in rural America.

The Foundation's services include distributing these approved films, acting as consultants in the making of pictures, and furnishing equipment to rural America for film projection. These activities have more than doubled during each year of its existence.

A detailed report and list of approved films are available from the Foundation on request.

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# Farm Pictures by Audio

**"MASTERS OF THE SOIL"** 20 mins.  
A film story covering some of the many research accomplishments of American farmers.

**"TWIN-POWER"** 10 mins.  
A sales training film on the features of the new M-1 tractor.

**"WAR ON WEAR"** 30 mins.  
An instructional film for farmers on the importance of lubrication and maintenance of farm machinery.

**"PROGRESS IN PRODUCTS"** 22 mins.  
The facts about Modern Margarine's food value, ingredients, manufacture and many uses.

**"JUST A FARMER"** 25 mins.  
A dramatized account of the varied skills possessed by the American farmer.

**"OUR MILKY WAY"** 10 mins.  
One reel in Technicolor on the value and importance of milk in everyone's daily diet.

**"THIS IS OUR LAND"** 30 mins.  
The importance of Soil Conservation, and how it affects the health and economic welfare of every citizen.

**"PATTERN FOR PROGRESS"** 28 mins.  
The revolution in American agriculture through the introduction of mechanical power, told in color.

**"YOUR APPLE ORCHARD"** 18 mins.  
In color, from winter preparation through apple blossom time, spraying and cultivating, to harvesting and marketing. Contains an animation sequence on pollination by bees.

**"AT YOUR COMMAND"** 30 mins.  
A presentation of the services made available to American farmers since the founding of the Department of Agriculture.

**"FIRST IN THE HEARTS OF FARMERS"** 22 mins.  
**"ANOTHER 'FIRST' FOR MR. WASHINGTON"** 10 mins.  
The story of plant foods and land management woven around some of the agricultural experiences of George Washington.

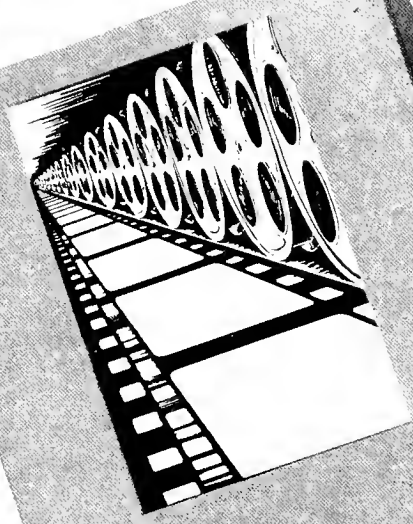
**"THE CHICKEN OF TOMORROW"** 18 mins.  
In color, describes the efforts to breed a better fowl. Contains an unusual sequence on the growth of a chicken embryo.

**"IT'S UP TO YOU"** 20 mins.  
Tractor maintenance and correct servicing procedure with trouble-shooting sequences presented in animated drawings.

**"YOUR FARM WORKSHOP"** 10 mins.  
In color, shows need for good workshop on a mechanized farm.

**"MAGIC IN AGRICULTURE"** 10 mins.  
Farm Chemistry and its importance to industry.

**"OLD MacDONALD HAD A FARM"** 30 mins.  
A story treatment which demonstrates for farm a variety of new and additional tractor uses which can replace in part the shortage of man-power on the farm.



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CHARLES E. BRANNAN  
Secretary of Agriculture

## Editor's Foreword

★ ONCE AGAIN, the Editors of BUSINESS SCREEN present a progress report on the contribution of motion pictures and the other audio-visual media to the education and information of all the people in Rural America.

It is altogether fitting that we dedicate this issue and the greater part of its contents to the hard-working men and women of the Motion Picture Service, U. S. Department of Agriculture and to their co-workers in the Forest Service, the Soil Conservation Service, and to all those in Extension Work everywhere. For more than three decades the whole field of idea communications has advanced through their efforts, just as untold millions of our fellow citizens on the farms have directly benefited by the content of their films.

Their story is told in simple but highly effective picturizations which improve farm production, reduce the toll of disease, increase the acreage of useable lands, and protect the nation's welfare. But it is reflected, too, in the tremendous increase of rural audiences as new thousands of 16mm sound projectors have been put to use along the lines of rural electrification projects. The films that bring vital information foreshadow other images which bring the best in the world's culture, marvelous new classroom films for the rural schools, and interpretations of Scripture to the rural church.

Screens are lighted throughout the long winter nights at increasing tens of thousands of farm group meetings, conducted in many instances by the 11,000 workers in the Cooperative Extension Services of the 48 states and three territories. "In our state of Minnesota," notes Extension Service Director Paul Miller of that state, "county extension workers in 1949 used 10 times more films than in 1944."

This immense audience of rural Americans is well-served by the U. S. Department of Agriculture and by the growing number of specialists in sponsored farm films now also reported in this issue. Together, Government, Industry, and the American Farmer have forged an unbeatable combination of production. Their example will benefit the whole world around us. —OHC

# CITED FOR MERITORIOUS SERVICE



DEPARTMENT OF AGRICULTURE  
WASHINGTON

TO THE EDITOR OF BUSINESS SCREEN:

The U. S. Department of Agriculture in three-quarters of a century has become a great research and service organization whose activities affect the lives of all the people of this country. The Department has a special responsibility to inform farmers of its research and service activities so that they may achieve the best possible standard of living.

Motion pictures and other visual aids serve importantly in bridging the gap between research results and the translating of those research results into action on the farm and in the farm home.

The Department of Agriculture's Motion Picture Service has been producing films for more than 30 years and looks forward to continued service to farmers through films, other visual aids, and other media.

We in the Department appreciate the important part which agricultural films produced by industry and independent producers have had in improving agriculture. We stand ready to cooperate with all producers of visual materials in helping them portray the work of American agriculture.

I congratulate BUSINESS SCREEN on the contribution it is making to better farm living through the recognition in this issue of motion pictures in agriculture.

*Charles E. Brannan*  
Secretary



# MORE FILMS in the Farmer's Future

by R. L. Webster

Associate Director of Information, U. S. Department of Agriculture

**W**ILL THERE BE MORE FILMS in the farmer's future?

If present trends in the U. S. Department of Agriculture, in industry, and in state agricultural institutions continue, the answer is definitely yes. There is today a growing awareness among those who work with farmers of the power of films to teach better agriculture; equipment is generally available, and there is a mounting supply of highly useful film materials.

The U. S. Department of Agriculture has been making motion pictures for more than a third of a century. It now has a wide range of research and service programs, well-dispersed and trained personnel to administer these programs, and the facilities and the will to produce and use visual aids.

When the Department was organized in 1862, it was given a mandate in its organic legislation to "acquire and diffuse useful information in the most comprehensive sense of that term." This it has done. Today the Department of Agriculture has research and action programs in the fields of nutrition, home improvement, crop and livestock improvement, conservation activities of many kinds, economic research, and programs aimed at securing income and living standards for farmers on a par with those of city people.

#### MANY POTENTIAL OUTLETS NOW AVAILABLE

The widespread staff of the Department of Agriculture along with the staffs of the state agricultural colleges, constitute a network of sincere men and women in all counties of the United States who are devoting their lives to the betterment of agriculture. Education and information are an important part of the work of all of these people and for many it is their primary function. In the Federal-State cooperative extension services alone there are about 14,000 workers, including county agents,

home demonstration agents, 4-H Club leaders and state and Federal employees. Other agencies have held offices at strategic locations. Forest rangers, who administer the national forests, have long been familiar to the American public. Inspectors, counsellors, and experts of every kind make up the total force.

These state and Federal agricultural workers represent a potential use of visual aids which it is difficult to over-estimate. Most of them have equipment for projection of films and other aids or at least have access to such equipment. Most of them have experience in the use of visual aids and are demanding more and more visual materials. They are becoming increasingly aware of the fact that with visual aids they can multiply many-fold their effectiveness in dealing with farm people. A national visual aids workshop held by the Federal Extension Service at Cornell University last summer is an indication of the interest in this field and the importance attached to visual aids by agricultural administrators. At this workshop there were 107 participants from 38 states, Hawaii, and Puerto Rico.

#### PRODUCTION FACILITIES ARE AMPLE

Not only is there the will to use visual aids in the Department of Agriculture but there exist excellent facilities for production of these aids. As pointed out in other articles of this issue of *BUSINESS SCREEN*, the Department of Agriculture has complete facilities for the production of motion pictures. With these facilities the Department has produced and will continue to produce in increasing numbers films and other visual aids which are needed in the day-to-day programs of the Department.

The personnel of the Federal Department of Agriculture has a counterpart in all the state agricultural colleges and state agricultural experiment stations and extension services. Many of these state groups are producing films related to the agriculture within their respective areas and in numerous instances films are produced cooperatively by the Department and one or more states.

Added to these two sources of film and visual aids production is the steady and increasing flow of agricultural films which are produced by business firms and by independent producers.

#### MORE NEEDS TO BE DONE

While it is possible to report much progress in the production and use of visual aids in agriculture, we who are in close contact with



USDA CAMERA RECORDS *the simple pleasures of a day's outing in the nation's forests.*

it realize that much more needs to be done in order to capitalize fully on the potentialities of these media. Better understanding of the possibilities of films by the top administrative people in the Department of Agriculture is needed. There is a growing appreciation of the value of films in many parts of the Department but this attitude is by no means universal. There is the need for better planning of the production which now takes place. Films require a somewhat larger initial outlay of funds than do other media although in the long run they compare most favorably with other information methods in cost. Too often we have found in the Department that films have been produced because funds are available rather than funds being made available so that a film could be produced. Another need in the visual field is for greater integration of films with other media. For example, the Department of Agriculture for years has been an outstanding publisher of agricultural bulletins and publications of all sorts. For a good many of those years it has been producing motion pictures. There is no reason why publications should not contain carefully worked-out references to available visual materials. Likewise study guides for film materials should refer to the rich publication resources of the Department. There is a vital need for more prints of existing pictures and the need for many, many more films.

#### THE PLACE OF TELEVISION

The phenomenal growth of television has raised certain questions regarding the future relationship of agricultural motion pictures and television. There are some who believe that the time will come when farmers will get all their information visually by television and that visits by the county agent will be unnecessary and that the showing of films by agricultural workers will be a thing of the past. We in the Department are open-minded on this subject.

However, until the time comes that the Department can be sure that television stations will regularly present all the essential information which the programs of the Department require and until we can be assured that a substantial part of the farm audience can depend upon such television presentation, we are convinced that the motion picture pro-



R. LYIF WEBSTER, who serves the nation's farm press as Associate Director of Information, in charge of Press Relations, U. S. Department of Agriculture.

# MOTION PICTURE Service for Agriculture

by Chester A. Lindstrom

Chief, Motion Picture Service, U. S. Department of Agriculture



SCENE FROM "OUTBREAK" a USDA motion picture that helped fight the hoof and mouth disease. Sequence shows Mexican episode.

jector and the use of films which are tied into the farmer's problems will continue as essential parts of agricultural information and education.

## VIDEO CAN BECOME A POWERFUL ALLY

All this is not to disparage in any way the high potential value of television to agriculture. Without question it will be a powerful weapon in our information arsenal. The Department even now is preparing for the time when televised information will be an integral part of our activities. We are now about to begin the third year of research on the use of television in agriculture. We have acquired much information as to the use of visual aids in television which we expect will prove of great value in the future.

## "How To Do It" FILMS COME FIRST

Looking ahead, it appears that films will continue to grow in importance in the informational and educational programs of the Department of Agriculture. It is not too far-fetched to look forward to the time when every important activity of the Department will regularly count on the production of one or more films a year to help in carrying out the activity. Most of these films will be essentially work tools for the people who are responsible for agricultural programs. This means that the majority of them probably will be in the how-to-do-it class. Undoubtedly there will be important documentaries from time to time but we feel that the greatest good can be accomplished by the wide-spread use of films which will translate the research and service accomplishments of this Department into tangible terms which the farmers and their wives can put to use on their own farms. Our films have been modest in cost. We expect them to continue so. We see little chance that the Department will make pictures with the budgets which industry and outside agencies employ.

Within this framework we look forward to a continual stepping up of the motion picture work of the Department of Agriculture so that the research which taxpayers have paid for may more rapidly be passed on to the user and thus more rapidly be made to pay off in terms of more efficient production for farmers and for happier living for all farm people. ●

**I**N FEBRUARY 1949, blizzards of unusual severity swept down from Canada and within a few days enclosed many of our rangeland states in their icy grip. Roads were made impassable. The commercial life of hundreds of towns and villages was stilled. Cattle wintering on the ranges became isolated from their feeding-grounds. If conditions persisted — with millions of head of cattle being threatened by starvation or freezing to death — the meat supply of the nation was jeopardized.

Within the next week, as one blizzard followed another, each more severe than the preceding, conditions rapidly worsened. Acting quickly, a program was formulated in Washington to bring aid to the stricken states, a program that included the cooperative efforts of many of our federal and state agencies.

## DOCUMENTING THE "OPERATION SNOWBOUND"

Thousands of bulldozers, weasels, tractors and cargo planes were sent to the snowbound states. This gigantic effort to break the grip of the snow blockade, known as "Operation Snowbound," brought vital assistance not only to the people but to millions of cattle wandering aimlessly on the wind-swept range.

A crew from the Motion Picture Service of the Department of Agriculture was flown to Nebraska to cover some of these activities. Another crew working on a film in Colorado was shifted to "Operation Snowbound" to cover activities in that state, and a third was flown to Nevada.

Thus, a pictorial account of the tremendous project *Operation Snowbound* was recorded on film. Shortly after the blockade had been broken, the footage was edited and scored, ready for presentation and study.

## —AND THE CAMPAIGN VS GRASSHOPPERS

Similarly, in the summer of 1949 the range states were again threatened, this time with a plague of grasshoppers. Congress appropriated several millions of dollars for relief of the stricken states. Not only were the valuable range grasses being ravenously consumed by tremendous swarms of grasshoppers, but the great wheat-fields of the west were also threatened with destruction. The grasshoppers were everywhere — in the crops, on the trees, even in the homes. However, the outbreak had been expected and the campaign to combat this insect invasion — the baiting of millions of acres of land with a bran containing a poisonous insecticide — had been carefully planned

by the Bureau of Entomology and Plant Quarantine.

When operations got under way, again in cooperation with the Bureau of Entomology and Plant Quarantine, a crew from the Motion Picture Service of the Department was on hand to follow each step in the campaign — from the preparation of the bran at the many mixing-stations to the spreading of the bran by a fleet of airplanes over great stretches of rangeland. And today this footage is in the process of being edited for a film to stress to the farmers and stockmen of the nation not only the incredible damage grasshoppers can work on the food supply of the country, but also the urgent need for their cooperation in combatting this menace.

These are but a few of the newsreel "on-the-spot" type of films produced by the Motion Picture Service. More common, however, is the "planned" film produced from a shooting script.

## FILMS HELP SAVE OUR LIVESTOCK

In 1946, foot-and-mouth disease broke out among cattle which had moved through the port of Vera Cruz, Mexico. Within a few weeks the disease had spread with lightning-like rapidity to 16 states and the Federal District of Mexico City. Here in Washington, specialists of the Department of Agriculture's Bureau of Animal Industry began to map an information campaign to bring home to the farmers and stockmen of this country the terrible power of the disease's contagion, as well as the economic havoc it had wrought for centuries past among countries of the Old World. The use of a film was one of the informational media to be employed in this campaign.

Meanwhile Congress had appropriated 35 million dollars for aid to Mexico — aid for this (CONTINUED ON THE FOLLOWING PAGE)

CHESTER A. LINDSTROM . . . veteran of farm film production who heads the Motion Picture Service of the U.S. Department of Agriculture.



# Serving Agriculture:

(CONTINUED FROM THE PRECEDING PAGE)

country as well, for the purpose of the campaign was to keep the disease confined within the quarantined area, prevented from reaching our Texas border.

Therefore, in cooperation with the Bureau of Animal Industry, a motion picture crew was sent to Mexico to cover operations there. Another crew was sent to California to re-stage the last foot-and-mouth disease outbreak in this country in 1929.

Thus, valuable information was made available to the farmers and ranchers of the country in the film *Outbreak - The Story of Foot-and-Mouth Disease* - information to help them spot the symptoms of the disease as well as the proper corrective measures.

## MEETING NATURE'S FORCES HEAD-ON

At present, employing the same documentary technique, a film on brucellosis, the most prevalent of our cattle diseases, is being produced. By depicting the danger of the disease to our farm economy, as well as its menace to our public health (undulant fever), this film has a great potential in contributing to the maintenance of a strong and healthy agriculture.

These documentary films - depicting catastrophes such as floods, forest fires, plagues, outbreaks of disease - show the forces of nature in disharmony with the land. The educational content is integrated into this strong, dramatic approach, lending perhaps even greater emphasis to the need for awareness or effective action. Then there is the incentive training film, through which effort is made to develop an urge to do as well as to teach. *Dead Out*, a film made for the Forest Service to teach the proper method of burning brush, is a good example of this type of film. But there is another type of film produced by the Motion Picture Service that comprises the major part of its workload. These are the simple "how-to-do-it" films whose subject matter is diverse, ranging from topics such as the control of wheat stem rust, how to get rid of the corn borer, the eradication of weeds, to control-measures for poultry diseases.

## FILMS ALSO AID THE FARMER'S WIFE

Some of our films are produced to meet special agricultural problems, others to provide helpful information to farmers' wives and their families. Films in the latter category include titles such as *A Step-Saving Kitchen* and *Truly Yours - The Dress That Fits*, produced for the Bureau of Human Nutrition and Home Economics. Together, all of our films are produced with the objective of not only helping to improve our farming methods, but also to help raise the standard of living for the more than six million farm families of America.

Many members of the personnel of the Motion Picture Service have been recruited from walks of life other than our farms. But,

invariably, they are eventually converted to the faith that this nation's well-being is in great part dependent upon an enlightened rural citizenry and a careful husbanding of our soil resources - our croplands, rangelands and forests.

In every film produced by the Department a thread of that philosophy is interwoven. Taken alone, each of our films may contribute perhaps in small measure to the establishment of a strong rural economy. But in the aggregate, over the years, along with the Department's other informational media, they serve to build an ever-widening fabric of agricultural information aimed at the preservation of our soil resources and increasing their productivity.

## THREE MAIN CHANNELS OF DISTRIBUTION

Once a film is produced, how does it reach its primary audience - the American farmer and his family? Through three main channels: cooperating film libraries at state colleges and universities located in every state and territory; film libraries in regional field offices of the Department; and finally, school systems and lending libraries.

Film budgets are seldom sufficiently large to supply all cooperating libraries with prints. Available prints are therefore placed with those regional libraries in which the subject matter of the film is deemed most applicable. No charge is made for these prints. In return, the libraries manage the distribution of these prints to Departmental field offices without charge - to schools, granges and other groups for a small service charge.

## AMERICA OWES MUCH FOR THEIR AID

The service performed by these film libraries in the distribution of agricultural films is an outstanding example of the kind of production-distribution teamwork whose efficacy cannot be measured by the yardstick of dollars and cents. It has enabled the Motion Picture Service to reach a vast audience, to bring agricultural information not only to the great

farming centers, but to isolated villages and hamlets throughout America. It has put training tools into the hands of our more than six thousand county and home demonstration agents, into the hands of 4-H Club members, instructors at state agricultural colleges, church and civic groups - in fact, any group able to secure a 16mm sound projector. Since a Department of Agriculture film is considered a public service to disseminate important information to the taxpayers who have financed its production, the only limitation imposed upon a showing is that no admission charge be made.

## MEETING DIFFICULT BUDGET PROBLEMS

Ever since the war the appropriation for the Motion Picture Service has been far below the pre-war level though costs all along the line have increased. The appropriation proved insufficient even to maintain production facilities and necessary service functions for the Department and left nothing for production of pictures. It became a question of how to continue in existence. In order to overcome this situation, it was decided that motion picture work performed by the Service would have to be paid for by the sponsoring agencies and bureaus at actual cost. Such reimbursements and transfers of funds have permitted the Service to maintain its facilities and a somewhat small production staff - script writers, directors, cameramen, editors, and sound men.

## SERVES OTHER GOVERNMENT AGENCIES

Furthermore, though its primary responsibility is of course the production and distribution of agricultural films, the facilities of the Motion Picture Service, when its workload permits, are made available, upon request, to other federal and state agencies. In the past few years, a series of medical training films has been produced for the Veterans Administration, from the writing of the script through complete production. The series includes a number of widely-acclaimed films

THIS BRIGHT LAND is captured in the lens of a Motion Picture Service camera.





such as *Journey Back* and *You Can Hear Again*.

Agencies other than the Veterans Administration who have made use of our facilities include the Air Force, the Corps of Engineers, Federal Security and others. Agreements have been entered into with several states for cooperative production of agricultural pictures. For example, such agreements have been made with the states of Virginia and Louisiana.

#### FIRST GOVERNMENT FILM DEPARTMENT

History tells us that the Department of Agriculture was born almost 150 years ago when a clerk in the Patent Office was put to work distributing seeds. It was only in 1889, however, that the function of the Department in our then-agrarian economy was recognized and the Department was raised to cabinet rank.

The history of the Motion Picture Service, in its struggle for recognition, almost parallels that of the Department. It was the first governmental unit to produce an informational motion picture. But since films in those days (1908) were looked upon with a great deal of skepticism — this was the era when films were devoted almost exclusively to slapstick and the peephole-type of comedy — production in the Department continued as a semi-bootleg operation until 1912. At that time the use of motion pictures won official recognition through the simple ruse of photographing the contemporary Secretary of Agriculture as he addressed a boys' corn club. When the film, taken without his knowledge, was shown, a new convert to the use of motion pictures was made, and shortly thereafter what is now the Motion Picture Service was set up to produce and distribute motion pictures for the Department as a whole.

#### PROVED VALUE IN FIRST WORLD WAR

With the outbreak of World War I, the Motion Picture Service proved its value as production mushroomed to large proportions. If recognition of the unit's importance in disseminating agricultural information needed bolstering, that period provided ample opportunity.

In World War II, the facilities of the Motion Picture Service in the Department were borrowed by the Office of Strategic Services. However, the production of agricultural films was continued in a temporary location until December 1945, when its facilities were returned.

One of the by-products of mass-training in the late war was the tremendous impetus given to the use of educational and informational films. In the years that have since elapsed, the commercial film industry has outgrown its early stages of trying to find its place in the sun. It is now taking great strides toward maturity. And with maturity have come new responsibilities of which we in the Motion Picture Service are keenly aware.

Sponsors are no longer satisfied with jerry-built films, a patchwork of old stock and original footage quickly put together to meet



Studio production crew at work on Department of Agriculture sound stage.

## Producing Agricultural Films

by Walter K. Scott

**I**MAGINE A SERIES OF MOVIES in which the hero is almost always a villain! Let's say we're stretching a point here and there, but come up with some interesting contrasts — contrasts between the entertainment motion picture productions and those of the Motion Picture Service of the U. S. Department of Agriculture.

Our heroes are villains. One fascinating charmer, *Anthonomus grandis*, manages to eat his way through almost a quarter of a billion dollars worth of the nation's cotton yearly. His screen name is Boll Weevil. When *Melanoplus mexicanus* hits the road, he leaves twenty-five million dollars worth of destroyed crops and several hop-happy cameramen behind him. Keeping a Baltar lens focused on the migratory grasshopper is quite a roving assignment. *Popillia japonica*, *Hehothis armigera*, *Leptinotarsa decemlineata*, and dozens of other plant pests, all villainous heroes, can account for rendering useless over a billion and a half dollars of the nation's plant life. Add to the damage they do the losses brought on by plant parasites such as *Puccinia graminis* or *Cronartium ribicola*, and then open up the casting office to the non-vegetarians — characters who gorge themselves on cattle, hogs, poultry, and so on. These boys represent big business. But they present a casting problem because they're too busy to come into a studio to go through their act. A Hollywood contract couldn't entice a *Brucella abortus* away from nibbling at the digestive tract of a wayward Hereford.

#### SERVICE COVERS THE COUNTRY-PLUS

So the Motion Picture Service goes after them! They load down camera and sound trucks with personnel and equipment and head for the highways and byways between Washington, D. C., and about anywhere else in the United States. Once in a while they'll

even cross the borders to capture on film the perpetrators of hoof-and-mouth disease which cuts into the income of both the United States and the Mexican Republic.

No studio flats and prop trees for these crews! Their broad canvas is nature itself. But, even here, they're peculiar. A placid azure lake doesn't interest them unless it's infested with mosquitoes. *Any* body of water doesn't interest them much unless there's too much of it, causing floods — or too little, causing drought. A cozy fire built out in the open, under the stately trees of a National Forest, has little pastoral quality for them. But that same fire, out of control, has them eating smoke and using burning brush as tripods until the film starts to melt. Snow and sleet are considered photogenic when they're blowing around at eighty miles an hour. Even farm hillsides take on increased interest value when they show signs of erosion.

#### THEY'RE A HARD-WORKING CREW

When we speak of a crew, we mean a combination of motion picture director and motion picture photographer, usually traveling in a small truck-type auto loaded with cameras.

(CONTINUED ON THE FOLLOWING PAGE)

WALTER K. SCOTT is Chief of Production, Motion Picture Service, U. S. Department of Agriculture.



# Farm Filmmakers:

(CONTINUED FROM THE PRECEDING PAGE) film, cables and lighting equipment sufficient to illuminate small interiors as needed, such as a room in a home, an office or place where small meetings are held.

When the script is more ambitious and calls for sound on location and greater lighting problems, a sound man and portable sound outfit are added, with an extra man for handling lights.

Each new script presents new problems for the picture crews, whether it be the tricky light on the snow on a Western range at an elevation of 12,000 feet, or the careful disinfecting of personnel when going into areas where foot-and-mouth disease is prevalent, or perhaps the script doesn't list the scene, but in the midst of a forest fire stands a building and the cameraman lends a hand in saving it, an act not listed as one of his duties.

## FIGHTING THE ELEMENTS FOR FILMS

But the word "duty" and the term "getting the picture" never conflict when an emergency arises, such as tiding the camera in a small boat over the swirling waters of a flooded river to record the damage done to life and property as it covers farms and floods cities, or clinging precariously to a bulldozer pushing against towering snowdrifts to picture the opening of roads where humans and animals have been isolated by blizzards and literally fed from the sky by air-borne crews of relief workers. At such times home comforts are seldom available. The yarns in the camera room tell of one crew that sat down at the end of a harrowing day to a deluxe breakfast consisting of canned apricots, candy bars and cigars of questionable quality.

Directors on these crews have abandoned pink shirts, yellow boutonnières, and short riding crops in favor of blue denims and hip boots. Whereas the Hollywood director tells

his cast how to re-enact the motions of pre-mating, his counterpart, the Motion Picture Service director, must recognize the symptoms of spawning in his cast and capture them "in flagrante delicto." The script he works from almost always calls for a scheme to thwart the hero from multiplying. Killing off the hero is even better, provided there is an extreme "close-up" showing the death and the instrument that caused it.

## THESE ARE PRODUCTION PROBLEMS

The Motion Picture Service director has an elastic production schedule. He can't pick out the time he'd like to do his shooting. He has to wait for things to happen, and catch them when they do. This often involves a return to the scene through the seasons, and can keep him scurrying from one side of the continent to the other. The life cycle of his cast will accept no changes.

The sound crew isn't interested in background noises as such. What would be considered in other quarters as background are to the crew the main noises—the drone of locusts, the crackle of fire, the bleating of stricken livestock.

The cameramen have the advantages of lighting with the sun, also the disadvantages when the sun doesn't show. This means long sieges of inactivity when everything within the artist cries out for a chance to get a close-up of *Choristoneura fumiferana* munching on a spruce bud.

## FILM CONTENT HAS TO BE RIGHT

Hollywood hires experts to give technical advice on subject matter. The experts on agricultural subjects hire the production unit. They often go along to keep the director informed, and they're good to have on hand so that back in Washington they can certify to the factual accuracy of the scenes. They have to satisfy a very particular audience—an audience that wants information—good, reliable information...an audience that knows first-hand about blights and diseases and floods and



"WATER FOR A NATION" depicted in the recent Soil Conservation Service film on this vital subject.

fires...an audience that wants to learn how to overcome or control disasters which threaten their livelihood. A Motion Picture Service film has to provide the factual answers.

In Washington the Motion Picture Service maintains an active sound stage, a film processing laboratory, an animation unit, a small staff of writers, directors, cameramen, editors, and sound technicians, a film library of black-and-white and color scenes, and a music library where many moods are indexed and cross-indexed for the tastes of future audiences. These constitute the basic production organization to which is added, as needed, such specialists as actors, narrators, composers, musicians, et cetera.

And as writers scribe, cameras grind, editors snip, directors scream for "action," narrators lisp through throat lozenges, and actors emote—the battle of man and many of his common enemies is recorded each day in the work of the Motion Picture Service.

## Farm Films in the Field

★ Out on the farm and in the field where some 3,000 county agents render inestimable service to rural America, the motion pictures and other visual media prepared by Department of Agriculture experts, state extension departments, sponsors of farm products and implements, etc. are put to the great test.

Paul Kunkel, Brown County agent at Sleepy Eye, Minnesota, whose picture appears on the opposite page is one of those regular users of films. He has averaged 25 to 35 films a year at farmer meetings. A unique device he uses occasionally is to set up the projector in a hog house or barn where he discusses at first hand the practices he wants farmers to see. A bale of hay and a pig brooder shown in the picture (right above) provide the stand for the projector. He has had as many as 110 farmers in a hog house like this to see his films.



## FOREST SERVICE CAMERA IN ACTION

Many scenes are filmed from the top of a station wagon that has been modified for picture-taking. Richard W. Mosher is shown working on "The Greatest Good" a recent Forest Service film made in memory of Gifford Pinchot.

# Rural Audiences Are Growing

by Paul E. Miller

**B**ACK IN 1914 when Congressman Lever was arguing for the passage of the Smith-Lever Extension Bill which established the county agent system, he said, "It is not sufficient to tell the farmer — he must be shown — the appeal must be made through his eye." Certainly Mr. Lever was not thinking of motion picture film at that time, but extension experience has proved his foresight and how right he was. Visual presentation in its many forms dominates extension work today.

County extension agents today are getting information to more rural people through press, radio and visual aids than ever before. Not the least of the visual aids is the motion picture film. In our state of Minnesota, county extension workers in 1949 used 10 times more films than in 1944, when our State Agricultural Extension Film Library was organized.

## INFORMATION PROGRAMS USE ALL MEDIA

Motion pictures play a very important part in getting information to farmers and homemakers. However, we believe that to be effective, a county's information program must be based on the balanced and well-coordinated use of all information media. Movies fill a peculiar need in our Agricultural Extension work. They do it well, but, of course, they do have some limitations which we will point out later.

The rapid increase in use of motion pictures here, and in other states as well, is due to a combination of factors. The need for some medium which would attract people to rural meetings as well as present information in an attractive form at these meetings has always been present in Agricultural Extension work. Lack of electricity in many rural areas, heavy and inefficient projectors to show motion pictures, and the dearth of good films greatly retarded the use of motion pictures in Agricultural Extension meetings, however, until about 1945.

## POSTWAR PROJECTORS FAR SUPERIOR

With the end of the war and the release of materials for civilian production, a flood of new equipment appeared on the market. Much of the projection equipment was far superior to anything which had been produced before. It was much lighter, it was easier and simpler to use, and it projected a clearer and sharper picture on the screen. The rapid spread of rural electrification has also given great impetus to the use of projected visuals. More recently, the production of a wealth of new films in every field of farming and homemaking has increased interest in films to a degree not dreamed of before. Finally, promotion in the use of films by visual educational directors and others interested in the field has carried the movement to a point where many county

extension workers would be lost if their motion picture program were suddenly stopped.

The rapid acceptance of motion pictures as a medium of disseminating information, gratifying as it may be, carries some dangers with it, too. All who are working with farm people have not fully realized that motion pictures, like other teaching devices, are merely tools in the hands of a teacher. They are sharp tools and must be used as such. Some people may be actually wasting time by using movies. By and large, motion pictures are not ends in themselves. A movie is not always the best medium for getting information across to farmers and homemakers. A set of colored 2 x 2 slides will frequently serve as a basis for discussion and result in more permanent teaching than a movie on the same subject.

A smoothly operating state library of Agricultural Extension films is the key to their effective use by county workers. In Minnesota every county extension office is equipped with a modern 16mm sound projector or is in a position to get one whenever it is needed. Our agents cannot keep on hand the films they need during the year. Some use as many as 50 films a year. Many of these films are not used more than three or four days at one time, others, of course, are used as much as a month. In any case, a county cannot afford to buy all, or even a large part, of films needed during the year.

## THOROUGH KNOWLEDGE OF FILMS NEEDED

Operators of the larger commercial libraries sometimes are not familiar with the way Extension workers must operate. They cannot serve extension's needs entirely as the field is limited, and most libraries could not afford to carry all the films needed. To serve county Extension workers efficiently, the person operating the library must understand 4-H, home demonstration, and Agricultural Extension work. He must know the contents of every picture in the library and how it can fit into various county programs. He must become personally acquainted with the workers who use the films. A mere mechanical booking system is not enough to give effective service.



PAUL E. MILLER is Director of the Agricultural Extension Service, at the University of Minnesota.



COUNTY AGENT PAUL KUNKEL is a regular user of films in his field work. (see page 22)

Films must be kept busy. The state film librarian must know about new productions in the field of agriculture and homemaking. Moreover, he must work with the producers of films to guide production into lines that county extension workers need.

## AGENTS MAKE USEFUL LOCAL FILMS

Our agents have made some motion pictures locally. This practice has been rather significant in the dozen counties where agents have motion picture cameras. One of our agents, for example, recently filmed the activities of many of the better 4-H Clubs in his county for less than \$50. These pictures, shown to local people, will stimulate 4-H work in the county as no other medium could do. These local movies used in combination with pictures from the State Office will make a well-rounded program for this agent's 4-H Club program.

Our agents are adept at adjusting their methods to the situation at hand. Motion pictures are shown under a wide variety of conditions. Frequently the high school auditorium is used. Thus, a crowd of 200 or 300 people can see and discuss the agents' motion pictures. Again, the home agent will take the projector into a home for a project meeting at which maybe only a dozen women are present. The 4-H Club leader may use the projector for an evening meeting outdoors at a campfire.

## DEMAND INCREASES WITH POPULATION

The use of motion pictures in Agricultural Extension work will continue to increase. As more workers are added in the counties, the demand for films will increase. Likewise, as the number of people contacted and the number of meetings which extension workers attend increases, the demand for films will grow.

New lightweight and more efficient projection equipment will also continue to promote the use of movies in this field. A need which (CONTINUED ON THE FOLLOWING PAGE)

(CONTINUED FROM THE PRECEDING PAGE) must be met, however, is the production of new films suitable to do the job needed in Extension. This will mean that companies interested in production must work with farm leaders who actually use their films. Many industrially sponsored films have contributed to the available agricultural film sources for extension workers.

Some of the sponsors, however, have failed to realize that their films will not be shown at all if too much advertising is embodied in their films. A few companies have done remarkably well and are getting excellent results from pictures made with agricultural workers. They have used only a minimum of advertising. This source of films does hold some promise in agricultural work, providing the sponsors realize what they must do to have an acceptable film.

Workers in Agricultural Extension must be trained in the use of motion pictures if films are to be of maximum value. Colleges preparing agricultural teachers and extension workers must include in their curricula a regular course in the use of visual aids if their graduates are to use these media. The future of motion picture films in Agricultural Extension work is established. However, certain considerations that we have mentioned must be kept in mind if the program is to continue as the important segment it is in the Agricultural Extension information program today. ●

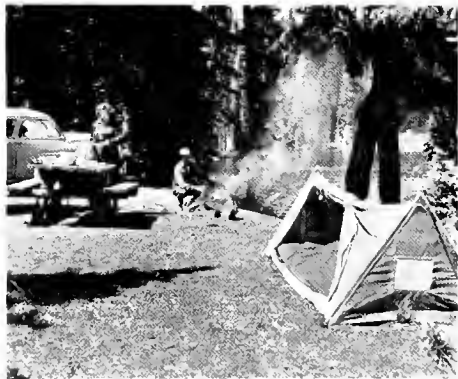
#### Editorial Notes and Comment

◆ We are indebted to the pictorial library of the Motion Picture Service, U. S. Department of Agriculture, for the original material used in our own photo-composition for this month's cover. The pictures illustrate the American farm scene — visualized by films. ●

\* \* \*

◆ Information about buying or borrowing Forest Service films may be obtained from either the Washington Forest Service office, or the Motion Picture Service, USDA, Washington, D. C., or any of the Regional Foresters located in Missoula, Montana; Denver, Colorado; Albuquerque, New Mexico; Ogden, Utah; San Francisco, California; Portland, Oregon; Philadelphia, Pa.; Atlanta, Georgia; Milwaukee, Wisc.; Juneau, Alaska. ●

PROTECTING OUR FORESTS for the good of all is the mission of Forest Service motion pictures.



# Visual Guardians of Our Nation's Forests

• U. S. FOREST SERVICE MOTION PICTURES GAIN WIDE ACCEPTANCE •

WITH THE NATION STILL USING sawtimber faster than it is being replaced by forest growth, the Forest Service of the U. S. Department of Agriculture realizes that the important job of teaching good forest management is far from completed. To reach the thousands of Americans who still need to be educated in wise forest use, the Forest Service relies strongly upon its movies.

Altogether, 36 Forest Service films are in circulation. These vary in length from two-minute trailers to half-hour shows. They are produced in cooperation with the U. S. Department of Agriculture Motion Picture Service, and are circulated by the Motion Picture Service through its 72 cooperating film libraries at state educational institutions, through the Washington and regional offices of the Forest Service, and, occasionally, through commercial channels.

The principal outlet for these films is through the nine regional offices of the Forest Service in the United States and the Alaskan office at Juneau. As regional offices receive requests from schools, churches, clubs, horticultural societies, sportsmen's groups and civic groups, the films are scheduled and shipped out several days in advance of the showing date. There is no charge for use of the film, but the user must pay for transportation charges.

Most forest supervisors have movie projectors available to them, and often the forest supervisor or a member of his staff will show films before interested groups. The films are also used by state foresters. The forester for the Cook State Forest of Pennsylvania, for example, has made a practice of showing outdoor movies each Saturday evening of the summer season. In this way, thousands of picnickers and campers have learned about the nation's forests and its needs.

Because the films are distributed through many channels, it is impossible to know precisely how many people have seen Forest Service movies. It is known, however, that

2,237,683 persons saw films circulated during 1949 from the Washington and regional offices of the Forest Service.

In the library of Forest Service films are movies on national forests, timber management, wildlife management, forest protection, forest recreation, watershed management, and range management. While some films are especially applicable to certain geographical regions, almost all of the films in the library may be used advantageously in any part of the country.

Many of the films are ideally suited for school use. In this group are such eminently successful movies as *The Frying Pan and the Fire*, *Dead Out*, *Lifeblood of the Land*, *Everyman's Empire*, *Tongass Timberland*, *Timber and Totem Poles*, *There's More Than Timber in Trees*, *Forests Forever*, *The Forest Ranger*.

One of the most popular of all Forest Service films is *Realm of the Wild*, a three-reel wildlife story. It ranked second last year among all USDA films in total number of prints sold. The Winchester Repeating Arms Company, for example, has bought more than 100 prints. Warner Brothers condensed this film into a ten-minute theatrical version.

Another picture, *Then It Happened*, a dramatic documentary on the disastrous 1947 Maine forest fire, produced jointly with the Motion Picture Service of the Department of Agriculture, won the blue ribbon as the best safety film of the year. The National Safety Council selected this picture as the best produced during 1948 in the general field of safety.

Through its movies the Forest Service reveals itself not only as the custodian for the public of our national forests but also as a research organization that is helping the farmer and the industrialist reap the greatest benefits from growing and processing wood — that is striving to serve the best interests of all groups. Moreover, the Forest Service hopes its movies will help people see that forests and woodlands are a valuable resource that should be safeguarded for all time. ●

SCENE IN "THEN IT HAPPENED" the Forest Service prize safety film of the Maine disaster.



FOREST SERVICE FILMS give Americans a glimpse of the lives of lookouts, rangers on their jobs.



# Films Can Help Conserve Soil Resources

• SOIL CONSERVATION SERVICE EDUCATES PUBLIC VIA SCREENS •

CONVERTING SOUND AND CELLULOID into life-giving topsoil might seem to be a wondrous process confined to the science of chemistry or physics, but, without benefit of the laboratory, Soil Conservation Service films daily perform this feat by emphasizing the importance of soil and water conservation and showing the farmer how to replenish the soil and prevent erosion.

For the last 15 years, SCS motion pictures have been making easier the Soil Conservation Service's man-sized job of making the farmer deeply conscious of conservation farming, encouraging conservation farming, and putting conservation farming to work. In the early days of the SCS program, educational "show-boats" — panel trucks carrying a generator and projector — carried to some of the West's isolated villages their first sound movies.

## FILMS THAT MEET VARIED NEEDS

Multifarious best describes SCS films, for they are of many types. Some are general films which explain the inter-relationship between conservation of natural resources and economic and social prosperity; some are conservation how-to-do-it's designed to teach the farmer conservation farming; some are social studies in film form; others have characteristics of all previously mentioned.

While SCS pictures are intended to be shown to the general public, in cities as well as on farms, they are primarily designed for farmers; for it is to the farmer we must turn, after all, to realize conservation on the land.

SCS films show the farmer how to get the most production out of each acre by putting it to the use for which best suited; they show him conservation problems and offer solutions; they show the farmer how to protect his land from erosion and loss of fertility.

There are over 2,000 soil conservation districts in the country including, now, more than a billion acres of farm and ranch land.

## NATIONWIDE DISTRIBUTION CENTERS

Distribution of SCS films is made through Department of Agriculture film distribution outlets and regional offices of the Soil Conservation Service. The latter are located in Upper Darby, Pennsylvania; Spartanburg, South Carolina; Milwaukee, Wisconsin; Fort Worth, Texas; Lincoln, Nebraska; Albuquerque, New Mexico; and Portland, Oregon.

Last year, the seven regional offices alone reported an attendance at film showings of more than 1,000,000 persons. The actual total attendance figure at SCS film showings is several times that number, when showings of USDA cooperating film library prints and purchased prints are considered.

The Soil Conservation Service motion picture program is founded on the sound principle of putting the best into a film and

getting the most out of it once it's made. Consequently films in regional offices are not permitted to lie idle in vaults but are strenuously "pushed." Field men are vigorous in their use of films, planning programs for farmer groups, civic organizations, schools, and the like. They attend meetings of farmer and civic groups, show films and re-emphasize in lectures and discussion the importance of conserving our natural resources. During the summer, SCS fieldmen conduct conservation workshops for teachers at schools and colleges where they make heavy use of films. As practiced by them, the "personal touch" in using films cannot be overvalued.

## COOPERATE WITH COMMERCIAL PRODUCERS

Losing no opportunity to further the cause of conservation farming via films, the Soil Conservation Service cooperates with commercial producers making agricultural films by tendering technical advice on soil and water conservation matters, reviewing scripts for scientific accuracy, making accessible stock footage, and, as was the case on several occasions recently, by giving on-location assistance. The Service believes that by these activities, it helps put into circulation many creditable films containing accurate conservation data which otherwise would not have been made available to the public.

Twenty-six SCS films are currently being circulated. Significantly, of the first 10 most popular USDA films in terms of sales last year, 6 were SCS films; of the 10 most popular films in terms of showings, 2 were SCS's. More important than that they show SCS films to be pleasing to audiences, the figures show hearteningly that Americans are aware of the need to inform themselves about the problem of soil conservation.

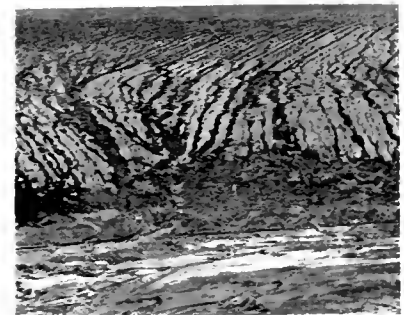
The latest SCS release is *Water for a Nation*, a black-and-white production running 19 minutes. It is an extremely timely film, for some of the problems shown in it are no more sharply defined than by the critical New York water shortage. *Water for a Nation* makes the point that farmers and ranchers depend upon water to raise their crops and livestock, while the nation depends upon the farmer to guard its precious water supply by practicing soil and water conservation. It shows that conservation farming helps to keep the water in the soil where it falls as rain or snow, thus retarding run-off and floods, and in arid country is the means of utilizing every drop of water.

## HOW YOU CAN GET THESE PICTURES

Information about buying or borrowing these and other SCS pictures may be obtained from either the Washington SCS office, the regional SCS offices, shown elsewhere in this article, or the Motion Picture Service, USDA, Washington, D. C.



*SOIL AND WATER CONSERVATION* shows proper land use as basis for conservation farming.



*EROSION* is a Soil Conservation film relating the story of havoc wrought by erosion.



*WATER* tells the story of this resource, its values and its potential destructive power.



*TOPOIL* tells about that thin layer on which we depend for most life necessities.

## Films From Industry Aid the Farmer

• NOTEWORTHY IMPROVEMENT IN PICTURE QUALITY WIDENS AUDIENCE •

★ THIS HAS BEEN a notable period in the recent history of farm film subjects sponsored by industry. The tremendous success of such films as *Miracle in Paradise Valley* (Sinclair Oil) is being matched by two notable premieres within the past month. In early May, the American Feed Manufacturers Association unveiled *The Growth of a Nation* to tell the story of feeds in animal production. On May 22, Dearborn Motors Corporation premiered *Waves of Green*, a Technicolor farm documentary on the contribution of land-grant colleges and universities to agriculture.

### PICTURE A MAJOR PROJECT OF ASSOCIATION

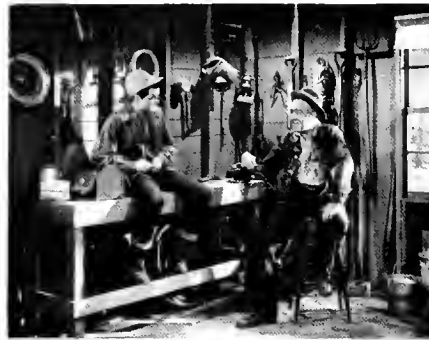
*Growth of a Nation* was a major project of the AFMA during the past year. In realistic, accurate portrayals by a professional cast, it pays tribute to the work of college laboratories in feed development, to the progress of the men who manufacture feeds, and to the farmers and farm youths on the lifeline of our country. The 35-minute subject was produced by Wilding Picture Productions, Inc., from a script by Albert Weeks, and was directed by Edward H. Grabill, both veteran Wilding creative executives.

Its premiere showing at Chicago's Hotel Stevens was enthusiastically received and the film has been endorsed by the Farm Film Foundation. Distribution to farm groups and schools will be handled by Modern Talking Picture Service, Inc. through 26 regional film exchanges.

### FILMS ADVANCING ALL THROUGH FIELD

Far-sighted sponsors such as the American Feed Manufacturers Association are adding to the wealth of farm pictures at a most timely period. Farm groups are being encouraged by their periodicals and newspapers and by Government agencies such as the pioneer motion picture activity of the U. S. Department of Agriculture, to increase their use of films.

FARM YOUTH (*Robert Stern*) learns the feed story in "*The Growth of a Nation*."



FATHER AND SON talk over a farmer's problems in "*The Growth of a Nation*."

### List of Farm Sponsors Is Growing

★ There's a long list of active sponsors of farm-interest films from business and trade groups and their contribution through ever-improving content and production quality is quickly apparent to the viewer. For example there's the American Plant Food Council with *First in the Hearts of Farmers* (Audio); the Associated Serum Producers, Inc. with *Fallant Years* (Wilding); and The American Agricultural Chemical Company offering several films.

Among the oil companies, *Rubber Lends a Hand*, sponsored by B. F. Goodrich is widely popular. Sinclair, Texas Company, and the Ethyl Corporation have excellent farm film programs. Few who have seen it will soon forget *Miracle in Paradise Valley*, Sinclair's highly-landed farm safety picture. (Wilding) Ethyl's titles include *Masters of the Soil*; *Magic in Agriculture*; *This Is Our Land*; *At Your Command*; and others of like repute, all produced by Audio Productions.

### TECHNICAL HELP GIVEN THE FARMER

Farm audiences learn useful technical skills from *Welding Comes to the Farm* (Lincoln Electric) and Texas' *Your Farm Workshop*. They learn weed control from Sherwin-Williams; improved crop production from *Great Story of Corn* (Funk's G. Hybrid).

Ortho Pharmaceutical Corporation supplies *Star Boarders*, a medical film for the dairy farmer on the breeding of cattle; there are innumerable good films on milk production, feeds (Ralston Purina, Dailey Mills for examples) and fertilizers.

Sponsors of these pictures learned long ago that their potential audience depends on factual, useful presentations of material that can be put to direct use on the farm. Entertainment is frequently provided . . . but on a different phase of the program. ●

## Caterpillar's Film Program Has Basic Sales Objectives

★ Caterpillar Tractor Co. was formed in 1925 by the combination of the Holt Manufacturing Co. and the C. L. Best Tractor Co., the two pioneers in the development of the track type tractor. Caterpillar's farm film history therefore includes activities of both of these companies.

The first full length farm film was produced in 1916 and dealt with the job of American farmers in the production of vital food supplies in a world at war. Since that time, this pioneer sponsor has produced approximately thirty-five films dealing with the agricultural market.

### OBJECTIVES OF THE FARM FILM PROGRAM

The company's basic purpose in producing the majority of its farm films is to further the sale of its products. Merchandising equipment through a network of dealers, its films are designed solely for their use. Any further showings are arranged for on an individual basis.

The reasoning for this method of distribution is explained by Caterpillar in this way:

"We design our films for a certain definite group (potential customers of our equipment) and we feel that our distributors are the best possible judges of the audiences to be served. If by any chance, they miss a group that later sends in a request, we do one of two things. Inform the dealer so he can arrange a showing, or fill the request from the company direct. We much prefer the former, as it establishes the name of, and a contact for, the particular dealer involved."

### FEW EXCEPTIONS TO DIRECT SALES VIEW

There are exceptions, notably certain films which Caterpillar has produced for special occasions. Many of its West Coast distributors are also dealers for Deere & Co. Films have been made solely for the "Days" which are an important part of the Deere program. These films are very limited due to their specialized treatment. No effort is made to distribute them through other than Western dealers.

To summarize Caterpillar's film objectives, we quote: "Up to now we have not used the motion picture to build prestige or good will in the farm field. Our purpose is rather, to make the motion picture a direct selling tool in the hands of the salesman."

"The production of motion pictures for the agricultural market will continue to be a permanent part of our program. Since our products cannot be carried in a brief case or in an automobile, the motion picture is the best possible means of showing the prospect what the equipment will do.

"The use of our pictures will continue to be as a selling tool. Unless we change our opinions, the distribution of our films will continue to be mainly through our distributor network." That's Caterpillar's viewpoint. ●

## "Waves of Green" a Tribute to Agricultural Research

★ TWO YEARS of research work, followed by months of production effort were climaxed on May 22 when the new Dearborn Motors-sponsored Technicolor motion picture *Waves of Green* was premiered before a distinguished audience of state and Federal agriculture experts, educational authorities, and other luminaries at Nashville, North Carolina. The Jam Handy Organization produced this 38-minute tribute to America's land-grant colleges.

The picture was inspired by a speech made by Dr. John Hannah, president of Michigan State College, made to the Economic Club of Detroit. It tells the story of the contributions to agriculture made in the research laboratories of these schools, including the development of the seed industry, sponsored by college extension services; the work of Oregon state scientists who saved their state's orchard industry from slow strangulation due to transportation costs; and the development of rust-resistant wheat by E. S. McFadden at Texas Agricultural and Mechanical College.

### STORY OF TEAMWORK IN THE FARM FIELD

The teamwork of these scientists, including Dr. F. R. Beaudette of Rutgers who helped conquer Newcastle disease in poultry—the work of W. J. Morse of the U. S. Department of Agriculture in developing the soybean industry—these are joined together with the service of county agents, extension workers, and special courses at agricultural colleges open to all. Research work in 16 of the 48 United States was a pre-requisite for the producer before this film could be written.

During actual production, Jam Handy directors, actors, and camera crews swung out on a 6,800 mile trek that took them from coast to coast for field location sequences.

### BROAD PANORAMA OF THE AMERICAN SCENE

The result is an inspiring overview of the

American Way, fully deserving of the state premieres for *Waves of Green* being held on the campus of each of the 19 land-grant colleges throughout the country. These state premieres are jointly sponsored by the Dearborn distributor in each area, by college officials, and agricultural authorities in each state.

Here is the sponsored motion picture at its best — and greatest!

This historical story begins with the signing of the Morrill Act in 1862 by President Abraham Lincoln; it is an unfinished epic as the work of the land-grant colleges continues. ●



MICHIGAN STATE'S first agricultural class met in 1857. A scene in "Waves of Green."

### Illinois Central Railroad's Rural Film Program Serves Dual Role

★ "Film production and presentation serves a two-fold purpose for us," explains John T. Hawkinson of the Illinois Central Railroad's Library of Audio-Visual Aids, "first to educate and inform the farmers along our line, which runs straight through the heart of America, and second to encourage full land-utilization along our lines."

IC maintains a full-time Agricultural Department under P. R. Farlow, general agricultural agent, with headquarters at Chicago, Illinois. A staff of agricultural agents have headquarters at Baton Rouge, Louisiana; Jack-



DR. F. R. BEAUBETTE of Rutgers University conquered Newcastle disease in poultry. A scene in "Waves of Green."

son, Mississippi; Memphis, Tennessee; Paducah, Kentucky, and Waterloo, Iowa. Forestry agents have stations at Baton Rouge and at Hattiesburg and Jackson, Mississippi.

Using the "visual-live" method of presentation, these agents attend and conduct farm meetings, acting in the same capacity as the county farm agent with the exception that they are not on Federal payroll. The films, which are silent, are explained by the agent who also answers any questions which the audience might have.

Cooperation and mutual assistance between the farmer, the cattleman, the dairymen and the railroad is the final goal of these educational and informative presentations. By encouraging the farmer to raise more and better crops, the railroad is paying the way for increased shipping. The program also fits into the country's national economic situation.

A report by Mr. Farlow states, "We use mo-

(CONTINUED ON THE FOLLOWING PAGE)

*Farm film audiences like this typical group of rural Americans are rolling up impressive attendance records.*



(CONTINUED FROM THE PRECEDING PAGE)  
tion pictures of three types in our work — those we produce ourselves, those which we borrow from other companies and those which we secure from the U.S. Department of Agriculture.”

### General Mills Broadens Program With Four Farm Films Now in Field

★ Since the war, General Mills, Inc. has broadened its film program in the agricultural field by employing sound motion pictures instead of the former slidefilms. At the present time, four farm films have been completed including *Farming for Facts*, *Pig Sense and Hog Dollars*, *Smart Dairying* and *Pocketbook Poultry* with a fifth subject on turkey feeding in production.

As explained by Tom Hope, head of General Mills' active film department, "We have four feed divisions covering the United States, and each district in the divisions has one projector and prints of all films."

#### EMPHASIS ON SERVICE TO GROUPS

Since meetings are frequently held for from 25 to 200 dairymen, hog feeders, poultry feeders or other groups, it is necessary that films be informative and yet interesting. For this reason, General Mills has abandoned many of its earlier films which emphasized the selling angle alone and is now featuring service films, allowing the salesman to do the selling.

In addition to the films which the salesmen use themselves, a small number of prints of each picture are maintained in the centralized General Mills Film Library. These are booked out to schools, meetings, etc., and are listed in some rural catalogs. "However," Mr. Hope adds, "we try to be very careful in advising schools that they are sales films. *Farming for Facts*, the story of the Research Farm itself, has the least amount of direct selling in it and is the most popular."

#### PRODUCT INTEREST IS FEED SALES

Although this company deals with farm films only in a "feed" capacity, special motion pictures are ordered when requested for specific meetings by the Feed Sales Department. GM's latest film venture is participation in the all-industry production for the American Feed Manufacturers Association which tells the story of how formula feeds came into being.

*GENEROSITY PLUS is the nature of the hero in Deere's "Roots in the Soil."*



## Deere & Company a Major Sponsor of Farm Pictures

★ Deere and Company, Moline, Illinois, was one of the early users of business films. Starting in 1930 with silent sales and service pictures shown to farm audiences in a few dealers' stores, the program has grown in importance until today Deere is a major sponsor of sound motion pictures selling the farm market, with 95 per cent of all John Deere dealers participating.

The annual program is called "John Deere Day" and is centered around five to seven sales, educational, and entertainment films. The local dealers are provided promotional materials and assistance in the form of invitational broadsides, newspaper advertisements, news releases, posters, and radio spot announcements for building attendance. The dealer pays all costs on the local level; the company furnishes the films and equipment for putting on-the show, plus a two-man crew to assist with the program.

#### TYPICAL "DEERE DAY" TIME SCHEDULE

The preferred pattern for a John Deere Day is as follows: First pictures start at 10:30 or 11:00 a.m. Free lunch is served from 12 noon to 1:00 or 1:30 p.m. Pictures and remainder of program, which includes a registration period, introduction of dealer's personnel and drawing for door prizes, is completed by 3:00 or 3:30 p.m. This schedule is varied to meet local conditions when necessary. Afternoon shows and night shows are preferred by some dealers and the company goes along with this procedure where it seems advisable.

When Deere and Company produced its first sound film in 1936, several dealers indicated they would be willing to hire local theatres for their shows if 35mm film was provided. This was done and encouraged in succeeding years, the company believing that theatre showings do a better job of selling, with the audiences more comfortable and gaining a better impression of the product on the larger screen. Today, practically one-half of all shows are 35mm shows in theatres, with some dealers using as many as three theatres to accommodate the crowds.

*A DRAMATIC SCENE in the latest Deere & Co. motion picture "Roots in the Soil."*



Deere has pioneered in the use of Ansco 35mm color for commercial pictures. Two pictures of the five used in the 1949-50 shows were Ansco color with Kodachrome reductions provided for the 16mm shows. Reid H. Ray Film Industries, St. Paul, produced the two Ansco-color films, *What's New for 1950* and *An Eye to the Future*. Both were sales pictures, as were black and white *Beyond the Price Tag* and *Farmer of the Year*, a soil conservation picture, also produced by the Ray firm.

#### REID RAY CONSERVATION FILM PRAISED

*Farmer of the Year* has been acclaimed as an outstanding promotion picture by leaders in the soil conservation movement. It tells the story of an obstinate farmer (Walter Baldwin, Hollywood) who refuses to go along with the soil conservation program in his community, but is finally converted by his wife (Marie Bainbridge, Minneapolis) and son (Bob Coleman, Hollywood) with the aid of the soil conservation agent (Boyd Crane, Chicago). The success of the picture is due to its realism in picturing the process of conversion necessary in the case of thousands of farmers.

The 1949-50 feature entertainment picture, which is the principal crowd puller for John Deere Days, was produced by Wilding Picture Productions, Inc. Its title, *Roots in the Soil*, is suggestive of the message it carries.

When John Deere pictures have served their original purpose — showing at John Deere Days — they are added to the film library for circulation to all types of farm and small town audiences. Among the films now available to rural audiences on a free basis, except transportation, are:

"ROOTS IN THE SOIL" a 57-minute picture tells the human interest story of a small-town banker.

"DOCTOR JIM" 50-minute film-story of a young country doctor's aspirations and struggles.

"THE WINDJAMMER" a light-hearted 55-minute picture starring Bob Burns plus music and dancing.

"KEEP YOUR EYE ON THE SOIL" 20-minute film emphasizes importance of soil maintenance.

"FARMER OF THE YEAR" 18-minute subject acclaimed for its handling of soil conservation problem.

◆ All of these and other Deere films may be ordered from Reid H. Ray Film Industries, 2269 Ford Parkway, St. Paul, Minnesota.

*STELLAR CASTING marks the majority of Deere & Co. films produced by Wilding.*







"NEW CHAMPIONS OF TRANSPORTATION" a recent Kodachrome film of Harvester farm equipment in the field.

### Since 1911, International Harvester Co. Has Pioneered the Use of Farm Films

★ Motion pictures and sound slidefilms are playing a more vital part every year in International Harvester Company's relations with dealers, customers, and the public.

The first industrial motion picture, entitled *Back to the Old Farm*, was produced by International Harvester in 1911. Since that time the company has had a continuing program of films for entertainment, education, and sales promotion. More than 200 motion pictures and about 150 sound slidefilms have been made.

#### IMPROVING DISTRIBUTION REAL PROBLEM

Today, 24 current subjects in the fields of farm equipment, industrial power, motor trucks, and refrigeration are in such widespread demand that filling requests for film loan is generally several months behind. "Show the right film to the right people" has become the watchword as the requests pour in for shows.

The nation-wide "Family Parties"—where the local dealer entertains his customers for a day in the fall or winter—have been given first run on all entertainment and educational pictures. From two million to four million people may see any entertainment picture over a two-year period. Additional distribution for the life of the picture may come from colleges and universities, civic clubs or women's clubs, farm organizations, high schools or grade schools.

*The Romance of the Reaper*, the story of the invention of the first successful reaper by Cyrus Hall McCormick, has been one of the most popular all-time favorites. *Helpful Henry*, *Farm Inconveniences* and *My Model Farm* are comedies with high attendance records over a period of 15 to 20 years.

#### EACH FILM HAS DEFINITE OBJECTIVE

The general objective of all films is to promote a better way of life on the farm and in business and industry. Sound slide films are generally directed at company and dealer personnel to show better methods of operation or of merchandising.

Although during the war pictures were more of educational nature, an increasing percent-

age of subjects are now dealing directly with sales. A portion of the film program, of course, will always be devoted to vital national problems of agriculture, industry, and transportation. Entertainment films will always be desirable and necessary. The general scope in all classifications seems certain to increase.

Some of the most recent popular films are: *An African Adventure with Commander Gatti*, *A Way of Life*, *County Fair*, *For Land's Sake*, *Monarchs of the Forest*, *New Champions of Transportation*, *Soil, Water and People*, *Under Western Skies*, and *International Pictorial No. 1*.

### The Texas Company Adds a New Picture to Farm Library

Sponsor: The Texas Company

Title: *Your Farm Workshop*, 18 min., color, produced by Audio Productions, Inc.

★ The Texas Company has consistently used films for many years as a main tool in reaching the important farm market for petroleum products.

The company is a frequent host at grange meetings for not only the farmer, but his whole family.

Texaco farm films are friendly, unpretentious and informative. New editions of the Texaco farm newsreel are put out from time to time, as well as handsome pictures devoted to such activities as apple and chicken production. Usually, a Texaco delivery truck, and sometimes a route man, turn up in the films, but never in a forced manner of straining for the plug.

*Your Farm Workshop* is similar in pattern to the other Texaco farm films. It tells of the value of having a good workshop on the farm for maintenance and repair of mechanical equipment and buildings. It describes how to organize and house the workshop and something of the basic principles of craftsmanship required to get the most out of a shop.

Texaco farm films are an activity of the Sales Promotion Department under Mr. J. M. Gregory.

#### SOME OTHER USEFUL TEXACO FILMS

*War on Wear* shows farmers importance of lubrication and care of farm machinery.

*The Chicken of Tomorrow*, a color film on breeding of improved fowl.

*Your Apple Orchard*, also in color, covers range of winter preparation of blossoms, spraying and cultivating, through harvesting and marketing of the apple crop.

◆ These and other Texaco farm films can be booked through the company's sales promotion offices.



RECORD AUDIENCES like this attend showings of Minneapolis-Moline films in the field.

### Minneapolis-Moline Dealers Report Record Attendance at Film Showings

★ Minneapolis-Moline dealers over the country are reporting record attendances the first three months of this year for their dealer day programs which feature the showing of two 1600-foot films produced by the farm machinery company.

On the basis of reports that are still incomplete, over a quarter of a million people attended performances given by MM dealers in just a little over two months. A larger percentage of capacity audiences were reported this year by dealers who sponsored the showings. Most of showings were held in local theaters, school auditoriums, or community halls.

Films released this year by Minneapolis-Moline were both in color, one entitled *An American Journey* and the other *Weather Whys*. The former, purely a general interest film, is a travelogue that includes scenes filmed in the United States, Canada, Mexico, and many Central American countries. *Weather Whys*, produced with the cooperation of the U.S. weather bureau, is a story of weather and how modern farmers cope with it.

#### FIFTEENTH YEAR OF FILM UTILIZATION

Minneapolis-Moline began to use films in its advertising program over fifteen years ago, and was one of the first to produce an industrial film in color with sound. Its films are now in great demand by schools, colleges, and civic organizations. Its records indicate that over a million students alone view some of their films in the course of a year.

Last year the company released two films that also proved extremely popular with audiences. One of these, *This Heritage of Ours*, a story of America and its growth from a wilderness to the greatest nation in the world, has been shown on numerous television stations in various parts of the country. The film was recently chosen by the Reorientation Branch of the War Department for showing next fall at a National Exposition in Japan.

The second film, *Reasons for the Seasons*, was selected by the Office of International Information of the U. S. Department of State for distribution to various countries of the world. Ten prints of this film, which is a story of the four seasons of the year and how they affect farming, will have world-wide distribution.

# Service Is Credo of Sears Pictures

• FILMS OF SEARS-ROEBUCK FOUNDATION SET HIGH STANDARD •

★ FARM YOUTH is indeed well-served by the genuine public relations film program of the Sears-Roebuck Foundation which is dedicated to the interests and needs of the boys and girls of rural America as well as to the interests of their parents.

Born some twenty years ago in the making of *Partners Three* (a 4-H Club film) by veteran farm film specialist and distributor C. L. Venard of Peoria, Illinois, the Sears Foundation program now includes some eleven such pictures. E. J. Condon, Sears executive, is its mentor as he has been since the first program was worked out in 1929. The early silent 4-H Club picture has now given way to a 16mm sound program.

Recognition of the sometimes neglected axiom that "the best advertising films are those containing no advertising" is basic in this program. Mr. Condon frequently sums it up

THESE SEARS-ROEBUCK FOUNDATION films (scenes below) were produced by C. L. Venard. They include "Southern Sunrise", "National Farm Oddities" (center) and (below) a scene from "National Farm Newsreel."



like this "a public relations program that is designed to sell goods will fail, but a public relations program that does not sell goods, is not a good public relations program."

Sears' *A Stitch in Time*, produced by Venard (as were all Sears films except one) sells no goods but won a National Safety award as the best farm safety film of its year and is one of the most popular subjects in the library. *Time's a Wastin'* promotes more efficient methods by showing practical farm work simplification. *An Ounce of Prevention* is aimed at reducing losses through proper care of livestock.

The 4-H and Future Farmers films are *That Inspiring Task* (produced by Paul Thompson of Seattle); *Under the 4-H Flag* (popular since 1935 when it was produced); and *Where the Road Turns Right*, an inspirational message to local volunteer 4-H Club leaders.

*The People Together* tells how a group of farmers band together to save the topsoil in their valley . . . thus helping groups who help American agriculture.

R. V. Mullen of the Sears-Roebuck Foundation reports that print demand is very heavy and that increasing thousands of audiences are apparently being reached each year. These films are available to all organized groups and schools, primarily but not exclusively rural. "We believe . . . that demand for farm films is bound to grow ever greater."

The philosophy behind this public service film program has paid first dividends to the groups who see the pictures. Increasing interest in such worthwhile movements as the 4-H and Future Farmers organizations has, in turn, advanced the whole farm field. Perhaps best of all is the underlying fact that all Sears Foundation films look and listen as if they were created by folks who understand the interests and thinking of rural Americans, as in fact they were. No greater tribute could be paid to the sponsor and the producer. ●

## Swift's Agricultural Research Division Films Serve the Livestock Producer

★ Five 16mm sound motion pictures, sponsored by the Agricultural Research Division of Swift & Company, render invaluable service to the livestock producer. With more than 100 prints of each subject available, they are busy throughout the year among college and high school agricultural classes, farm and livestock organizations, and small town civic groups.

*Livestock and Meat* is a 45-minute film on preservation of meat; *Cows and Chickens* . . . U.S.F. is a 25-minute subject on Swift's activities in the dairy and poultry field; *By-Products*, a 10-minute film shows the use of incredible portions of meat animals; *Meat Buying Customs* shows, in 10 minutes, the influence of customer preference on the prices which meat packers pay for livestock; and *A Nation's Meat*, 30 minutes in color, covers the route of America's meat supply from the roundup to the family dinner table. ●

## Business Screen Checks Farm Film Audience Reactions in East

★ It is customary to think of the great mid-west as the heart and soul of American agriculture, yet within one hundred miles of New York are farm areas as distinctly farm-minded as any county in mid-Iowa.

Truck farmers in upper New Jersey and in Nassau County, dairymen and apple growers along the Hudson Valley, and the potato and duck producers of Suffolk County are, indeed, a big market for farm suppliers, and are as receptive to films as any other area in the country.

### SHOWINGS ARE WELL-PUBLICIZED

In Riverhead, Suffolk County, for instance, showings of farm films regularly draw large audiences. As an indication of the importance of these showings at local potato or duck raising groups, the Riverhead COUNTY REVIEW announces them in advance, often describes the films to be shown almost in the same prominence as editorial mention given to the current Hollywood show at the movie theatre.

One Riverhead potato grower said recently that he had adopted a couple of ideas he saw in a Texaco farm newsreel. Although he had read about them before in a magazine, seeing them in action had convinced him they might help his farm.

A large apple grower near Hudson, New York, saw "7 or 8" movies last winter at his local lodge—said they were very popular, especially if they had some new ideas. *Miracle in Paradise Valley* was very well received.

### OIL COMPANY FILMS WIDELY SHOWN

The Ethyl Corporation has sponsored some notable films, some as a friendly donation to the National Retail Farm Equipment Association and its local chapters. Ethyl has discovered that 45% of farm film audiences are women and children, and although the man of the family is the one to influence for specific results, Ethyl movies are always designed for the whole family.

Sinclair's major contribution to the farm film has been *The Miracle in Paradise Valley*, but the company maintains a regular farm promotion for Sinclair products.

Other Eastern industries reach the farmer to a lesser degree. American Agricultural Chemical Company, The Farm Journal and Dailey Mills are some of these. One of the best farm pictures in years was the American Bankers Association's *Bill Bailey and the Four Pillars*.

### FARM FILMS DESIGNED FOR FARMERS

Companies which have used a special farm film promotion have found it most effective. Farm groups are exceptionally receptive to material prepared for their particular interests. This does not mean, however, films prepared for a Reuben with a straw in his teeth. The modern farmer is more likely to have a Cadillac in his barn and a TV antenna on his roof.

# Farm Film Foundation Gains Stature

• SERVICE TO RURAL GROUPS EXPANDS FIELD OF FILM USE •

★ Organized with the cooperation of all of the major national farm organizations in May, 1916, the Farm Film Foundation has, in four years, established itself as a national institution in the field of audio-visual education. During its first twelve months of existence, the major effort was directed toward building an organization, setting up depositories, reviewing films for Foundation endorsement and establishing a competent board of consultants to work with sponsors on projected pictures.

Toward the end of 1917 the Foundation got into full swing and since that time its services have tripled each year. It was chartered as a non-profit institution dedicated to the creation of better understanding between rural and urban America through audio-visual education. It has held closely to its chosen field, 98% of its films being shown to meetings of Granges, Farm Bureaus, 4-H Clubs, Future Farmers of America, Vo-Ag classes, etc. Judging from the response it has received both from sponsors of acceptable industrial films and from the farm audience it reaches, it is living up to the purpose for which it was originally created.

## SELF-SUPPORTING SINCE 1948

It was through a grant-in-aid from the Foundation for American Agriculture, with which it is closely allied, that the Farm Film Foundation got under way. Since 1948 it has been self-supporting. Its income is derived from sponsors who pay for the distribution of their films and fees for consultant services it renders to film producers. Endorsement of a picture by the Foundation has become the symbol of a blue-ribbon film in all of rural America.

The Foundation has a distinguished board of trustees, composed of top leaders from the national farm organizations and a number of outstanding businessmen whose companies are closely allied with agriculture, either through processing agricultural commodities or merchandising directly to farmers. The president of the Foundation is Walter D. Fuller, who is chairman of the board of The Curtis Publishing Company, publisher of The Saturday Evening Post, Country Gentleman, Holiday, etc. The executive vice-president is Mrs. C. Dana Bennett, who is also a trustee of the Foundation. In addition, there is a national advisory committee composed of state Grange masters, state Farm Bureau presidents, and other farm leaders, plus a board of consultants made up of editors of leading agricultural magazines, information men of the national farm organizations, and specialists on rural life.

The job of the board of consultants is to review pictures submitted to the Foundation for endorsement and to advise on the producing of new films. The rules set up for the accept-

ance of pictures are so strictly adhered to that only about one out of every ten submitted are approved for Foundation distribution. These rules state that a picture must be basically educational, interesting, and free from excessive advertising or propaganda. Films now on its list show how closely these rules have been adhered to. They represent the finest examples of audio-visual production, and their sponsors read like a list of Who's Who in Industry and Agriculture.

## REVIEWS FILMS WITHOUT OBLIGATION

The Foundation is always glad to review pictures for sponsors free of charge and to report their findings in confidence. If a film is accepted for Foundation endorsement, the sponsor still is not obligated to make prints available to the Foundation for distribution. If he does, endorsement leaders are attached to these prints and may also be obtained for other prints, if desired. Accepted films are reviewed in columns conducted by the Foundation in a number of farm magazines with national circulation and are included in the Foundation's film list which is sent to more than 30,000 agricultural leaders.

The people who have struggled to build the Foundation into an institution with fourteen major branches scattered across the country and seven additional sub-branches showing to audiences in strictly rural America of approximately 2,000,000 gaze back with a feeling of wonder and amazement at how far the Foundation has come in such a short time. With the experience they now have accumulated, they are looking ahead to an ever-increasing number of good pictures and an ever-increasing audience in rural America. They believe they are working with the most important media available to unite our American people in our fight to survive in a chaotic world. ●

## Over 1,000 Farm Films Listed In New "Farm Film Guide"

◆ Descriptive listings, together with sources and other useful information, of over 1,000 directly related farm motion pictures and sound slidefilms are included in the new first edition of the FARM FILM GUIDE now being published by the Editors of BUSINESS SCREEN.

The 81-page book will also feature useful technical data, projection hints, and tables for farm film users. It has been in preparation and revision for many months but orders are now being accepted for July delivery at 150 E. Superior Street, Chicago 11. Single copies will list at 50c, postpaid.



UNDIVERTED INTEREST marks the faces of this typical audience viewing Sears Foundation motion pictures (story on opposite page).

## Four Rural Film Councils Begin Film Council of America Reports

★ Four rural film councils including Sayce (Beckham County) and Medford, Oklahoma; Polk County, Georgia and Nobles County, Minnesota, are now in operation according to a recent report from the Film Council of America. These councils are organized so that they arrange their meetings in different sections of their territory giving everyone a chance to participate.

Organized from various sources, the Polk County Council grew out of an a-v coordinators' meeting which was held in several of the county schools. Film previews, demonstrations of the use of filmstrips, opaque projectors and other a-v aids are featured at their get-togethers.

The Beckham County Council has acted as an advisory preview body to help select films for purchase for the county film library. It also furnished films and projectionists for various club meetings, meetings of the Farmers' Union, TB Association, home demonstration club gatherings, church groups, etc.

Building up the county film library of educational films is the task taken on by the Grant County Council which is also aiding program leaders in adult organization to choose films and other audio-visual aids for their activities. They arrange for wide circulation of films that are in the community for only a short time, help to train projectionists, and are building a local film information center.

These rural film councils not only extend the scope of the a-v program, but also encourage friendliness and neighborliness and a better understanding among the rural residents.

Write Film Council of America headquarters, 57 East Jackson Boulevard, Chicago, for details on organizing a rural film council. ●



Adolphus Busch in an historical sequence from "The House That Faith Built"

## "The House That Faith Built"

THE INSTITUTIONAL MOTION PICTURE STORY OF ANHEUSER-BUSCH, INC.

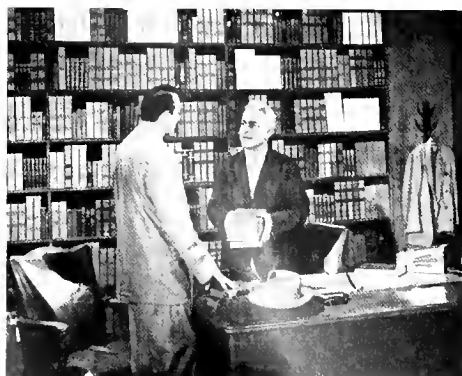
THE HISTORY OF ANHEUSER-BUSCH is one of those stirring tales of American enterprise that, in a sense, also tells a good part of the history of this country during the past hundred years of our swift and unprecedented economic and social development.

This is the narrative theme of an impressive new 39-minute sound motion picture *The House That Faith Built*, recently produced by Wilding Picture Productions, Inc. with a featured cast of Hollywood players in the lead roles. Premieres are being currently held in

900 cities throughout the U. S. by members of the Anheuser-Busch distributor family.

Following a brief preface of company operations, both internal and external, the main body of *The House That Faith Built* unrolls a fascinating story of its early founding and growth. For this is also the romantic story of young Adolphus Busch, who built *The House* with vision and determination. Its most stirring sequence relates the episodes of the prohibition era when Anheuser-Busch became one of the nation's leading suppliers of bakers and pharmaceutical yeasts, and other important by-

HISTORIAN MEETS REPORTER to tell the stirring story of Anheuser-Busch and Budweiser Beer.



ROMANTIC ANGLY: the youthful Adolphus Busch and his pretty bride in a light moment.



*A New Feature Length Picture  
Unveils the Stirring History  
of a Great American Enterprise*

products such as malt, corn syrup and cornstarch. Keeping faith with its workers, the company saw that faith justified in a spontaneous demonstration by the people of St. Louis on the eve of repeal. This impressive ceremony was re-enacted especially for the film in one of the most spectacular crowd scenes ever filmed.

Lyle Talbot, Arthur Baker, and John Doucette are featured Hollywood players and their resemblance to the real-life persons they portray is due to the genius of Jack Pierce, make-up artist who recently created characters for the Technicolor production of *Joan of Arc*. Wallace Fox directed for Wilding; the screen story is by Morgan Gibney.

Opening scenes for the film are set in the offices of a museum historian who aids a reporter in preparing a story about American industry . . . his account of the record of Anheuser-Busch is background for *The House That Faith Built*. What this story meant to the transportation industry (in the development of refrigeration cars); to agriculture (increasing the quality of domestic grains); to workers (through building a great enterprise affording thousands upon thousands of jobs in related lines)—these are the facets of important interest behind a strong and convincing motion picture narrative.

Working directly with Wilding in the production was the D'Arcy Advertising Agency of St. Louis, representing the Anheuser-Busch Company. Mr. Percy Orthwein, D'Arcy vice-president, and Mr. Ray Krings, director of advertising for Anheuser-Busch, served as technical advisors to the Wilding Pictures production staff.

Always entertaining, *The House That Faith Built* is in the regular theatrical tradition as a high-quality, fully professional picture. It will be welcomed by adult audiences to whom the company plans to make prints available following the three-month premiere program now being handled by Modern Talking Picture Service, Inc. ●

CONRAD'S IN ST. LOUIS became a favorite rendezvous for prominent people of that city.





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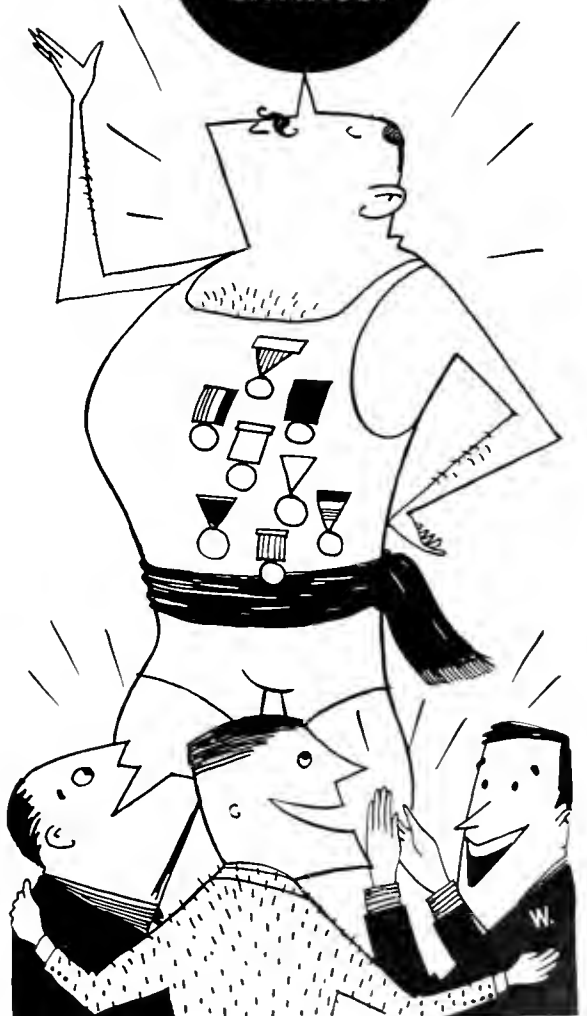
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# Visual Aids for Rural Teaching

by George C. Pace, In Charge, Visual Aids Section  
EXTENSION SERVICES, U.S. DEPARTMENT OF AGRICULTURE

**S**OMEONE HAS MADE the remark "It is what they see that helps them understand what they hear," and that is in a nutshell the principle the Federal and State Extension Services have been using for many years in teaching better agricultural methods to the American farmer.

Nearly 3,000 counties of the United States have one or more agricultural representatives, both men and women, cooperatively employed by the Federal Government, the State Land Grant College, and the county. It is these representatives, the county agricultural agents and homemakers, who pass along to the farmers of our nation information garnered from research by the United States Department of Agriculture, the State Land Grant Colleges, the State Agricultural Experiment Stations, etc., for better agriculture and homemaking. We have found through many years of practical experience that the combined senses of seeing and hearing, used collectively, surpass any other known method or methods in the teaching of voluntary audiences.

## SLIDES & SLIDEFILMS

Through the years we have kept pace in using the most modern visual aids of the time — from the old 3¼ x 4 black-and-white lantern slide, through black-and-white slidefilms to color slidefilms and 2 x 2 color slide sets. Today the 2 x 2 color slide is without question the No. 1 visual aid employed by the county and home agent. In view of this popularity of the 2 x 2 (double-frame) color slide, we now make all of our color slidefilms and many of our black-and-white films in this size in order that individual frames may be cut from these films, mounted in 2 x 2 ready-mounts or the new aluminum binders and used in slide form, thus permitting the agents to insert many of their own slides locally produced. This has the effect of bringing the demonstration area or subject right down on the home front. Experience has definitely shown that this localizing of the subject has great selling advantages over using pictures that have been made in another part of the country. The difficulty

formerly experienced by home demonstration agents in the darkening of farm homes in mid-afternoon to show slides and slidefilms is now completely in the past with the advent of the new 1000-watt projectors. These new projectors will definitely be a boon to the agents in the use of slide material.

Immediately upon the completion of a new slidefilm, one print is automatically sent to each state extension service for screening as a notification print. If the film is applicable for use in that section of the country, additional prints may be purchased for distribution to county agricultural workers within the state. Recent color

slidefilms released are: *A Step-saving U Kitchen, Diseases of Vegetables, Diseases of Fruits, Diseases of Cereals, Insect Pests of Vegetables, Crops of the Americas*, etc. It is interesting to note that over 30,000 of our slidefilms were purchased last year by organizations other than Extension. Most of these were purchased by schools and colleges teaching agricultural subjects.

## CIRCULAR LETTERS

In addition to using motion pictures and slidefilms, county agricultural workers make use of many other visual aids. One of the more popular uses is in dressing up their circular letters with ani-

mated illustrations which we have termed SPOTS. Not only does the use of the SPOTS dress up the letter, but they are most useful in helping carry the subject matter content visually.

## STILL PICTURES

The Extension Service in Washington maintains a file of some 30,000 black-and-white still pictures depicting a great many phases of agriculture. To name but a few uses of these pictures — they are used for illustrating our own publications, by state extension services in their own publications, by editors of national farm magazines, exhibits. In addition a great number of the pictures used in the production of a slidefilm may come from this stockpile of agricultural photographs.

## EXHIBITS

Both the Federal and State Extension Services make rather extensive use of exhibits. In the States these are usually produced for fair and large meeting use. Those produced by the Federal Office in Washington are usually designed for national use and more recently for international consumption. During the past year we have produced exhibits especially designed for and exhibited in Germany, India, and for the international FAO conference in Washington.

Yes, the man who said "It is what they see that helps them understand what they hear" may have said it in theory, but the Extension Services have proved the wisdom of his statement in practice.



## Commercial Picture Equipment Firm Elects Robert Hall as President

◆ Formation of a new Chicago audio-visual concern, COMMERCIAL PICTURE EQUIPMENT, INC., with office and plant facilities at 1567 W. Homer St., Chicago, has been announced.

ROBERT HALL, formerly of Da-Lite Screen Co., is president of the new company. Manufacturing plans include the immediate re-marketing of a portable rubber projection screen which was a wartime casualty. The "Fast-Fold" screens will start at 41" x 56", going up to 9' x 12' and feature extreme portability. Frames are of aluminum.

## WE'VE HELPED OTHERS

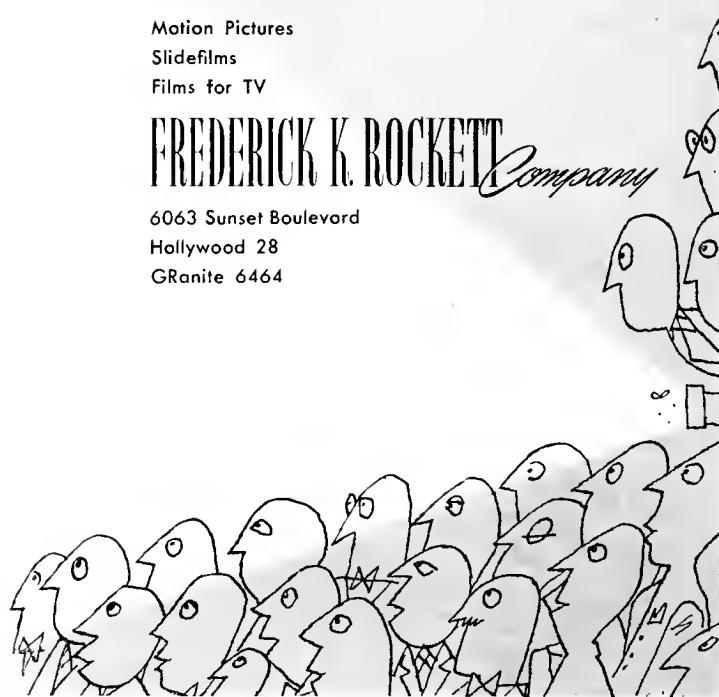
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- Build Public Approval
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# FREDERICK K. ROCKETT *Company*

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**Hy-Test Safety Shoe Picture Prints Now On Sale Basis**

◆ First publicized about 60 days ago, the sound motion picture *One Ounce of Safety* has met with such enthusiastic response that its sponsor, the Hy-Test Safety Shoe Division of International Shoe Company, has decided to make it available for purchase by prospective users desiring permanent possession for their film libraries. Sarra, Inc. was the producer.

The primary purpose of the film is to give plant safety directors a forcible "visual tool" that can be used to impress upon workers the importance of wearing protective footwear. Each year there are over 60,000 foot injuries in plants throughout the country. Most of these could be prevented by the wearing of Safety Shoes.

"Our original intention was to have a number of prints of *One Ounce of Safety* available for loan on request to our industrial customers," said Norman C. Whitsett, Hy-Test general manager. "However, requests have been so heavy that we find it impossible to fill all of them in a reasonable period of time. To speed up circulation of the film generally and to accommodate promptly companies with large employment and divisional plants requiring weeks and even months of showings, we have decided to make prints of the film available for purchase and permanent possession."

The cost will be \$47.50 per print. For further details, prospective purchasers should contact their Hy-Test salesman or write Hy-Test Division, International Shoe Co., St. Louis.

**Ideal Installs Peerless Unit**

◆ **PEERLESS FILM PROCESSING CORP.** equipment has been installed at the general film service station of Ideal Pictures Corporation, 58 East South Water Street, Chicago.

**DaLite Appoints Ellis Peck**

◆ **DALITE SCREEN COMPANY**, Chicago, has appointed G. ELLIS PECK, JR., as sales representative for six western states, headquartering at 45 Broadway, Salt Lake City, Utah.

# AMPRO Helps *SHERWIN-WILLIAMS* "COVER THE EARTH"



**AMPRO Stylist**

ONLY **\$325** complete, with radio-phonograph

**20 LBS. OF SALES DYNAMITE**  
A Truly Lightweight Sound Projector

LIFT-UP WEIGHT . . . . . 20 lbs.  
COMPLETE UNIT WEIGHT . 29 lbs.

This new unit opens a new era for 16mm. sound films for business use. Ideal for selling, demonstrating, personnel training, public relations and scores of other modern business tasks. It offers outstanding tone quality, brilliant projection, simplified threading . . . plus rugged, precision-quality performance year after year. Mail coupon today for full details and specifications on the new "Stylist."

**Ampro Sound Projectors train sales personnel to sell more paint . . . more effectively!**

To keep their salesmen and dealers' salesmen alert to the latest in paint sales and merchandising methods, Sherwin-Williams Co. makes extensive use of sound motion pictures in their sales training program. Covering almost 500 stores in every part of the country, Sherwin-Williams employs a battery of Ampro "Stylist" portable 16mm. sound projectors to dramatize the advantages and endless sales possibilities of Sherwin-Williams paints. The ideal combination of sight, sound, and motion provided by Ampro 16mm. movies has proven to be an unusually effective training aid for Sherwin-Williams. Material is learned faster . . . remembered longer . . . put to use more often when sound movies are an integral part of the sales training.



**Other Leading Companies Are Making Ampro Projectors Pay Big Dividends**

Industrial leaders in increasing numbers are realizing the tremendously effective impact of 16mm. sound motion pictures. The superb "professional quality" pictures and sound reproduction, the extra measure of film protection and serviceability . . . all these things have made Ampro America's preferred 16mm. industrial sound projector.

Send for this Booklet: "A POWERFUL AID TO INDUSTRY!" It shows how 16mm. sound films can be used to help solve your problems. It's free . . . mail coupon for your copy.



**AMPRO CORPORATION**  
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Please send me full details, specifications and price on the Ampro "Stylist" 16mm. Sound Projector, also free booklet, "A Powerful Aid to Industry."

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**A COMPLETE SERVICE ORGANIZATION FOR THE AUDIO-VISUAL INDUSTRY**

◆ In addition to the two leading national magazines in the audio-visual field, **BUSINESS SCREEN** now publishes an expanding Film Guide Library.

Handbooks, and maintains an exclusive direct-mail division. Write for complete free publications list: 150 East Superior Street, Chicago 11.

**I**N ITHACA, NEW YORK. Last July there assembled a large group of visual aid specialists and editors representing every state and territory. The scene was Cornell University, and the occasion was the Extension Service visual aids workshop. The participants had been called together to advance visual aids in extension work.

Why should the Extension Service be calling such a workshop?

The Extension Service is first and foremost a teaching agency, devoted to bringing to farm and rural people the latest developments in the fields of agriculture and homemaking. Dedicated to improving the lot of the farmer and his family, the Extension Service encourages the farmer to adopt agricultural practices calculated to increase his earnings, improve his properties, land and livestock, and to provide a higher standard of living.

#### 11,000 WORKERS IN FIELD

There are some 11,000 workers in the Cooperative Extension Services of the 48 states and three territories, most of whom are county agricultural and home demonstration agents located in nearly 3,000 counties. They are cooperatively employed by the counties, the state agricultural colleges and the United States Department of Agriculture. These extension workers have the job of taking to the farm people the latest recommendations and information derived from the Department and state college research. This information has to be in simplified, localized, ready-for-action form and beamed directly at the particular problem the people of that county or locality face.

In carrying out its teaching program the Extension Service makes full use of all informational and educational media, but in so doing it is distinguished from other teaching agencies by the fact that it accomplishes its purposes more by *showing* the how and why than by *telling* about them.

Logically, then, the Extension Service finds visual aids, and particularly motion pictures, sources of invaluable help in its program.

#### PICTURES DO THESE THINGS

Our research in extension educational methods have shown us a number of things about motion pictures:

1. Motion pictures can arouse emotions and change attitudes.
2. Film forums are an effective

# People Believe What They See

by M. L. Wilson, Director of Extension Work  
UNITED STATES DEPARTMENT OF AGRICULTURE



THE FACES OF RURAL AMERICA glimpsed in a typical farm film audience. Millions now see films in meetings like these each year.

means of arousing interest in community needs.

3. Motion pictures can give new concepts of things outside the range of experience.

4. Motion pictures are authoritative. They can teach people who would not respond to an instructor.

5. They have drawing power. People will come to a movie who would not attend a lecture.

6. They are valuable because they give everyone in successive audiences the same message.

7. Motion pictures can teach faster than lectures.

8. They can teach more fully than the lecture method of teaching.

9. They can reach people of less education.

10. Teaching given by motion pictures is remembered longer.

11. Movies preceded by introductory comment and followed by discussion are more effective.

#### PROBLEM IS SUITABLE FILMS

Our problem in extension work is not whether or not to use movies, but how to get the movies we need. Many of the extension agents produce, and make good use of, their own amateur movies. Many of our state extension offices make movies for use of extension agents in their state. This varies all the way from a few states with trained production crews to states that contract for necessary help in making an occasional movie. Examples of state productions include: Missouri's *Balanced Farming*; Alabama's *Farm To Kitchen With a Market Basket and More Corn for Alabama*; Illinois' 4-H pictures *Tumbling Is Fun*, *Keeping Fit*, *4-H Camping in West Illinois*, and *Swimming for 4-H Clubs*; New York's *Freezing Fruits and Vegetables*; and many others.

#### 64 MILLION ATTEND MEETINGS

Total attendance at extension meetings during the last year was more than 64 million people. The proper motion picture can add life and realism to almost any of the nearly 2 million meetings extension agents hold each year. There are many practices and situations, educators agree, that cannot be taught satisfactorily without some kind of visual aid to help the audience see exactly what you are talking about. Extension agents cannot take dairy herds or growing fields of corn into their meetings but they can and do take motion pictures of these things to hundreds of meetings. So it's easy

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M. L. Wilson, Director of Extension Work, USDA

than the film libraries can meet. State Extension directors and we in the U. S. Department of Agriculture are trying to help meet this demand within our limited budgets by making more movies and buying more prints. The 16mm industry and commercial film sponsors can be very helpful in providing needed films. They can help provide films that can be used educationally in line with the county extension agents' local needs. Some of them can also be helpful in the training of extension agents in the use of movies.

**TWO KEY PROBLEMS NOTED**

It should be pointed out, however, that in their use of commercial films, county extension agents have two basic problems. One deals with advertising or sales endorsement of specific products, and the other with distribution or how the agent gets the movie. We have to keep in mind that extension agents are tax-paid public servants. They are making good use of institutional or sponsored educational movies, but they are not likely to make much use of those that might be classed as product-selling or advertising movies. Regarding distribution, the problem is one of the agent first knowing about the movies that fit his local needs, and second, being able to get the needed movie quickly and dependably. Frequently agents do not use suitable sponsored films simply because they do not know of their availability.

State extension film libraries are set up to serve the agents' needs. Concerns having movies which the agents could use would do well to check with their State extension office and work out the best possible arrangements for making the movie available in that State.

**EDITOR'S NOTE:** We are indebted to Mr. Wilson for of the most informative and valuable editorial contributions in this special Farm Films issue.

to see why motion pictures do and should play an important part in such an educational undertaking. Each State extension service serves as an official distributor or depository for U. S. Department of Agriculture motion pictures. This arrangement makes the Department pictures available quickly to the county extension agents as well as to other film users in the State. Many films from commercial producers and other sources supplement the films in the State extension film libraries. But the demand for films from county extension agents, schools, farm groups and others is greater

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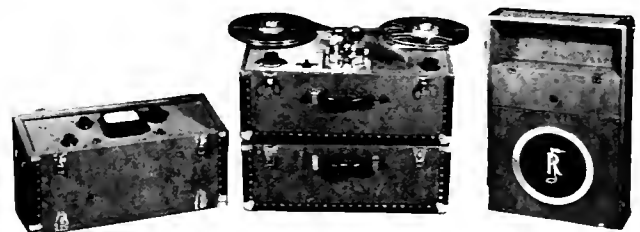
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Empire Broadcasting Corp., N.Y.C.

Write for Complete Details

RANGERTONE, INC., 73 Winthrop St., Newark, N. J.

**RANGERTONE Portable Tape Recorder**



# NEW PRODUCTS

## Mitchell's "Giant" 16mm Projector Designed to Meet Individual Needs

◆ Latest product of the MITCHELL CAMERA CORPORATION is the Mitchell "Giant" Professional 16mm projector, now in production at the Glendale, California, plant. Not an amateur projector, the new 16mm equipment is of top-quality professional precision construction and design throughout, with optional high intensity arc or incandescent lamp illumination.

A flexible projector, the Mitchell is designed to meet special needs and requirements of individual users and can use 35mm sound equipment. It frames its picture in the same manner that better professional 35mm projectors do, by altering the pulldown of the film by the movement while running, an outstanding advance in design for the 16mm field.

More details on both the arc and the incandescent "Giant" models are available by writing to Mitchell Camera Corporation, 666 West Harvard Street, Glendale 4, California, or to Theodore Altman, Room 710, 521 Fifth Ave., New York City.

## New Control Track Generator Used On 1/4" Magnetic Tape Recorder

◆ Because of the Control Track Generator, manufactured by the Fairchild Recording Equipment Corporation, it is now possible to use many of the non-synchronous 1/4" magnetic tape recorders for picture-synchronous sound-track recording.

Fairchild's new instrument superimposes a high frequency signal on the magnetic tape simultaneously with the sound track, causing it to become the tape speed control during playback, a sort of electronic sprocket.

When played back on a Fairchild Pic-Sync Recorder, this control track compensates for tape stretch and shrink, maintaining lip-sync between sound-track-on-tape and the picture-on-film.

Information about the new Control Track Generator is available from the Fairchild Recording Equipment Corporation, 151th Street & 7th Avenue, Whitestone, New York.

## New DeVry Sound Projectors to Replace 35mm Equipment for Navy

◆ A recent development of the DEVRY CORPORATION of Chicago

## The Latest in Audio-Visual Equipment & Accessories For Business, Industry and Institutional Film Users

is the officially designated U. S. Navy Type IC, QEB-1D 16mm sound motion picture projection equipment.

Consisting of a 16mm sound projector, a 20-watt amplifier and a 25-watt loudspeaker, each housed in a separate sturdy metal case, the new professional equipment is rugged, moderate in weight and high in illumination output and in fidelity sound system.

Adaptable to a wide range of applications, from small classrooms to theatres having projection throws as far as 180 feet, the projection equipment will replace the Navy's existing 35mm installations in naval vessels.

## New Arc Mirror Coating Process Latest Eastman Kodak Development

◆ Eastman Kodak's latest development—a process for coating an arc mirror with multiple-layer interference films instead of silver—promises a better method of transmitting heat in high-intensity motion picture projectors.

Since overheating and buckling of motion picture film, especially when 16mm is projected with arc lamp light, has long been a problem for design engineers, George J. Koch and Doris Brinsmaid of the Kodak Camera Works' development department experimented with various methods. The present coatings, consisting of layers of transparent material having al-

ternately high and low refractive index instead of the previous heat-absorbing glass was the result of their work.

By adjusting the thickness of the layers so that visible light is reflected from each layer "in step" with the light reflected from others, the Kodak scientists have found the combination produces high reflection. Wave lengths outside the visible region are reflected "out of step" and pass through the mirror causing high transmission of heat. Adjustment also brings better control of the color quality of the reflected light.

The coating technique involves evaporating the required number of layers, one after the other, onto a glass mirror blank as it rotates in a high-vacuum chamber. Thickness of each layer is controlled photo-electrically.

## Firm Develops New Four-Inch Lens For Bell & Howell Company

◆ Acclaimed to be nearly 50% faster than comparable lenses, with unmatched definition and contrast and with click-stops and a depth-of-field scale, the new 4-inch lens for 16mm films developed by Taylor, Taylor and Hobson is now available from BELL & HOWELL.

Originally created at the request of Bell & Howell, the new lens has the standard Type C lens mount and therefore can be used on all 16mm cameras having the screw-type mount.

To explain the "extreme definition" angle, E. S. LINDFORS, Bell and Howell's merchandising vice-president, stated that the capacity of a lens to photograph sharp detail is termed "resolution" or "resolving power" by optical engineers, and that the measure of this resolving power is expressed in "lines per millimeter." The more separate, distinct lines per millimeter that a lens will photograph without blurring them, the better the lens.

"The real test of any lens is the sharpness of its pictures at the edges and corners, since it is not difficult to design a lens that will produce sharp pictures in the center of the screen," continued Mr. Lindfors. More than 112 lines per millimeter over the entire picture area will resolve from the TTH Panhrol telephoto lens, which means superior definition from edge to edge and from corner to corner, producing pictures that are over 100% sharper. For-

**More and more from coast to coast**

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**SOUTHWEST SOUND FILMS** DALLAS

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**Houston Color Laboratories** LOS ANGELES

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nerly, lenses would drop from the center point to less than 50 lines per millimeter at the corners.

Although the 4-inch TTH lens is slightly larger than those previously designed, the speed and accuracy of the instrument more than compensates.

For further information, write the Bell and Howell Company, 7100 McCormick Road, Chicago.



Photomicrographic apparatus developed by Silge & Kuhne

**Photomicrographic Apparatus Helps Film Makers Solve Technical Needs**

◆ A photomicrographic apparatus, designed also to serve all other aspects of scientific photography, is announced by SILGE & KUHNLE, San Francisco. Named the Orthophot, it provides facilities for photomicrography; photomacrog- raphy; micro-projection; laboratory, clinical and general pho- tography; photocopying; micro- filming, x-ray photocopying and photoenlarging.

Comprised of three basic units, the apparatus is used with any standard microscope. The units are a base with permanently- aligned built-in light source oper- ating on the Koehler principle with intensity-control maintaining constant color temperature, and with built-in color filters for black- and-white photomicrography. This unit is available separately as a light source for exacting visual microscopy.

A self-aligning reflex camera with precision focusing device, automatic Rapax shutter and at- tached sensitive photoelectric ex- posure meter forms the second unit. A vertical column assembly with counterbalanced elevating device for camera, operated by

rack and pinion is the third.

Further details are obtainable from Silge and Kuhne, Box C, 153 Kearny St., San Francisco 8.

**Viewlex's Built-In Airjector Prevents Projector Overheating**

◆ VIEWLEX, Inc., announced re- cently that it is now able to adapt any of its slide or strip film pro- jectors with a motor fan-cooled base and built-in Airjector.

This unit, containing a small and powerful motor in a cast metal base, forces the air by means of a specially designed fan through the exclusive Viewlex Airjector, designed to force all pressured air into direct contact with every minute particle of glass surface of the projection lamp.

The motor and fan, together with the air stream that covers the glass envelope of the projection lamp by use of the Airjector, enable the projector to operate con- tinuously for several hours with- out becoming overheated.

Write to Viewlex, Inc., 3501 Queens Blvd., Long Island City 1, New York, for further informa- tion.

**Brumberger Introduces All-Steel Self-Aligning Stereo Slide Binder**

◆ A new binder for stereo slides, which automatically aligns and centers the transparencies, has been announced by the BRUM- BERGER CO., INC., 31 Thirty-Fourth Street, Brooklyn 32, New York.

Full details are available from the maker, who also supplies a stereo slide file, solidly made of steel. Write for free catalog.

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**WANTED: SLIDEFILM DIRECTORS AND CAMERAMEN**

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ing conditions, excellent re- munerations for right men. All replies in strictest confidence; our people know of this ad. Address Box 602.

BUSINESS SCREEN, 150 E. SUPERIOR, CHICAGO 11

*One of the 191. . .*

"Ideas On Wheels," now in production by General Motors Photographic, is one of the 191\* motion pictures planned and written by the members of our staff.

\*as of May 20

*Scripts By Oveste Granducci*

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# BUSINESS SCREEN EXECUTIVE



A. S. JOHNSON

**A.S. Johnson Is Appointed General Manager of National Carbon Div.**  
 ♦ Recent announcement has been made of A. S. JOHNSON's appointment as general manager of the NATIONAL CARBON DIVISION of UNION CARBIDE AND CARBON CORPORATION.

Mr. Johnson joined the organization in 1928 at the Edgewater Plant in Cleveland. He went to China in 1933 to assist plant operations in that country, returning to the United States in 1939 as Assistant Superintendent of the organization's Fostoria, Ohio plant. In March 1942, the native Virginian became Superintendent of the Clarksburg, West Virginia, plant and later that year went to Cleveland as District Manager.



MERLE E. PAINTER

**Da-Lite Screen Company Names Painter as Promotion Manager**

♦ CHESTER C. COOLEY, president of the DA-LITE SCREEN COMPANY announced recently the appointment of MERLE E. PAINTER as sales promotion manager who will work with GIL HECK, recently promoted sales manager, in the promotion of Da-Lite screens. Mr. Cooley stated that this addition to their growing staff of personnel is in keeping with Da-Lite's policy to give their customers plenty of sales help at the point-of-sale in the promotion of Da-Lite projection screens.

Mr. Painter has planned and prepared programs for merchandising at the point-of-sale for major organizations such as S. S. Kresge, F. W. Woolworth, Butler Brothers, Ekco Products, Good year, Ford Motor, and others.

**Ervin N. Nelsen Is Appointed Sales Manager of Coronet Films**

♦ The appointment of ERVIN N. NELSEN of Chicago as sales manager for CORONET INSTRUCTIONAL FILMS was announced this week in Chicago by ELLSWORTH C. DENT, director of distribution. It was also indicated that this appointment is but one part of Coronet Films' expanded program of production and distribution.

Mr. Nelsen, who has been associated with the Ampro Corporation for the last six years as educational sales director and director of 16mm sound sales, will take over the direction of Coronet's nation-wide sales organization on July 1.

Prior to joining Ampro in 1914, Mr. Nelsen served for five years as Supervisor of Visual Education in

St. Louis Park Schools, Minneapolis, Minnesota, where he acquired a thorough knowledge and understanding of the role of visual education in elementary and secondary schools and colleges.

\* \* \*

**Cunnison Appointed RCA Sales Rep**

♦ JAMES R. CUNNISON has been appointed sales representative for RCA VICTOR CUSTOM RECORD SALES DIVISION, it was announced recently by JAMES P. DAVIS, manager of the division.

Cunnison, who will specialize in transcription sales, was sales manager of Selective Radio Advertising Inc., before joining RCA, and prior to that was associated with the Bolling Company as account executive.



W. F. BARNES, JR.

**Named Brush Regional Sales Mgr.**

♦ THE BRUSH DEVELOPMENT CO., Cleveland, has appointed W. F. BARNES, JR. as regional sales manager for the Magnetic Recording Division, reports H. D. LAIDLEY, sales manager.

Formerly East Central Sales Representative for RCA 16mm projectors, Barnes was associated with RCA in various capacities for eight years. A graduate in Industrial Engineering from Ohio State University, he is a member of the National Association of Industrial Engineers.



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TELEVISION COMMERCIALS**



HAROLD BIGLER

**Bigler Joins Granducci Staff**

♦ HAROLD BIGLER, formerly project supervisor at the Naval Photographic Center in Anacostia, has joined SCRIPTS BY OVESTE GRANDUCCI, Washington film writing organization, as a staff script writer.

Bigler's wide experience in the field of non-theatrical film production is augmented by three years' full-time experience as a script writer with the Naval Photographic Service Depot in Hollywood.

Prior to his Navy service, Bigler spent several years as a reporter and news photographer.

**Transfilm Executive Is Honored**

♦ PETER A. SCHLENKER, TRANSFILM INC., was elected president of the New York Chapter of the Institute of Internal Auditing at the chapter's annual meeting held recently at the Hotel George Washington.

Other officers elected were Al-

len Howard of Shell Oil Co., Inc., vice-president; William Hahn, New Jersey Bell Telephone Co., treasurer, and Theodore G. Zeh, American Surety Company of New York, secretary.



ERNEST A. CLIFFORD

**Raphael G. Wolff Studios Opens Sales Office in Twin-Cities Area**

◆ ERNEST A. CLIFFORD of the RAPHAEL G. WOLFF STUDIOS, Hollywood has moved to Minneapolis to represent this organization in the Twin-Cities area. Mr. Clifford has been with the Wolff Studios for the past four years in an executive capacity at the home office. Formal announcement of his office location will be made as soon as details are confirmed. Screening prints of recent Wolff films, including the advertising picture *The Magic Key* will be available to sponsors in this market area.

**Apex Film Corporation Opens New Eastern Office In New York City**

◆ APEX FILM CORPORATION of Los Angeles, Calif., announces the opening of a new Eastern office located on the eleventh floor of the office building at 38 East 57th Street, New York City.

Established primarily for contact and sales activities, the new quarters provide comfortable projection facilities as well as attractive offices for HOLCOMBE PARKER, executive vice-president, who divides his time between New York and the home office in Los Angeles, and WILLIAM H. BUCH, Eastern representative of Apex.

**Story of Automatic Pencils Told In "All About Autopoint" Film**

◆ *All About Autopoint*, the story of the manufacture and assembly of Autopoint pencils, has recently been completed by Midwest Film Studios.

Featuring unusual closeups of microscopic detail and intensity, made possible by special extension tubes fitted to the camera's lenses, the two-reel black and white film shows the unique tooling and manufacture that gives precision and quality to pencils.

Stop motion is used in the concluding Kodachrome sequence to dramatize the colorful industrial inscriptions and trademarks which Autopoint imprints on products.

**Ray Screen Pointer Available for Business Meeting Purposes**

◆ A new optical instrument of fine quality, originally designed for the professional lecturer is now being marketed for the sizeable visual education field. The RAY SCREEN POINTER, manufactured by the ALGONKIN COMPANY, Mansfield, Mass. projects a sharply-focused and brilliant indicating marker on the projection screen image at distances of 6 to 30 feet. Used with the Eastman Kodak Close-Up Attachment No. 13, the pointer can be utilized at distances of 3 to 10 feet. Two separate spot images, a bright round spot and a bright arrow may be specified. The pointer lists at \$24.50 including accessories. The Close-Up Attachment is only \$1.40.

Write the manufacturer at 7 West Church Street, Mansfield, Mass., for descriptive literature now available.



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THIS ISSUE OF BUSINESS SCREEN WILL BE READ BY MOST LEADING SPONSORS OF BUSINESS FILMS

LUBRICATION of motion picture film has always been a great problem. As far back as 1927 an article titled *The Lubrication of Motion Picture Film* (by Crabtree and Ives of Eastman Kodak) was published by the Society of Motion Picture Engineers. The experiments described in this article included the use of various types of waxes and lubricants, and of several types of application of overall coating of the entire film surface. It was found that many of these waxes and lubricants have a natural affinity for other oils and have a tendency to be sticky or tacky, thereby inviting the pickup of dirt, dust and projector oil spots. None of these oils or waxes included in this research was found to be heavy enough in applied coatings to inhibit the absorption of moisture by the gelatine emulsion without streaking and causing oil spots.

#### EDGE WAXER DEVELOPED

For these reasons the edge waxer was developed to apply a thin wax coating to the perforation area only, thus preventing new film from chattering in the projector and causing perforation damage. However, this treatment was not applied to the picture or sound area and did not prevent scratches, rubs and digs.

With these difficulties in mind, research was conducted which resulted in the development of the vapor in vacuum treatment by the Peerless Film Processing Corporation. The vapor in vacuum system involves two ways of overcoming damage by friction and scratches — by lubrication, and by toughening the emulsion surface. Reels of film, without being unwound, are placed in an air-tight chamber. A high vacuum is then produced which draws off any excess moisture which may be in the emulsion. At this point low volatile chemicals are introduced in vapor form. These chemicals tend to keep the film pliable. A second chemical solution is then introduced, also in vapor form, which results in toughening and hardening the emulsion. The third chemical solution is a special surface lubricant which accomplishes the same result as a wax application in providing ease of projection.

#### PEERLESS CONDUCTING TESTS

At the present time the Peerless organization is conducting some extensive performance tests on the various film treatments and coatings as compared to untreated film. For this purpose, thirteen

## Care and Treatment of Films

First Report of a New Series Describes Research and Principles of Film Lubrication by Vacuum Treatment

identical prints of a 100-ft 16mm sequence were made. One was left untreated, the other twelve were subjected to various treatments, of which five were the wax type, two were lacquer coatings and the remaining five were treated by vapor in vacuum methods.

The thirteen samples were then assembled on a reel and have now been screened some 266 times during the past year. At regular intervals of ten runs, samples were respliced so that each one occupied the same position on the reel for an equal number of tests. Three projectors of different makes were used during the ex-

periments to qualify this factor.

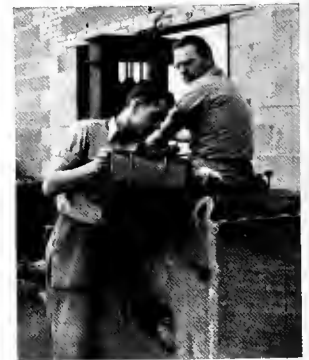
#### CHECKED BY THREE EXPERTS

A testing committee witnessed screenings at regular intervals, and finally the reel was turned over to a noted audio visual educator, an authority in the film library field, and a film laboratory supervisor for test runs 261 through 266. All of the judges were ignorant of the order in which the samples were placed in the test reel, and their reports are thus completely unbiased by any previous opinions as to the merits of any type of treatment or its necessity.

A summary of the findings at the completion of 266 runs shows

that: (1) Any treatment is better than none, regardless of the type used. (2) Lacquered film resisted scratching, but proved to be hard to clean, veiled the picture considerably and lowered the sound level. (3) Waxed film did not veil the picture, cleaned easily, but picked up dirt fast and became scratched almost as easily as unprotected film. (4) According to the committee, the better samples, in every case, were treated by the vapor in vacuum process; all showed less wear, fewer scratches and less dirt.

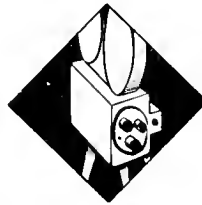
Peerless is now continuing these performance tests with particular emphasis on screenings under typical unfavorable field conditions and in varying degrees of temperature and humidity.



Oil and gasoline get careful handling in "Triangle of Fire"



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RCA SOUND RECORDING SYSTEM

#### Fire Hazards in Milling Industry Depicted in "Triangle of Fire"

◆ Fire hazards in the milling industry are depicted for the first time on film in General Mills' *Triangle of Fire*, just released.

The 15-minute, 16mm sound film points out that combustion requires three elements — combustible material, a proper amount of oxygen, and a source of ignition. While no two of these alone can produce fire, it is shown that when the third is introduced a force is loosed that can destroy if not controlled.

Prevention of fire and the elimination of needless risks is the main theme of the production and seven areas of fire prevention in milling are emphasized.

A second movie to deal with the control of fire will probably be made to supplement this phase of General Mills' fire prevention program.

*Triangle of Fire* is now available for distribution. Details can be furnished by the Film Library, General Mills, Inc., Minneapolis, Minnesota.

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## FILM SERVICE: LINDSTROM

(CONTINUED FROM PAGE TWENTY-ONE)

a training need. Agricultural audiences, exposed over the years to virtually an assembly-line display of all types of carefully developed informational media, have also developed a sharper critical sense in evaluating motion pictures.

Today our films demand a more professional type of production. They call for meticulous care in planning and in research, for we must always bear in mind that farm audiences look upon our product as speaking with a special authority—representative of the vast facilities of the Department of Agriculture established to advance farm welfare.

### REORGANIZED INTO FIVE SECTIONS

Cognizant of this responsibility, shortly after the war the Motion Picture Service was reorganized under the supervision of R. Lyle Webster, Associate Director of Information. Under the writer, the present Chief of the Motion Picture Service, five sections were set up: Script Writing, now under Sidney J. Abel; Production, now under Walter K. Scott; Laboratory, under Calle A. Carrello; Sound, under Reuben Ford; and Distribution, now under James E. Alford.

To man these work-units, motion picture people with war-time experience either in the armed forces or in the commercial film studios of the East and Hollywood were hired. Since our staff is small, one of our chief requisites in selecting personnel was the ability to "double in brass." We have, therefore, a number of combinations among our employees, i.e., director-writers, director-editors, etc.

Salaries, in relation to prevalent rates, are of course low. But we like to believe that in our work—contributing toward the strengthening of our rural economy, toward the renewal of the land and the preservation of our soil resources—there is more than the monetary compensation.

### FOREST AND SOIL SERVICES ACTIVE

However, production activities on films in the Department of Agriculture are not confined solely to the Motion Picture Service. Forest Service and Soil Conservation Service personnel have directed, photographed, and edited most of the pictures made for those agencies. However, the Motion Picture Service provides the personnel and facilities for the technical processes leading to finished films. This type of part-production—from script writing to printing—is also made available to other bureaus and field offices that occasionally, either due to limited funds or the nature of the job, shoot their own footage and send it in for the final steps of production. It is a two-way, cooperative type of working agreement that enables the best possible product to be made, taking into consideration the amount of available funds as well as other production difficulties.

Looking back over its 38 years of motion picture activity, the Department can point to

(CONTINUED ON PAGE FORTY-FIVE)



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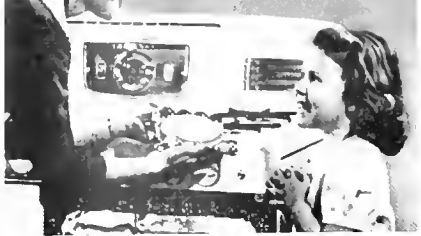
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Scene from prize TV commercial for *Cribben & Sexton* which won Chicago Ad Club award for its producer.

#### Chicago Ad Club's TV Award to Sarra, Inc. Film Commercials

◆ The 1950 award for "outstanding excellence in advertising" among film commercials for television was made by the Chicago Federated Advertising Club to **SARRA, INC.** film producers, and **CRIBBEN AND SEXTON, INC.**, manufacturers of Universal Gas Ranges.

It was the only award for a TV commercial on film given during the club's 8th Annual Awards Competition, just completed.

The Sarra commercial which won top honors was a 60-second spot "starring" a cartoon gas flame, who posed a cooking problem, then invited the audience to watch live-action photography scenes of the Universal Gas Range solving baking, boiling or broiling chores. Produced through the Christiansen Advertising Agency, Chicago, the commercial featured a musical rhythm background.

The commercial was created by Joseph G. Betzer, Sarra director of film planning, and produced by Harry W. Lange, production manager. The series was written by Helen Krupka.

The cartoon character was developed by George De Decker and animated under the supervision of Rex Cox. Michael C. Stehney directed the photography.

\* \* \*

#### Britain's "Working Party" Outlines Plans for a Non-Theatrical Survey

◆ At the recent meeting of the "Working Party," which is assisting the British Film Institute's Non-Theatrical Distribution and Exhibition Survey, J. D. Ralph, the Institute's Festival of Britain representative outlined the work to date on Phase One and the plans for Phase Two.

Phase One is almost complete. This involves the collation of all information readily available about non-theatrical distribution and exhibition in Great Britain and Northern Ireland which will be available in private report form for guidance of the Institute in making its arrangements for the Festival of Britain. Sponsors and users of films who have special im-

# Pictures and People in the News

mediate need of the material may also have access to the report.

Phase Two is a detailed analysis of the whole field of non-theatrical distribution, exhibition and film use in Great Britain and Northern Ireland involving much original research. An analysis of the files of the Central Library, a work which has already begun, will continue until July. It will list and assess the work of all organizations, large and small, which play a part in the distribution or exhibition of films non-theatrically.

An analysis will also be made of film user experiences by approaching the headquarters of the national bodies and voluntary organizations most concerned and by conducting a field study of a particular group, in this instance the

youth group covering various youth organizations.

This examination of users and uses will reveal weaknesses in present practices of non-theatrical distribution and exhibition and will demonstrate methods of use and channels of distribution as yet inadequately covered.

The "Working Party" consists of representatives from the National Committee for Visual Aids in Education, Scientific Film Association, National Federation of Educational Film Groups, National Council of Social Service, Association of Cine Technicians, Educational Foundation for Visual Aids, Scottish Film Council, Association of Specialized Film Producers, Central Office of Information and the National Film Association.



ED. SCHAGER

#### Joins Atlas Film Corporation as Vice-President, Heads Film Planning

◆ Completing a circuit of experience as a sales executive, creative writer and film planner which began at **ATLAS FILM CORPORATION** in 1937, **EDWARD SCHAGER** has returned to that pioneer film studio as vice-president and an officer of the company in charge of creative activities, including film and program planning.

Having served the Jam Handy Organization since 1942 and recently as manager of the Chicago office, Mr. Schager is a native of Chicago. He resides in Winnetka and has a family of four.

His principal interest is in the utilization of the medium by business and industrial firms which he describes as the "point of sale" or end use of films. Constructing programs from this viewpoint will be his primary concern in the Atlas organization.

\* \* \*

#### Vet Film Maker Ralph Schoolman Joins Pathscope Productions, N.Y.

◆ Ralph Schoolman, who has been making outstanding contributions to the field of industrial and documentary films for the past twenty years, has joined the creative staff of Pathscope Productions, 580 Fifth Ave., New York 19, N. Y.

Mr. Schoolman's success in the field of industrial films for Procter & Gamble, Burlington Mills, Gruen Watch Co., and others was foreshadowed when the first such film he wrote—*Jerry Pulls the Strings*, sponsored by the American Can Co.—was cited by **BUSINESS SCREEN MAGAZINE** as an Outstanding Film of the Year.

His achievements in the industrial film field are matched by Mr. Schoolman's work with documentaries. *Kukan*, a study of life in China, for which he wrote the script, was awarded the 1911 Oscar of the Motion Picture Academy of the Arts and Sciences.

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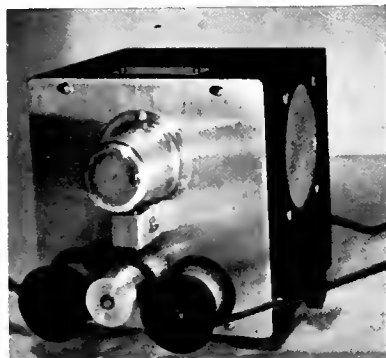
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## EDL COMPANY

MILLER STATION, GARY, INDIANA

## FILM SERVICE: LINDSTROM

(CONTINUED FROM PAGE FORTY-THREE)

such star-studded titles as *Power and the Land*, *The River*, *Harvests for Tomorrow*, or *Poultry — A Billion Dollar Industry*, that won the Grand International Prize at Rome in 1940, but it is the many humble, unsung, run-of-the-mine, how-and-what-to-do films, like *Hay Is What You Make it*, *A Step-Saving Kitchen*, and *Horses and Bots* that are the warp and woof of Department film work.

The advent of television is first making its effect known in the Motion Picture Service with the production of several "shorts." What television will mean to us tomorrow, only time will tell.

### KEEPING UP WITH THE COUNTRY

But of one thing we are sure — over the years vast changes in American farming patterns have taken place, and our films are making a material contribution to the forces instrumental in effecting these changes. Paralleling the growth of American agriculture, from its early beginnings the Department has grown greatly, encompassing a great variety of activities. We in the Motion Picture Service hope we have kept pace with this growth, not so much in size as in the value of the films we have made available. ●

### Agriculture's Films for Television

★ To service television stations, the United States Department of Agriculture has established a Television Film Library which is located in the Motion Picture Service in Washington, D.C. with other distribution points also designated.

Including several motion pictures of popular and specialized interest, the library will add new films as they are produced and released or older films that are "cleared" for television use.

Television stations may obtain films from the new library service on a loan basis, subject to distribution regulations stated in the new U.S. Department of Agriculture Television Film Catalog. ●



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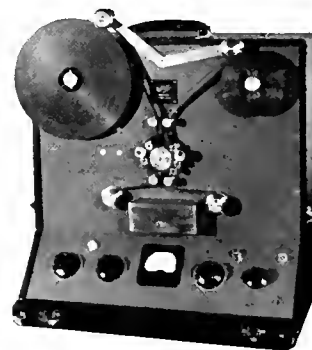
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Eastern Film Libraries, 148 Grand Street, Waterbury 5.

#### • DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transportation Bldg., Washington 6.

The Film Center, 915 12th St. N.W., Washington.

The Walcott-Taylor Company, Inc., 501 Mills Bldg., Washington, 6, D. C.

#### • MARYLAND •

Robert L. Davis, P. O. Box 572, Cumberland.

Howard E. Thompson, Box 204, Mt. Airy.

#### • MASSACHUSETTS •

Bailey Film Service, 59 Chandler Street, Tel. 4-0214, Worcester 8.

#### • NEW HAMPSHIRE •

A. H. Rice Co., Inc., 78 West Central Street, Manchester.

#### • NEW JERSEY •

Slidecraft Co., South Orange, N. J.

#### • NEW YORK •

Association Films, Inc., 35 West 45th Street, New York 19.

Buchan Pictures, 79 Allen St., Buffalo.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 14th St., New York City 11.

Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

The Jam Handy Organization, Inc., 1775 Broadway, New York

Mogul Bros., Inc., 112-114 W. 48th St., New York 19.

Jack Patent, 13 East 37th Street, New York 16.

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Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

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J. G. Haley, P. O. Box 703, Charleston 23.

Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

United Specialties, 816 W. Virginia St., Charleston 2.

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Tennessee Visual Education Service, 416 A. Broad St., Nashville.

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## MIDWESTERN STATES

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Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

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Kansas City Sound Service, 1102 Locust St., Kansas City 6, Mo.

Eiker Bros. Optical Co., 610 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

• MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

Locke Film Library, 120 W. Lovell St., Kalamazoo 8.

• MINNESOTA •

National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

• OHIO •

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.

Manse Film Library, 2514 Clifton Ave., Cincinnati 19.

Academy Film Service Inc., 2300 Payne Ave., Cleveland 14.

Carpenter Visual Service, Inc., 13902 Euclid Ave., East Cleveland 12, Ohio.

Fryan Film Service, 3228 Euclid Ave., Cleveland 15.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

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Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

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## THE NEWS AT PRESSTIME

### Michigan State Medical Society Releases Film

★ A new film to inform the public of the accomplishments of the medical profession and to point out the problems of socialized medicine is *To Your Health*, recently completed for the Michigan State Medical Society by The Jam Handy Organization. First showings are via theatrical release; 16mm prints to be available later.

### Kodak Appoints Managers for Film Divisions

★ Appointment of Gordon A. Chambers, as manager of a new Southern division, and Kenneth M. Mason as manager of a new Midwest division of Eastman Kodak Company's motion picture film department, has been announced by Donald E. Hyndman, manager of the department. The new organization is expected to provide more adequate coverage of the U. S. and improved service to the motion picture trade. Emery Huse continues as manager of the West Coast division and E. M. Stille as manager of the East Coast division.

### New Unit Converts 16mm Projector for Slide Projection

★ Filling a long-felt need for utility, large-audience projection of 2 x 2 slides during motion picture presentations, etc. the Ampro Corporation has recently announced a new low cost attachable unit which converts the "Premier-20" model 16mm sound projector. Blower-cooling facilitates the safe use of 750-1000 lamp capacity. Complete with slide carrier and lens, the attachment lists at \$55.

### Heavy Attendance at Summer Audio-Visual Courses

★ 229 colleges and universities have reported nearly 400 classes in audio-visual methods during the summer season of 1950, according to a national survey by the Editors of SEE & HEAR Magazine. Heavy enrollment by teachers and school administrators is reported from all sections of the country, indicating national interest in these tools for better learning in less time.

### New Freight Safety Film Available In Two Versions

◆ A new training film showing how to handle and unload freight safely has been announced by the National Safety Council. In story form, it shows through a character called "Happy Jack" the safe way to open a freight car door, lower a dock plate into position and anchor it, and how to handle "sleepers."

"Happy Jack," who plays the lead role, is a "wrong" guy, from the standpoint of safety, throughout the film. He wears the wrong clothes for the job, does all the wrong things and continually has accidents. His mishaps add a light touch that make the film amusing as well as instructive.

*Freight Handling Safety* is available from the Council in the usual 35mm sound slide-film and as a 16mm sound motion picture also.

Prices for outright purchase, preview or rental may be obtained on request to the National Safety Council.

### COMING EDITORIAL EVENTS IN AUGUST

◆ Your August BUSINESS SCREEN will feature a new Film Guide section; also pictorial reports on several recent Film Festivals and a handsome new Production Pictorial section. Reserve additional copies of this outstanding issue today!



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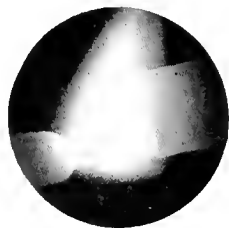
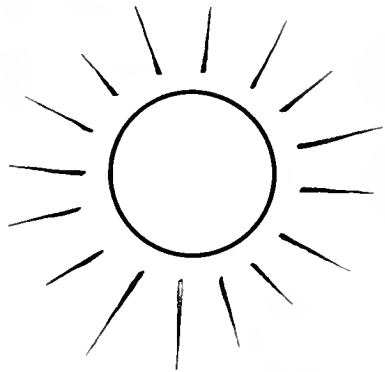
LOS ANGELES

# BUSINESS SCREEN

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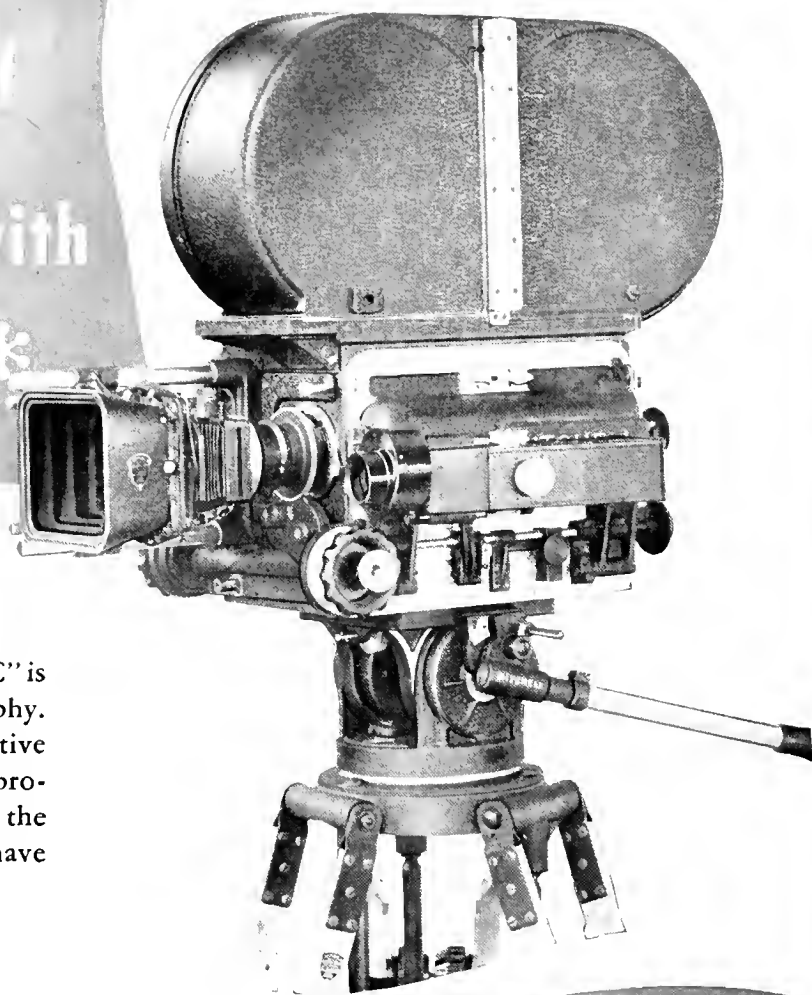


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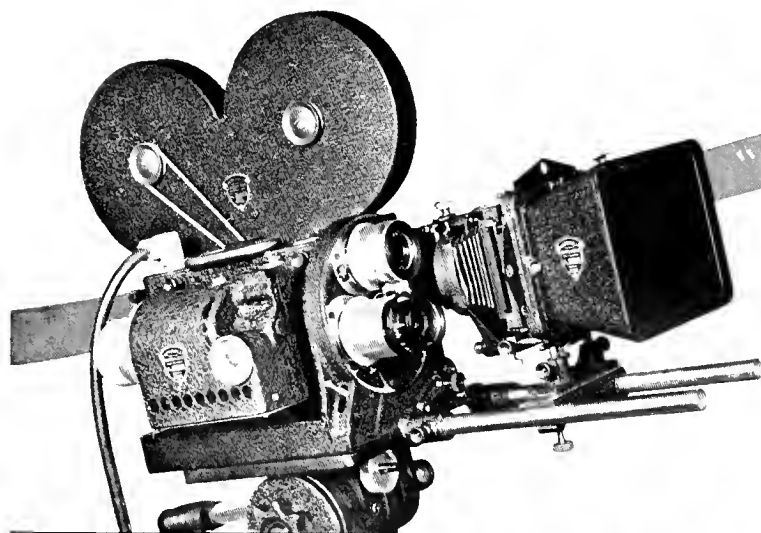
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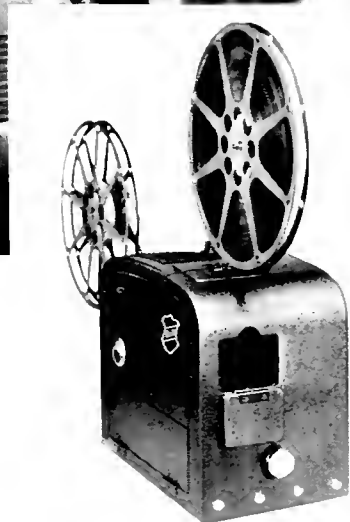
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# BUSINESS SCREEN

## PREVIEW OF CONTENTS

Business Screen Camera . . . . .	16
Trends in the News of Business Films . . . . .	19
The Cleveland Management Film Awards . . . . .	20
Preview: "And Then There Were Four" . . . . .	22
Motors on Parade: the Delco Show . . . . .	23
The National Audio-Visual Convention . . . . .	24
<i>A Picture-Text Report on the Annual Gathering of Visual Education Dealers, Film Councils and Educational Film Users</i>	
Cleveland Repeats Film Festival Success . . . . .	28
Comparative Rates for 5-Pound Film Shipment . . . . .	30
Analysis of Comparative Rate Schedule . . . . .	31
Preview: Radar of Selling Film . . . . .	31
Product Know-How Builds Pure Oil Sales . . . . .	32

### DEPARTMENTS

In the Picture Parade: Film News . . . . .	36
Business Screen Executive . . . . .	38
New Audio-Visual Equipment & Accessories . . . . .	41

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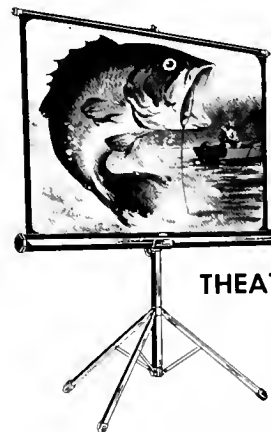
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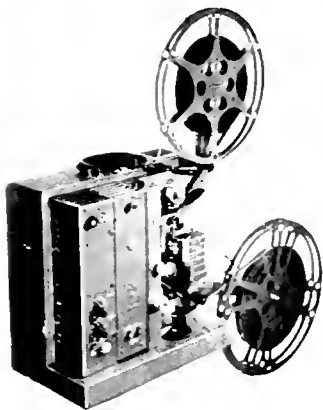
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**Dan J. Poltratz**  
WTCN-TV  
Minneapolis - St. Paul, Minnesota

"Our camera equipment, includes your Auricon-Pro Camera from which we have had excellent results."  
**James Alopandis**  
Hellenic American Pictures Co.  
Chicago, Illinois

"I had the pleasure of using the Auricon dual-phone Turbostatle you sold to the Chicago Natural History Museum...very flexible and efficient turntable."  
**Mrs. Lillian Gray**  
Chicago, Illinois

"The Department of Agriculture has tested the Auricon and it is recommended for use."  
**Wm. A. Campbell**, Chief Audio-Visual Aids  
Veterans Administration Hospital  
Topeka, Kansas

"...Heard a sample of the Auricon sound-on-film...and it was all that could be desired."  
**Holly Smith**  
Carolina's Photo Center  
Charlotte, North Carolina



AURICON "Cine-Voice" CAMERA 100 FT. 16mm Sound-On-Film \$695.00



AURICON-PRO CAMERA 200 FT. 16mm Sound-On-Film \$1191.00

Please write for your free AURICON Equipment Catalog

GUARANTEED ONE YEAR  
**Auricon**  
Hollywood  
RCA LICENSED

**BERNDT-BACH, Inc.**  
7387 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

## ECA to Show American Industrial Films at European Conferences

◆ ECA missions have been scheduled to appear before industrial management conferences in Britain, Denmark, Norway, Sweden and Holland with a series of 16mm sound films showing the latest techniques in American industry and materials handling equipment.

Titles selected for the tour include *H's Your Money*, *The Pallet System of Case Handling* and *Here's Your Work-saver*, all produced for Yale and Towne Manufacturing Company. The films—two in full color—demonstrate modern material handling equipment at work in American industrial plants and will be included in BUSINESS SCREEN'S forthcoming revised INDEX OF TRAINING FILMS.

## Audio Fair Scheduled for New York During Month of October, 1950

◆ The Audio Engineering Society will sponsor the nation's second AUDIO FAIR at the Hotel New Yorker in New York City on October 26, 27 and 28, 1950, according to an announcement made recently by Theodore Lindenberg, president of the society.

Covering all phases of audio, recording and reproduction on tape, disc and film for professional and home use, television and theater, exhibits are being planned by some of the leading manufacturers, jobbers and distributors of audio equipment.

In association with the exhibit, the Audio Engineering Society will hold its annual convention.

## Landes in Charge of Fourteenth Time, Motion & Management Clinic

◆ RALPH H. LANDES, of Western Electric Company has been named general chairman of the Fourteenth Annual National Time, Motion and Management Clinic to be held in Chicago on Thursday and Friday, November 2 and 3, 1950.

Sponsored by the Research Division of the Industrial Management Society, the Clinic will meet at Chicago's Sheraton Hotel. William S. Wheeler, McGraw-Hill Publishing Company, is program chairman. Inquiries should be addressed to the Industrial Management Society, 35 East Wacker Drive, Chicago 1, Illinois.

## Farm Film Guide Just Out

◆ Listings of more than 1100 farm-interest motion pictures and slidefilms, together with sources, appear in the new FARM FILM GUIDE now available from BUSINESS SCREEN, Chicago, Ill., at only 50¢ per single copy, postpaid.

## National Film Presentation Service Offered by RCA Service Co., Inc.

◆ A professional sound motion picture presentation service is now being offered on a nationwide basis by the RCA Service Company, Inc. The service organization assumes full responsibility for all details involved in arranging and conducting a sound motion picture presentation.

With over 21 years of experience in the motion picture field and with engineers located or operating in every state in the union with other RCA personnel, the company is well-equipped to handle the presentations.

"Under our plan," explains W. L. Jones, vice-president in charge of Technical Products Division, "an RCA Service Company field engineer will make a physical survey of the premises; select the proper screen and arrange for its installation; select proper projection equipment, according to the size of the audience and auditorium; determine the type, number and location of loudspeakers required for optimum sound coverage; and arrange and install proper public address equipment when requested.

"Screen, projector and loudspeakers, plus a skilled projectionist are also provided when needed."

A new brochure covering the complete program is available on request to W. L. Jones, RCA Service Company, Inc., Camden, New Jersey.

## Du Pont Raises Prices on Nitrate Motion Picture Film 5.3 Per Cent

◆ Increasing costs of production have made it necessary for the DU PONT COMPANY to raise prices of nitrate motion picture film an average of 5.3 per cent, effective with shipments as of August 7.

Major types of film affected are nitrate release positive, which was increased from \$11 to \$11.50 per thousand feet before taxes, and nitrate sound stock from \$13 to \$14.50 per thousand feet. Prices of safety stocks remain unchanged.

You can buy titles for less than **KNIGHT QUALITY** sells for, but you cannot get greater value at any price. That's why our titles cost less in the long run.

**THE KNIGHT STUDIO**  
341 E. Ohio Street, Chicago 11, Illinois



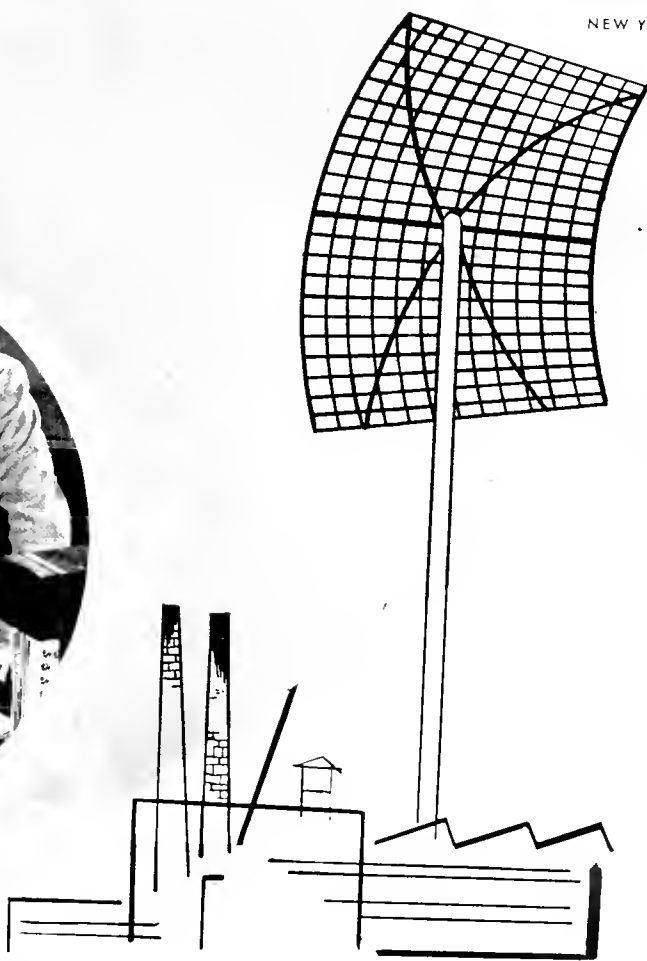
# RADAR OF SELLING



Selling top management in industry is not enough. "The Radar of Selling," a new 16-mm. color film produced for National Industrial Advertisers Association in cooperation with Putman Publishing Company, Chicago, shows how industrial advertising, radar-like, reaches out, locates and sells the numerous individuals in industry who influence purchasing decisions.

*Rudolph B. Wolff*  
STUDIOS  
HOLLYWOOD 28 • CALIFORNIA

DETROIT • CHICAGO  
NEW YORK • MINNEAPOLIS



# SLASH

## FILM PRODUCTION COSTS

### with the Fairchild PIC-SYNC\* Tape Recorder

\*Pic-Sync means "in sync" with picture camera regardless of tape stretch.

Each time you retake a sound track, film production costs go up. The waste of film stock and the time delay for processing increase operating costs immeasurably. You *eliminate* these extra costs with the Fairchild PIC-SYNC Tape Recorder. Play back the sound at once . . . check it . . . erase the track . . . retake the sound *before the talent, the set and crew are disbanded.*



### Now Use 1/4" Tape For All Original Sound Tracks

Fairchild's development of the PIC-SYNC feature makes possible the use of 1/4" tape. Sprocket driven magnetic tape is costly.

- 1/4" tape costs 80% less than 16 mm magnetic tape.
- 1/4" tape requires 50% less storage space.
- 1/4" tape is easier to handle.
- 1/4" tape assures more intimate contact with the heads.
- 1/4" tape has more uniform coating—less amplitude flutter.
- 1/4" tape eliminates roughness of tone caused by sprocket drive.

Write for data on the Pic-Sync Tape Recorder and the Control Track Generator.



154TH ST. AND 7TH AVE.

WHITESTONE, L. I., N. Y.

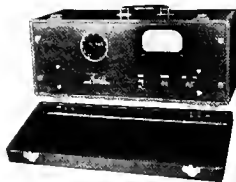
#### FARM FILM GUIDE LISTS 1,100 SUBJECTS

◆ The new FARM FILM GUIDE, listing over 1,100 motion pictures and slidefilms directly related to agriculture, and containing complete sources, length, and descriptions is now available from BUSINESS SCREEN, 150 E. Superior Street, Chicago 11 at only 50¢ per copy, postpaid.

#### TELEVISION SAFETY SOUND TRACK RECORDING

CBS-TV saves \$24.00 per hour by making safety sound tracks of television recordings with the Fairchild PIC-SYNC Tape Recorder.

Now! . . . Synchronous Recording With Your Present Tape Recorder and the FAIRCHILD CONTROL TRACK GENERATOR.



Inexpensive! Simple to connect! With no modifications to your present 1/4" tape recorder you can "sync" sound-on-tape with picture-on-film. The Fairchild Control Track Generator can be removed from its compact carrying case for rack mounting. Does not require special skill to connect or operate.

#### NAPM Elects Top Men to Board; Hamilton to Head Manufacturers

◆ The National Association of Photographic Manufacturers, Inc., has elected F. Glenn Hamilton, vice-president of Pako Corporation, president of the organization to succeed Joseph C. Babbitt, president of the Haloid Company of Rochester.

K. T. Molin, director of sales, photo products department, E. I. duPont de Nemours and Co., Inc., of Delaware and Sawyer's, Inc., president, Harold J. Graves, Oregon, were elected vice-presidents. The newly elected treasurer is H. A. Schumacher, vice-president, Grallex, Inc., New York.

Named to the Board of Directors were Lincoln V. Burrows, vice-president, Victor Animatograph Corporation, Davenport, Iowa; Harold J. Graves; Robert E. Lewis, vice-president, Argus, Inc., Ann Arbor, Michigan and E. S. Lindfors, vice-president, Bell and Howell Company, Chicago, Illinois. James Forrestal, vice-president, Ansco and Orald Divisions, General Aniline and Film Corporation, Binghamton, New York, was re-elected to the Board.

Those who will continue to serve as Board members are F. Glenn Hamilton; L. S. Kubiak, president, The Photogenic Machine Company, Youngstown, Ohio; James E. McGhee, vice-president, Eastman Kodak, Co., Rochester, N.Y.; K. T. Molin; Frederick G. Simmon, president, Simmon Bros., Inc., Long Island City, N. Y.; George G. Tschume, manager, photographic sales department, Bausch and Lomb Optical Co., Rochester, N.Y. and Andrew A. Wollensak, vice-president, Wollensak Optical Co.

#### Victor Animatograph Offers Free Motion Picture on Film Use

◆ A new film about films, *Yours for the Asking*, is now being dis-

tributed by the Victor Animatograph Corp., Davenport, Iowa.

Dramatizing the use of 16mm films for entertainment and training in schools, churches, the home, business and industry, the fast-moving full color subject emphasizes the easy availability of 16mm movies in every subject.

Distribution is on a free loan basis from Victor headquarters or from any Victor projector distributor.

#### Ferguson Library Extends Civic Film Interest in Stamford, Conn.

◆ The Ferguson Library, public library of Stamford, Connecticut, has been doing outstanding work for the past few years in establishing a Film Department adequately equipped to meet the needs of the city.

Last month, in its first annual Film Festival, the Library and the Stamford Film Council gave ample evidence that the 16mm film idea has been firmly planted in the life of the community.

Over 400 persons, representing 77 community organizations and a wide range of interests, gathered in the auditorium of Stamford's newest school building where Eric H. Haight, president of the Stamford Film Council (and of Films, Inc., New York) greeted them and introduced guest speaker Dr. George N. Shuster, president of Hunter College.

Four outstanding films were shown in the main auditorium for the entire audience and some 11 pictures were screened for seven separate groups divided into (1) your home, (2) your schools, (3) your faith, (4) your health, (5) your job, (6) your government, and (7) the Arts. Films were provided by leading educational film producers and distributors, industrial organizations and labor unions. Projection was handled by local dealers and by Film Council members.

### wanted: a top notch film salesman

A leading New York producer wants one of those rare *really* good, *really* successful commercial film salesmen. We all know there are only about 3 or 10 such people in the business, and they are the ones who have long records of sales successes in every area of commercial film making. If you are one of those 3 or 10 and are looking for a change, we'd like to talk to you. Confidentially, of course. Our employees know of this ad. Write Box 801A.

**BUSINESS SCREEN, 150 E. SUPERIOR, CHICAGO 11**



... make sure your slide film  
**SOUNDS like a million!**

*Give it the benefit of RCA VICTOR engineering!*

First-rate visual presentation must have the support of true-to-life ear-appeal to do its job most effectively. That's why America's major slide film producers rely on RCA Victor for a thoroughly engineered record. RCA Victor's 50 years of experience and advanced electronic techniques assure you unbeatable service in...

**RECORDING**

**PROCESSING**

**PRESSING**

- The most modern sound-reproducing equipment and facilities . . . latest developments in automatic frame-progression recording.
- Engineers who specialize in slide film recordings assure the best presentation of your slide film story.
- Pure Vinylite plastic records—both standard and microgroove—packaged in special slide film shipping cartons when desired.
- An extensive music library service.
- Careful handling and prompt delivery.



Contact an RCA Victor Custom Record Sales Studio, Dept. 8E:

**NEW YORK:** 120 East 23rd Street  
New York 10, New York  
Murray Hill 9-0500

**CHICAGO:** 445 North Lake Shore Drive  
Chicago 11, Illinois  
Whitehall 4-3215

**HOLLYWOOD:** 1016 North Sycamore Avenue  
Hollywood 38, California  
Hillside 5171

Write for our Custom Record Brochure today!

custom



record  
sales

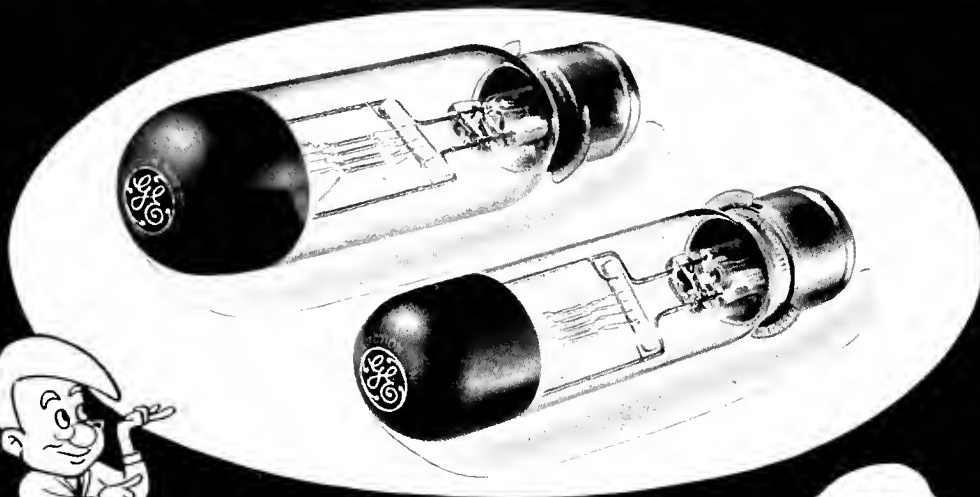
Radio Corporation of America  
RCA Victor Division



# LOOK FOR

when you buy a bulb for your projector

# G-E



... and get all these advantages

- ★ Maximum light!
- ★ More uniform screen brightness
- ★ Dependable performance
- ★ Constant improvement

For bright, clear pictures on the screen, be sure to ask for General Electric projection lamps. Research is constantly at work to improve them . . . help you get *more* for your money. That's one reason most pro-

jector makers use G-E lamps as initial equipment. Incidentally, there's a new look to most G-E Projection lamps. They've been streamlined inside . . . for better performance. *Have you looked at one lately?*

*Remember . . . for every photographic purpose*

## G-E LAMPS

# GENERAL ELECTRIC

### FOR BUSINESS FILM USERS: A COMPLETE REFERENCE LIBRARY!

The rapidly-growing Film Guide Library, prepared and published by the Editors of BUSINESS SCREEN, includes complete source lists and de-

scriptions covering Sports Films, Safety Films, Sound Slidefilms, etc. Write for details on how to acquire copies of these useful Guides.

BUSINESS SCREEN MAGAZINE - 150 EAST SUPERIOR STREET - CHICAGO 11, ILLINOIS

### Dodge Division Color Film Shows "Power-Wagon" Story

◆ A new all-color sound motion picture *Power-Wagon* is being released by the DODGE DIVISION of the CHRYSLER CORPORATION to its 4,000 dealers for free loan to agricultural and business groups. F. L. VanNortwick, director of truck sales of the Dodge Division, announced the two-part 75-minute long subject as especially directed to agricultural and business groups. Each half of the film comprises a complete film.

### Byron, Inc. Names Radford As Assistant to the President

◆ RODNEY B. RADFORD, former Head of the Visual Information Section, U. S. Soil Conservation Service and a producer of instructional, documentary and advertising films, has joined BYRON, INC., Washington, D. C.

Radford completed a contract for the direction of twelve reels of U. S. Navy training films, produced by Byron, Inc., and recently accepted the full-time position as Assistant to the President of the Byron organization.

### Atlas Opens Downtown Chicago Office and Screening Facilities

◆ ATLAS FILM CORPORATION, Chicago and Oak Park, Illinois, film production and laboratory organization, has opened downtown offices and a modern screening room to improve customer service contact as well as serving a growing clientele in t.v. films.

The new quarters are located in the 228 North La-Salle Building. A special feature is a television projection setup which shows clients and agency planners their new productions in a simulated t.v. console setup.

### Du Pont Photo Products Dept. Opens District Office in Texas

◆ THE PHOTO PRODUCTS DEPARTMENT of the DU PONT COMPANY has announced the recent opening of a district office in Dallas, Texas, located at 506 Tower Petroleum Building. ELWYN H. BERIHOLF is the district manager in charge. The new office will handle Du Pont's full line of trade, industrial, x-ray, and motion picture photographic products, serving nine southern and southwestern states.

# COMPARE!

# NEW!

## Ansco Color · Type 238

### 16mm COLOR DUPLICATING FILM

**1** COMPARE...

*for finer definition!*

**2** COMPARE...

*for faithful color reproduction!*

**3** COMPARE...

*for cleaner, whiter whites!*

**4** COMPARE...

*for high-fidelity sound*

**Plus...**

*fast processing  
service in  
Binghamton,  
Chicago and  
Hollywood*

# *Ansco*

Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation. "From Research to Reality"

# Modern's Standards of Performance for Sponsored Film Distribution

THE BASIC operating principles and services which Modern Talking Picture Service, Inc., and its 26 regional 16mm film exchanges apply in the distribution of more than one hundred major sponsored film programs have been developed during more than 15 years of experience. Primarily we provide *quality* and *precision* in each of the following services:

1. *Promotion* of the film to selected categories of equipped audiences.
2. *Bookings* to the exact type of audiences specified by the sponsor.
3. *Adequate advance notice* to the sponsor giving complete audience names, person in charge and mailing address of booking arrangements.
4. *A properly signed report card* for each booking.
5. *A monthly statement* itemizing attendance figures for each booking in terms of men, women, boys, girls, and totals.
6. *A monthly statement* showing total bookings, total showings and total attendances of men, women, boys, and girls, arranged alphabetically by states. Current, previous and cumulative over-all totals are also reported.
7. *Special reports* of numbers of bookings and attendances in various classes of audiences showing attendance averages for each separate class.
8. *Periodic reports* to the sponsor giving audience reaction.
9. *Proper care* and physical handling to insure maximum life of prints.
10. *Responsibility* for print inventories.
11. *Audience confidence* in Modern inspired by the excellence of its programs and service.
12. *Economy of operation* — securing more bookings per print per month — allowing better market coverage with lower capital investment in prints.

These standards and services will increase the effectiveness of your film program whether directed to internal, dealer, mass consumer audiences, or other specialized fields—with proven economies. Specific details about our services are available on your request.

## MODERN TALKING PICTURE SERVICE, INC.



45 ROCKEFELLER PLAZA • NEW YORK 20, N. Y. • Circle 6-0910

142 EAST ONTARIO STREET • CHICAGO 11, ILL. • Superior 7-0588

612 SOUTH FLOWER STREET • LOS ANGELES 17, CALIF. • MADison 9-2121

### DuMont Predicts 15% Sales Hike In Talk on TV Film Commercials

◆ In an address to the Radio and Television Institute of Pennsylvania State College at State College, Pa., Dr. Allen B. DuMont, head of the DuMont Laboratories, predicted that a 10 to 15% increase in the nation's overall business activity would be seen as a direct result of television.

Dr. DuMont backed up his prediction by citing the experience of the McCann-Erickson Advertising Agency which recently stated that 23 of its television clients have seen sales increases of from 19 to 37% in television markets as opposed to sales in non-TV areas, and the Kraft Company whose Philadelphia brand cream cheese has jumped 30% in sales in cities where the Kraft TV Theater program is telecast.

### Cornell Shows A-V Utilization

◆ Summer session students and the general public now have the opportunity to sample the various types of audio-visual materials being attempted by labor, management and the public agencies at the New York State School of Industrial and Labor Relations at Cornell University.

Shown twice each week, the series will include films and recordings from both labor and management points of view on grievance handling, industrial relations operations, the farm labor problem, human relations and communications in industry and other union and management problems.

"Films and audio aids in industrial and labor relations are assuming an increasingly important role in communications in our country," states Professor J. J. Jehring, in charge of audio-visual aids at the school.

"Management and union organizations are spending hundreds of thousands of dollars yearly for the production of these modern communications tools."

### RCA Custom Records Lowers Costs

◆ New, low price and ordering policies have been inaugurated by RCA VICTOR CUSTOM RECORD SALES and will become effective immediately.

Applying to orders of all shellac-type and plastic pressings, the revised price structure lessens substantially the differential between prices for initial orders and those for re-orders.

This new policy will enable RCA Victor to handle competitively orders and re-orders of small as well as large record customers.

# Professional Results

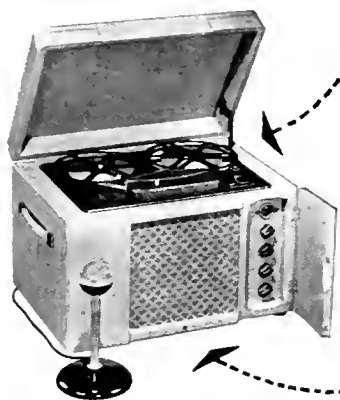
in magnetic tape recording for the classroom

## Popular Prices

The Soundmirror gives schools the soundest value in a tape recorder. It is priced within reach of the budget—yet it has features usually found only in the highest-priced equipment. Created and made by Brush, it offers years of quality performance in special school models starting at . . . \$199.50.

# SOUNDMIRROR®

*...the professional tape recorder amateurs find easy to use*



### THIS BRUSH MAGNETIC HEAD RECORDS WITH THE HIGHEST FIDELITY

therefore puts down on tape a true recording of the live voice or instrument. The Brush magnetic head costs much more to make, but adds little to the price of your Soundmirror.

### THIS SPEAKER "PLAYS BACK" WITH THE HIGHEST FIDELITY

because it is an RCA high-quality accordion cone speaker. Brush consistently brings you the finest—and in the Soundmirror you get superior recording and superior reproduction.

New Educational Model Soundmirror, in blond or mahogany, has matching carrying handles which make it easy for one or two people to carry it from room to room. Model illustrated, \$259.50.

BY

# Brush...

for more than 10 years leaders in magnetic recording

### *Some Exclusive Dealerships Still Open!*

THE BRUSH DEVELOPMENT COMPANY, Department B-8  
3405 Perkins Avenue, Cleveland 14, Ohio

Gentlemen: We're interested in hearing more about the Brush exclusive dealer franchise for SOUNDMIRROR.

Type of Business .....

Firm Name .....

My Name .....

Street .....

City .....

Zone .....

State .....

# camera

LENS-EYE VIEWS ALONG THE PRODUCTION LINES

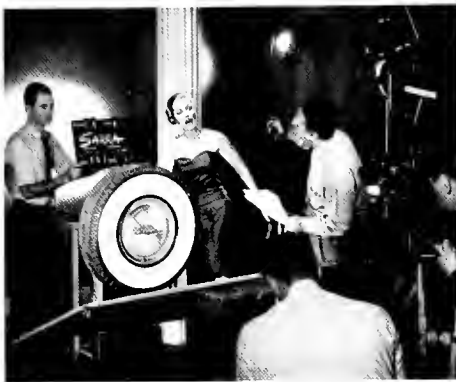


**SAFETY WINNER**

• (Left) Canada's Minister of Transport, The Hon. Lionel Chevrier, (right) receives national first award plaque for the Canadian Dept. of Labor film "Safe Clothing" presented by William Englander on behalf of the National Committee on Films for Safety. National Film Board of Canada produced the occupational safety prize winning sound film.

• (Right) Plenty of preparation precedes camera action at the Chicago studios of Sarra, Inc. where director Harry Lange (right) is explaining things to actress Eugenie Carlson. Films in work were TV commercials for Chicago Chrysler dealers, produced via the Olan Advertising Company of Chicago. Hal Schullman, assistant director, is holding the Sarra slate at left.

**SPOTLIGHT ON TV FILM PROGRAMS**



**THE CURTIS FILM GOES ABROAD**



• Forty prints of "Magazine Magic" the film story of The Curtis Publishing Company were presented to Edward W. Barrett (left) Assistant Secretary of State, by E. Huber Ulrich, Assistant to the President of the Publishing Company. Films will be used abroad by U.S. Information officials. U.S. versions have been seen by millions in recent nationwide showings.

**OLYMPIC TEAM REUNION**



• Three Olympic swimming teammates, John Faricy and Oliver Horn, shown at left with Hawaii's Duke Kahanamoku (center) were re-united when the Duke visited Detroit recently. Kahanamoku was a member of the 1912, 1920, and 1924 Olympic swimming teams. Horn, Faricy, and Jamison Handy were his teammates in the 1924 contests in Paris. While at the Jam Handy Detroit studios he saw slow motion pictures of current swimming champions. In Hawaii, Duke Kahanamoku is sheriff of Honolulu county, the largest county in the world. (JHO Photo)

**New Otis Elevator Sound Film Made by Jam Handy Organization**

♦ Major developments in vertical transportation are shown in the new Otis Elevator Company color motion picture *Skylines Unlimited*, produced by the Jam Handy Organization. Pioneer phases to modern electronics are shown in the 30-minute film available from Otis' N. Y. headquarters, 670 Fifth Avenue, New York City.

**Heavy Film Production Demand Reported by Audio, New York**

♦ AUDIO PRODUCTIONS, Inc., reports a current production schedule of 29 films—over eighty reels—most of which will be filmed in color.

Dealing with a variety of subjects including public relations, sales training, teacher training, medical instruction, technical demonstrations and general educational treatments promoting services and products, these films will be shot in sixteen states with Louisiana, Texas, California and the Middle West scheduled for most of the work.

Over 50% of the jobs in progress has been instituted since mid-year for release in the late fall or early winter suggesting a full year for sponsored films.

Among the sponsors of these films are A.T. & T., American Gas and Electric, American Plant Food Council, American Cancer Society, Anaconda Copper Mining Company, Babcock and Wilcox Company, Chilean Nitrite Educational Bureau and the Ethyl Corporation.

Others to come out with new motion pictures will be the Investment Bankers Association, McGraw-Hill Book Company, National Board of Fire Underwriters, Texas Company and the U.S. Air Force, Navy Department and the State Department.

**Viewmaster Presentations Used by Poloris Company Salesmen**

♦ Missionary men of the Poloris Company, makers of pain-relieving dental poultices, are using a Viewmaster presentation in telling their story to dentists.

A seven frame, stereoscopic color film mounted on a wheel is used to tell the story of a puppet with a terrible midnight toothache who uses Poloris on her dentist's advice and finds relief until he can cure the toothache's cause the next day.

Henty and Binet La Mothe designed the puppets and sets; Fransfilm the photography.

**Excerpts from Lives of Woman's Day Readers Shown on 10-Minute Film**

♦ To show the place WOMAN'S DAY MAGAZINE occupies in the lives of its readers is the job of the new Sarra production for this sixth largest magazine in national circulation.

Prepared under the supervision of Donald P. Hanson, publisher, the ten-minute color slidefilm reproduces excerpts from a cross-section of 735,000 letters received last year by Woman's Day, commenting on content and policy of the magazine sold only in A & P Supermarkets and stores.

**"Trees to Tribunes" Shown Overseas**

♦ *Trees to Tribunes*, which follows the production of the Chicago Tribune from the felling of a tree in Canada to the finished copy on the streets, has been received enthusiastically by 7,169 persons in Delhi, Bombay and Calcutta, India, via State Department overseas release.

Being handled in seventeen foreign countries and the United States, the film, produced in both black and white and technicolor, was shown at journalism exhibitions in each of the three cities. A copy also has been lent to a missionary group who will show *Trees to Tribunes* in Bengal.

The film is also being widely distributed to U.S. audiences.

**Display and Packaging Importance Shown in Canadian Food Store Film**

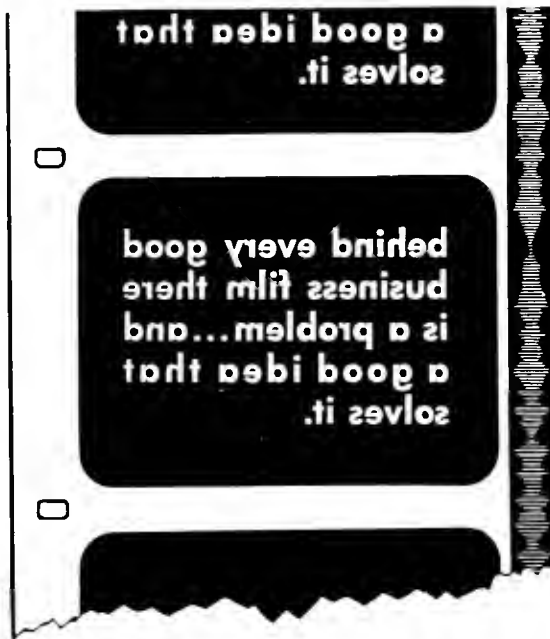
♦ BRIARCLIFF FOOD CENTER, a film on efficient self-service food stores and attractive packaging methods, has recently been released by CANADIAN INDUSTRIES LIMITED OF MONTREAL.

Produced in 16mm color by Crawley Films Limited of Ottawa and Toronto, the motion picture is based on a recent survey made for CIL which indicated that 15.3% of all purchases in food stores are unplanned—made on impulse. It shows how the merchant can increase profits by studying his customers' needs both in the lay-out of his store and in attractive product displays.

**Jam Handy Plays Host to U. of Michigan's A-V Students**

♦ University of Michigan audio-visual class members were recently guests of The Jam Handy Organization for a tour of the Organization's audio-visual facilities including a visit to the art department, slidefilm library and the Jam Handy sound motion picture studio. A showing of educational slidefilms produced by Jam Handy climaxed the tour.





## We specialize in developing good film ideas that help solve problems . . .

YOU'RE LOOKING AT A FILM . . . from the business side of the celluloid. Things look a lot different from this point of view: *To the conscientious producer of commercial films — and especially to his client — the only successful film is one that solves a specific business problem.*

Because we understand that the finest production dramatically, technically or story line-wise, is a flop unless it solves the client's problem, our philosophy and technique of filmmaking starts from the premise that every successful business film must do a specific job. The day may

come when businessmen will buy films that merely entertain or self-glorify — until it does, we'll continue to make films that solve business problems.

For more than a decade, Films for Industry has been solving important problems for its clients. Perhaps that is why it has grown to be one of America's most important producers of business films . . . with one of the largest, self-sufficient studios in the industry . . . and many of the country's largest business institutions among its clients.

*If you have a problem in your business, why not tell us about it? We'll show you some of our films (which will give you an idea of our scope, of our technical perfection which is recognized throughout the industry) but they, after all, are solutions to the other fellow's problem. Then . . . we'll come up with a complete plan for solving YOUR problem . . . story line, sketches, shooting script, budget, etc. There will be absolutely no obligation of any kind.*

We have that much confidence in films that solve problems.



## FILMS FOR INDUSTRY, INC.

NEW YORK—135 WEST 52nd STREET • PLAZA 3-2800  
 PHILADELPHIA—1700 WALNUT STREET • KINGSLEY 5-0831

# Public Relations Pictures by Audio

**"JUST A FARMER"** 25 mins.  
A dramatized account of the varied skills possessed by the American farmer.

**"THESE ARE THE FACTS"** 20 mins.  
Explains the functions of the fire insurance companies as represented by the National Board of Fire Underwriters.

**"TIME"** 20 mins.  
An educational film for schools including an historical review of time-keeping devices and answering the question: "What is time?"

**"FIRST IN FLIGHT"** 20 mins.  
A history of aviation, beginning with the Wright Brothers and ending with today's latest planes.

**"THE LONG ROAD"** 20 mins.  
The need for and the discovery of tetraethyl lead and its effect on modern transportation.

**"CLEAR TRACK AHEAD!"** 25 mins.  
The story of railroad progress in the building of America yesterday, today and tomorrow.

**"IN SECURITY THERE IS STRENGTH"** 20 mins.  
The importance of savings banks to the individual, the community and the nation.

**"AMERICA LOOKS AHEAD"** 20 mins.  
The importance of the investment banker in the story of American progress.

**"WHAT DO YOU KNOW ABOUT NEW JERSEY?"** 20 mins.  
A color picture about a great State and its railroad taxation problem.

**"YELLOW MAGIC"** 30 mins.  
The story of the Frasch process of mining Gulf Coast sulphur, including some striking color animation.

**"WHERE MILEAGE BEGINS"**  
The story of the internal combustion engine in modern motor car.

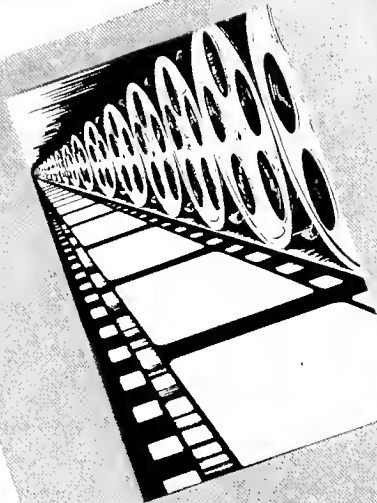
**"THE SEARCH FOR SECURITY"** 20 mins.  
The story of modern life insurance, with an historical introduction.

**"SYMPHONY IN F"** 15 mins.  
A Technicolor fantasy synchronized with an original musical score presenting the building of the twenty-eight millionth Ford car.

**"LET'S GO AMERICA!"**  
**"MEN AND MACHINES"**  
**"FRONTIERS OF THE FUTURE"**  
**"AMERICA MARCHING ON"**  
**"YOUR TOWN"**  
A series of one-reel theatrical films on the American Way of Life.

**"GASOLINE FOR EVERYBODY"** 10 mins.  
Facts about the fuel everyone uses and few of us know much about.

**"WE'VE A STORY TO TELL"** 30 mins.  
The faith and service of a great religious organization presented in a review of what the church means to many individuals and many groups throughout the world.



A FEW FACTS  
about  
AUDIO PRODUCTIONS, INC.

Send for

"A FEW FACTS ABOUT AUDIO"

**AUDIO PRODUCTIONS, INC.**  
PRODUCERS OF MOTION PICTURES  
630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK

# right off the reel

FAIR VISITORS SEE FILMS

## NATIONAL SECURITY INDICATES NEED FOR TRAINING PROGRAMS

**T**HERE ARE OBVIOUS SIGNS of grave need for public education and group training all along our national defense lines. Civil Protection, already far advanced in Britain, involves group cooperation, swift and effective action by trained individuals, and a clear understanding of techniques that may mean the survival of this free nation. Washington can do something about it. The tools and the men to use them for the development of clear and understandable educational materials are present among the fifty or more factual film producers who assisted in the production of thousands of World War II training films for the Army, Navy, Air Force, U.S. Office of Education, and the War Production Board.

Out across the country there are 200,000 self-equipped audiences owning their own 16mm sound motion picture projectors who can also be mobilized through professional services already familiar with their interests, booking habits, and their location.

Above all, this is no time or place for experimentation except possibly in the area of integration of training tools and the broader use of such effective techniques as are now possible with real economy and flexibility through the medium of sound slidefilms. The experts responsible for millions of carefully-spent commercial film production dollars are at hand to advise — call them in.

### Cleveland Merits All The Editorial Space Available — Other Cities Please Copy!

★ An unusual departure in our editorial content is indicated by the space given to two recent Cleveland, Ohio, film promotions. This city has assumed a rare degree of film leadership as evidenced by its cooperation with the Cleveland Management Clinic (see pages 20 and 21) and the success of its third annual Film Festival (pages 28 and 29).

This has also afforded the Editors an opportunity to focus attention on the audience selections of outstanding films made at these two events. The films selected were already culled from many possible titles as the "best available" in each particular subject area.

### Comparative Rate Schedule Provides Vital Information to Both Sponsors and Producers

★ A second printing of a revised comparative rate schedule covering the shipment of a typical 5-pound film package between eight representative U.S. cities appears on page 30.

The facts which these figures reveal must be considered against the pattern of overwhelming audience demand for useful factual films across the country. Only the most efficient means will assure the full value of this powerful medium to those who have the kind of films audiences ought to see — and want to see.

### Brief Notes and Editorial Comment:

★ The Kansas City Public Library has just instituted a community film program. Bertha Lauders, formerly in charge of the Dallas Public Library Film Bureau and lately of the Peoria Public Library, has taken charge of this new activity, according to Richard Sealock, Librarian.

★ 59 member states attending the UNESCO General Conference in Florence, Italy, approved the new convention permitting "educational, scientific and cultural films, filmstrips and sound recordings" to cross the world's frontiers duty free. It will be open for signature at Lake Success, New York, shortly and will come into force following ratification by ten countries.

\* \* \*

### Oil Industry Service Center Show Attracts Throngs at the Chicago Fair of 1950

★ Holding their own among the thousands of "live" exhibits at the Chicago Fair of 1950, films performed a first-rate public relations job for the oil industry via the eighteen 16mm sound motion pictures which were shown in the Oil Industry Service Center theater.

According to Douglas Campbell, chairman of the public relations and publicity committee for the Oil Industry Service Center, "The films relate the story of petroleum from discovery through production, transportation, refining and marketing, as well as the general development of the oil industry over the last 91 years."

*The Last Ten Feet*, of the Oil Industry Information Committee and one other film were shown at every show, which ran about 45 minutes with intermission between shows to permit change of audience. Other films were *Evolution of the Oil Industry*, *Birth of an Oil Field*, *Deep Horizons*, *Oil for Tomorrow*, *Pipeline*, *Romance of Two Hemispheres*, *Story of Gasoline*, *Story of Lubricating Oil*, *New Ways to Do More with Farm Power*, *Miracle in Paradise Valley*, *Lubrication*, *Petroleum Operations in the Gulf of Mexico* and *Desert Venture*.

In addition to the theater, the Oil Industry Service Center had an outdoor pavilion with umbrella-shaded tables, lounge chairs, rest rooms and telephones. Foot vibrators and vibrating chairs were also available to help relax the foot-weary traveler.

Among the seventeen participating companies sponsoring the Center were Cities Service, Continental Oil, Deep Rock, Du Pont, Ethyl Corporation, Globe Oil & Refining, Phillips Petroleum, Pure Oil, Shell, Sinclair, Socony-Vacuum, Standard Oil Company (Indiana) and Texas Company. ●



THIS MODERN PYLON towered over the Oil Industry's Service Center and Theatre at the Chicago Fair of 1950.



NEXT SHOWING: 10 A.M. says the clock at the Oil Theatre entrance above. Below: one of the regular crowds seeing oil industry films.



*Here's a Noteworthy Example of Group Cooperation That Brought Film Ideas to an Important Midwestern Meeting*

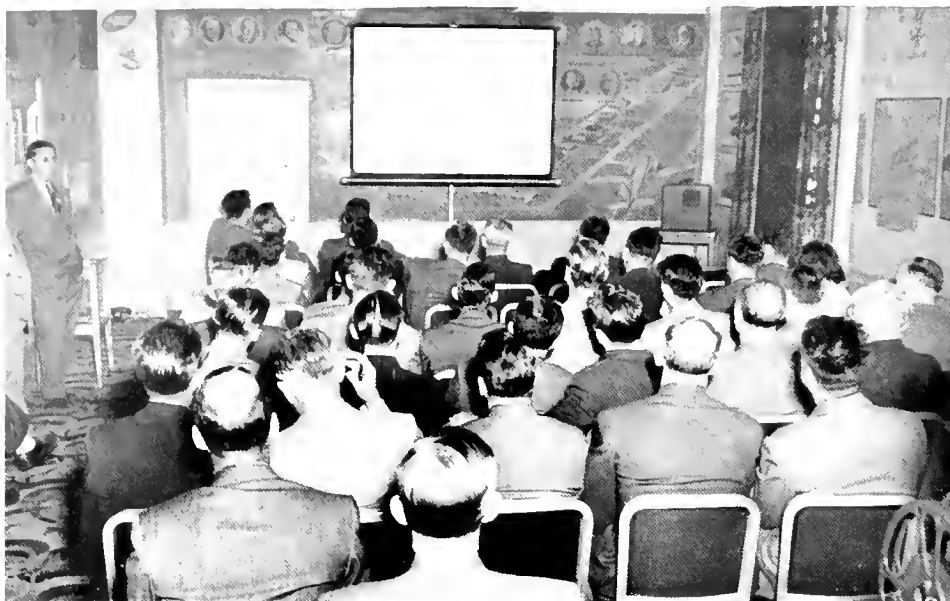
★ ★ ★

CLEVELAND, OHIO has a way with films. Not the kind that feature Grable's physique or Cooper's drawl but the pictures which bring all the know-how and informative facts that help us understand the complex world in which we live and work. They know how to use these in Cleveland and, more important, they've learned the technique of showing others how to get and use them, too.

The latest example is this year's first full-scale Cleveland Management Clinic staged by the Cleveland Chapter of the Society for the Advancement of Management. After two previous successful one-day conferences, the Society decided to try a bigger and better management conference than was ever held in Cleveland—or perhaps anywhere in America in 1950. Accordingly, fourteen other professional organizations accepted the S.A.M.'s invitation to participate in a two-day clinic which featured six concurrent sessions; two single speaker conferences; two five-man clinics; and numerous screening sessions. Two screening rooms operated simultaneously on morning and afternoon schedules during the two-day meeting.

**1500 EXECUTIVES ATTEND THE CLINIC.**

1500 corporation presidents, personnel directors, engineers, training directors, and professors came to the conference. 311 of these attended eight screening sessions arranged by



*One Of The Two Screening Rooms In Regular Use At The Cleveland Clinic*

## Films Join a Management Clinic

### SCREENINGS FORM INTEGRAL PART OF CLEVELAND MANAGEMENT SESSIONS

Cleveland Film Council to show 53 carefully selected "management-interest" sound films.

The film sessions covered five general subjects areas, namely: 1. Industrial Relations; 2. Marketing; 3. Industrial Engineering; 4. Production; and 5. Finance. "Oscars" were awarded in each classification, according to the votes of audiences seeing the films. Each

member of the audience was asked to indicate the films he had seen and the one he thought did the best job for which it was intended.

A system of weighted votes was used; thus if a person saw but three films in any one class, his weighted vote for his favorite film would be 3 as compared to 6 for the person who saw 6 films during the same morning or afternoon session.

**FIVE "OSCAR" AWARDS WERE SELECTED**

60 management executives attending the Industrial Relations screenings voted *The Price of Freedom*, a National Association of Manufacturers' film produced by Apex Film Corporation as the "oscar" winner in that section.

*The Cheese Family Album*, a colorful sound film on the legends behind the famous cheese brands, won an "oscar" for the Kraft Foods Company and for Wilding Picture Productions, Inc., its producer. Attendance at the Marketing Division screening was 56.

138 executives voted *A Fair Day's Work* as their first choice in Industrial Engineering films section. It was originally produced for the Procter & Gamble Company by Films for Industry, Inc.

*The Human Bridge*, produced for the Ford Motor Company by Raphael G. Wolff Studios, was voted the best of the Production films at screenings attended by 52.

The fifth "oscar" award was made in the Finance Division where the Coronet Instructional Film *What Is A Corporation?* was first choice among 33 previews. Incidentally, this presentation was made at the recent National Audio-Visual Association Convention in Chicago where Ellsworth C. Dent received the Cleveland "oscar" from Leslie Frye, chairman of the Finance Division film program. ●



MEMBERS OF SCREENING COMMITTEES PICTURED ABOVE include (l. to r.) front row: Donald E. Ackerman, Ackerman & Shepard; Fern Long, Elizabeth Humady, Cleveland Public Library; Ruth Thompson, Visual Education Consultant; Donald H. Sunderlin, Sunderlin Org.; Virginia Beard, Cleveland Public Library; and Gilbert Leffon, Academy Films. Second row (l. to r.) are Leslie E. Frye, Cleveland Schools; Mrs. Margaret E. Brown, Cleveland Museum of Art; Bernard W. Payne, B. W. Payne Film Service; J. Henry Miller, Clark Controller Co.; C. J. Dover, General Electric Co. Dale R. Cannon, White Sewing Machine Corp.; Third row (l. to r.) are Dean Turner, Standard Oil Co.; Russell Sanner, Wilding Picture Productions; Robert C. Rick, American Greeting Card Publ.; Charles E. Clemmshaw, Parker Appliance Co.; John W. Reid, Cleveland College; and W. E. Laganke, Church School Pictures.

## FILM PREVIEW GROUPS



MARKETING COMMITTEE MEMBERS were (l to r) W. E. Laganke, Donald Ackerman, Ruth Thompson, and Russell Sanner, chairman. Committee previewed over 2 million dollars in recent productions for the clinic.



TWO INDUSTRIAL RELATIONS committee members were (left) C. J. Dover, Community Relations, General Electric Company, Lamp Dept. and Bernard W. Payne, chairman of that Committee and president of the B. W. Payne Film Service, Cleveland. Seven titles were finally selected by this group for clinic screenings. Samuel E. Davies, Winifred K. Senker, Charles E. Boley, and Donald E. Helmuth were other committee members.

MEMBERS OF ADMINISTRATION committee were (left below) Elizabeth Hurady, assistant, Film Bureau, Cleveland Library and Leo S. Rosencrans, writer, Wilding Picture Productions, Inc.



# Clinic Film Selections

## INDUSTRIAL RELATIONS FILMS

Enterprise ..... Cluett, Peabody Co.  
Going Places ..... Harding College  
Letter to a Rebel ... Small Bus. Econ. Fdn.  
Make Mine Freedom ... Harding College  
Of This We Are Proud ... Kelvinator Corp.  
Price of Freedom\* National Assn. of Manul.  
Unseen Horizons ..... Ohio Oil Company

## MARKETING FILMS

All I Can Do ..... Cooper's, Inc.  
Before and After ..... Alexander Smith Co.  
Big Tim ... Timken Roller Bearing Company  
Cheese Family Album\* ... Kraft Foods Co.  
Demonstrate to Sell ... Westinghouse Elec. Co.  
Endless Engineering ... U. S. Rubber Co.  
Farewell to Blue Monday ... Los Angeles Soap  
Found Money ... Inland Marine Underwriters  
Last Date ..... Lumberman's Mutual  
The Magic Key ... Raphael G. Wolff Studios  
The Road to Opportunity ... Fuller Brush  
Roots in the Soil ... Deere & Company  
Selling Against Resistance ... Dartnell Corp.  
Speed Nuts ..... Timmerman Products Co.  
Television Spots ... Wilding Picture Prod.  
Time for Living ... American Inst. of Edg.  
Two for the Money ... Remington Arms  
Workhorse on the Farm .....

..... Willys-Overland Motors

## INDUSTRIAL ENGINEERING FILMS

And In Return ... U.S. Steel Corp. (Pitts.)  
Dollars and Cents ... Marshall Field & Co.  
Dusting ..... American Tel. & Tel. Co.  
The Easier Way ... General Motors Corp.  
A Fair Day's Pay ... Procter & Gamble Co.  
A Fair Day's Work\* ... Procter & Gamble Co.  
Farm Work Simplification ... Sinclair Ref. Co.  
Flow Process Chart ... Library of Congress  
Is This Tool in Your Kit? ... Republic Steel  
Machine Tools and Motions .....

..... General Motors Corp.  
Pictorial Study of Methods  
Improvement Principles .....

..... Saginaw Steering Gear Div. of G.M.  
Stockroom Sam ..... Marshall Field & Co.  
Work Simplification (Clerical) .....

..... Standard Register

## PRODUCTION FILMS

Highway to Production ... Cinn. Mill. Mach.  
The Human Bridge\* ... Ford Motor Company  
Materials Handling ... General Electric Co.  
Multipress Goes Hollywood ... Denison Engr.  
Muscle Strains ..... Bray Studios, Inc.  
Trail of the Rocket ..... Oldsmobile Div.

## FINANCE FILMS

Distributing America's Goods ... E. B. Films  
G. E. in '17 ..... General Electric Co.  
General Mills Today ..... General Mills  
Going Places ..... Harding College  
Money at Work ..... N. Y. Stock Exchange  
What Is a Contract? ... Coronet Inst. Films  
What Is a Corporation? ... Coronet In. Films  
Work of Stock Exchange ... Coronet In. Films  
\* Denotes Winner of Management "oscar"

## TEAMWORK FOR A-V PROGRESS



PRODUCTION COMMITTEE MEMBERS were (l to r) Robert C. Ruck, American Greeting Card Publishers, Inc.; Mrs. Margaret T. Brown, Cleveland Museum of Art; and Dale R. Cannon, White Sewing Machine Corp. (chairman).



ANOTHER MARKETING COMMITTEE group (l to r) Russell Sanner, chairman, Wilding Picture Prod.; Ruth Thompson, a-v consultant; Donald E. Ackerman, of Ackerman & Shepard; and W. E. Laganke, Church School Pictures.



INDUSTRIAL ENGINEERING COMMITTEE members are (l to r) J. Henry Miller, Clark Controller Co.; Donald H. Sunderlin, Sunderlin Organization; Fern Long, Cleveland Public Library; and John W. Reid, Cleveland College.

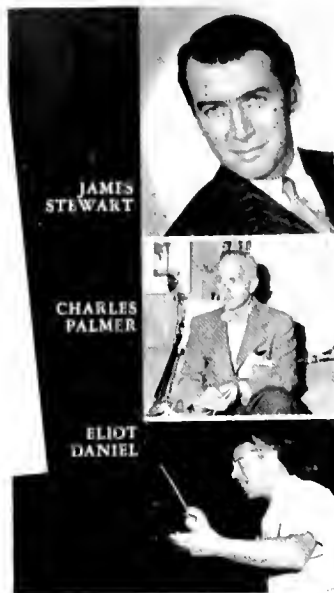


FINANCE COMMITTEE MEMBERS (l to r) are Gilbert Linton, Academy Film Service; Charles E. Clemmshaw, Parker Appliance Co.; Virginia Beard, Head of Film Bureau, Cleveland Public Library; and Leslie E. Frye, chairman.

# And then there were FOUR...

A significant motion picture achievement. And then there were four... resolves the race and compelling interest... a fine entertainment film... and first-class approach to the problem of traffic safety.

The powerful emotional impact of its dramatic story intelligently develops the problem... that safety is an eternally personal and individual responsibility... and part of the key... and must depend on... audience is actually his.



Western Electric  
RECORDED

## THIS GRIPPING NEW SAFETY PICTURE SPONSORED BY THE MOBILOIL COMPANIES RATES AS ONE OF THE YEAR'S BEST

**T**HIS LAND OF OURS is blessed with more automobiles per capita than any other nation on earth; it is also cursed with a greater toll of killed and maimed through highway accidents than have been lost in wartime. The cruel, cold estimate is that the *one millionth* traffic fatality will have been recorded within the next year.

Powerful weapons of idea communication are needed to impress on *all the people* the plain truth that indifference and carelessness are the principal causes of this useless waste of human life. It is no coincidence that some of the most powerful, hard-hitting factual films have recently appeared to help meet this challenge, notably *Last Date*, *Miracle in Paradise Valley*, *Safe As You Think*, and *That They May Live*.

### RATED AS ONE OF THE FINEST FILMS

A really great new film has now joined battle with the forces of indifference. *And Then There Were Four*, sponsored by General Petroleum Corporation, must inevitably be rated as one of the finest examples of the thought-provoking, resultful power of the

factual screen. For here is the best in professional creative and production technique, combined with top-flight talent, to bring forth a finished film that will have sufficient prints to serve literally millions of Americans before this year is out.

All of the Mobiloil companies, General Petroleum Corporation covering the west; the Socony-Vacuum Oil Company, Inc. in the east; and the Magnolia Petroleum Company in the south, will take part in this campaign. In its first phase theatrical bookings of 35mm prints have included such first run houses as the Roxy in New York, leading theatres in Seattle, Chicago, and Hartford and the entire Intermountain Chain of 21 houses.

### PRODUCTION HAS EVERY TOP INGREDIENT

From its very inception, *And Then There Were Four* was carefully planned as a fitting successor to General Petroleum's previous release *That They May Live* which has been seen by over five million people in the west since its release in 1917. An analysis of existing safety films made by John J. Hennessey of the company's public relation and adver-

rising agency (West-Marquis, Inc.) brought out two salient factors: (1) the need for identification between the screen and the audience; and (2) the need for sufficient entertainment value to stimulate interest in the subject. Los Angeles Police Department safety officers confirmed these needs from their assignments which included showings of safety pictures to thousands of audiences of all types.

The critical turning points in the making of this kind of really compelling picture were certainly then the story treatment, the producer, and the casting. To Charles A. (Cap) Palmer go full honors for the emotional impact and convincing lines which this screen writer of *Lost Boundaries* brought to the film. The enthusiasm generated by his script was spontaneous and brought from W. B. Curtis manager of the Public Relation Department of General Petroleum not only full approval but an expansion of the first contemplated budget, which was heartily endorsed by Clarence S. Beesmyer, executive vice-president of the company.

### PRODUCER FULFILLS THESE HIGH STANDARDS

Roland Reed Productions, Inc. was selected by thorough analysis as the producer, with Guy V. Thayer, Jr., as associate producer and Frank Strayer, director. Casting proceeded with the utmost care (as its final excellence certainly confirms) and the same painstaking effort went into shooting and the cutting stages. The final elements of narration and music assured the film's national significance as Academy Award Winner James Stewart accepted the key role of narrator; an original music score by the notable composer and conductor Eliot Daniel "set" the mood and tempo of the taut, dramatically unfolding story.

You have to see this picture to appreciate it. Five typical Americans, whom you get to know and like, start out on their daily jobs one morning but only four return home that night. You don't know which one will never return until the final moments of the film.

It's easy for any group audience to see *And Then There Were Four*. Any one of the 26 regional exchanges of Modern Talking Picture Service, Inc., national distributor of the film, will book the film on request. For plant, office, or any kind of showing, though, you'd better reserve early. We predict an overwhelming demand for one of this year's top pictures.

THE MCCALL FAMILY has good reason to worry about Buddy McCall's reckless driving.



DR. MARKS thinks his "minor violation" should be overlooked by the traffic judge.



JOE KROLIK is a happy father but thinks his faulty brakes won't cause trouble.



**T**HE DELCO PRODUCTS Division of General Motors Corporation produces a considerable range and quantity of fractional horsepower motors, the industrious little giants of the home appliance, automotive and machinery field. Said to be the world's largest producer of these power packages, Delco also makes larger industrial motors and shock absorbers. Delco's product line opens a new and highly informative sound motion picture and also gives it the appropriate title — *Motors on Parade*.

The stop-motion parade of Delco motors against a background of the Delco plant (shown in three dimensions through the use of forced perspective, see illustration right) takes just one of the picture's 26 minutes of screen time but its fascinating technology and original musical score exemplify the production quality of this film.

The Jam Handy Organization, producer of *Motors on Parade*, earned sponsor commendation from Delco for "the amount of interest shown in our film... convinced it is a real selling tool."

*Motors on Parade* was premiered in Dayton's Hotel Biltmore at a dinner meeting of Delco customers, suppliers, United Motors Service and General Motors Overseas representatives. Among the 300 in attendance were H. Donn Keresev, president of Anaconda Wire and Cable Company, who was guest speaker at the dinner. GM officials present included William F. Hufstader, vice-president, Distribution Policy Group; Frank H. Irelan, general manager, Delco Products Division; and E. R. Godfrey, vice-president, Dayton Household and Appliance Divisions. United Motors Service representatives, who merchandise Delco Motors in the field, indicate especial interest in the film's technical interpretation and as an aid to their work in the field.

#### IT'S A STORY OF AMERICAN ENTERPRISE

As Parker Fennelley, well-known character player of stage, screen, and radio, narrates the Delco story, a typical American business success story is unfolded. Today's electric motors are improving living and working conditions in the home, factory, and office, on the farm and in transportation. Mr. Fennelley follows up the picture's closeups of these points by tracing the history of Delco via a company album.

From the original Kettering drawing of an ignition system, of Deeds' Barn, the birthplace of Delco, the picture swings to a modern production sequence showing the actual production, assembly, testing and inspection steps in making Delco motors and shock absorbers.

#### CUSTOMERS AND PROSPECTS PRIMARY AUDIENCE

Although interest in this film will be quite general, its primary audiences are Delco's customers and prospects. These include original equipment manufacturers, industrial motor buyers and the replacement market. In a single customer organization, Delco's Sales Department might arrange a showing for top management, followed by other showings to the manufacturer's service, sales, and engineering departments.

Showings are arranged through Delco's Pub-

# Motors on Parade

★ ★ ★

## NEW DELCO PICTURE SHOWS PRODUCT LINE

lic Relations, Sales Department and Service Departments. All showings are coordinated, however, through the office of Mr. Fred Hobbs, Public Relations Department, Delco Products Division of General Motors, in Dayton. •

### Audience Meets "The Torch" In This New Fire Safety Picture

Sponsor: The National Board of Fire Underwriters.

Title: *The Torch*, 11½ min., color, slide-motion 16mm, produced by the Pathescope Company.

★ This film points out that people who try to save a few seconds by ignoring simple fire safety precautions often lose their homes... and sometimes their lives. It features a cartoon character, "The Torch", who prompts one careless citizen to toss a cigarette out of an automobile, and the result is a raging forest fire. He convinces a woman that she should go ahead and clean her gloves with gasoline "just this once", and her home is destroyed.

*The Torch* is available for free bookings from The Bureau of Communications Research, 13 East 37th Street, New York, east of the Rockies, and from The National Board of Fire Underwriters, 1014 Merchants Exchange Building, San Francisco 4, California, in the west.

"The Torch" gives some bad advice.



INTRIGUING STOP-MOTION SEQUENCE in production at Jam Handy studios for the new Delco sound motion picture "Motors on Parade."

### Railroad Employees Attend Classes In a Unique Mobile "School House"

★ One of the most unusual industrial classrooms in the country is the traveling railroad car staffed by Ray F. Winters, Air Brake Consultant of the International Correspondence Schools and instructor to some two thousand locomotive engineers, firemen, carmen, diesel maintainers, air brake servicemen and various railroad officials each year.

#### TWO ICS CARS FOR RAIL EMPLOYEES

Winters' traveling schoolroom is one of two ICS cars which bring classes to employees of such railroads as the Illinois Central, Erie, Chesapeake & Ohio, Baltimore & Ohio and many others. It contains a classroom at one end and living quarters for Mr. and Mrs. Winters at the other. The on-the-job instruction given is a part of the regular ICS course on Air Brake Operation and Maintenance, which every railroad operating man must be familiar with. It is the only one of four hundred courses given by ICS in which the instructor comes to the students.

In teaching his subject Winters uses specially prepared ICS motion pictures and slides, as well as models and the brake, itself.

#### EFFICIENT ON-THE-JOB INSTRUCTION

The usual practice on most lines is for the railroad men to pay for the course themselves, as a part of their self up-grading for promotion, and the cost is later refunded by the railroad if the course is successfully completed.

As a result of this practical on-the-job instruction, engineers handle trains smoother and with less delay, the various craftsmen handle their maintenance work more efficiently, and the railroad officials are better equipped to supervise their employees. The net result is higher morale and lower operating costs, all of which add up to more profitable operation for the railroads.

The visualized portions of the training program aid in speeding the training — and in making sure that technical facts are thoroughly understood and retained. •



TRADE SHOW

ADMISSION  
BY  
BADGE ONLY

OPENING THE 1950 NAVA TRADE SHOW as visitors throng to see the 83 exhibit booths are (center above) E. E. Carter, retiring NAVA president; and Ford Lemler (extreme left) of University of Michigan, vice-president of the Educational Film Library Association.

**T**HE CROSSROADS OF TIME at Mid-Century—and of America—in Chicago, brought together four national audio-visual associations for their annual gatherings on July 28 to August 2 at the Hotel Sherman.

More than 2,000 registrants and guests from industry, education, and community leadership fields were in attendance at the meetings of the National Audio-Visual Association (host group); the Educational Film Library Association; the Film Council of America; and the Mid-west Forum on Audio-Visual Aids. The annual National Trade Show, sponsored by NAVA, featured the latest audio-visual equipment and recently-produced motion pictures, slidefilms, and other instructional tools. 83 exhibitors occupied the main exhibit hall and mezzanine floor.

#### JOINT SESSIONS FEATURE KEY TALKS

It was at the scenes of various joint sessions in which the participating groups joined their memberships for discussion of common prob-

lems that this convention made its most important contributions to audio-visual progress and re-appraisal of its goals.

Featured speaker of the general session on Monday morning, July 31, was Roy E. Larsen, president of TIME, Inc., and Chairman of the National Citizens Commission for Public Schools. Mr. Larsen described the activities of the Commission and urged the participation of all groups in the interests of better education in the U.S.

At a joint session of EFLA, FCA, and the Midwest Forum on Saturday evening, July 29, a panel appraisal of the development of the educational film, presided over by Floyd E. Brooker, U. S. Office of Education, brought



THE ASSOCIATION OF CHIEF STATE SCHOOL AUDIO-VISUAL OFFICERS presents its newly-elected leaders: (left to right) are Richard Brower, Minnesota State Department of Education, president; Francis W. Noel, California State Department; Floyd E. Brooker, U. S. Office of Education; Hugh Proctor, Texas State Department; Earl Cross, Oklahoma State Department; Ward Bowen, New York State Department; and Harry Norton, Montana State Department.

# Audio-Visual Convention Week

MID-CENTURY NATIONAL AUDIO-VISUAL CONVENTION BRINGS FOUR ASSOCIATIONS TO CHICAGO FOR THEIR ANNUAL SESSIONS



1950-51 EFLA OFFICERS (above, l. to r.) are Edward Schofield, president; Bertha Landers, secretary; and Ford Lemler, vice-president.



EFLA PAST PRESIDENTS (above, l. to r.) are L. C. Larson; Irving C. Boehlin; Ray Bingham; and Ed. Schofield.

together leading representatives of both production and user groups.

A previous joint session on Saturday morning was the scene of an address by Dr. Edgar Dale, Ohio State University, on the keynote theme "The Next Fifty Years."

A significant general session of the four associations took place on Tuesday morning, August 1, in which the general subject "State-Wide Problems in Audio-Visual Education" was discussed by members of the Chief State Audio-Visual Education Officers Association. Chairman of this meeting was Francis W. Noel, Chief, Audio-Visual Education Bureau, California State Department of Education. Mr. Brooker presented "National Problems As They Relate to States" and Richard Brower, Supervisor of the Audio-Visual Education program in the Minnesota State Department of Education, set up the "Problems in Developing a State-wide Teacher Education Program." Earl Cross, Coordinator of the Division of Audio-Visual Education, Oklahoma State Department of Education, presented "State-Wide Administrative Problems."

State audio-visual development programs have become a noteworthy public relations challenge to the industry in recent years. Developments which have taken place in Arkansas, Oklahoma, and California are believed impending in several other key states.

#### SUMMARY SESSION CONCLUDES CONVENTION

Under the general chairmanship of Robert de Kieffer, Stephens College, Columbia, Mo., and retiring president of the Film Council of America, a final joint session featured reports on the activities of individual associations. Francis Noel reported on the State School Officers meeting; Edward Schofield, re-elected president of EFLA, summarized the proceedings of that group. NAVA meetings were summed up by E. E. (Jack) Carter, NAVA president, and E. C. Waggoner, Chairman of



NAVA'S PRESIDENT-ELECT



FIRST LADY of the National Audio-Visual Association is Miss Hazel Callhoun of Atlanta, newly-elected president for 1950-51.



NATIONAL AUDIO-VISUAL ASSOCIATION OFFICERS for 1950 shown above (front row, l. to r.) are John Gunstream, secretary; Hazel Callhoun, president; and J. K. Talley, 2nd vice-president. Back row, (l. to r.) includes Milton Stark, C. T. Chandler, and Carroll Hadden, directors-at-large; Martin Stoepelwerth, 1st vice-president; Lawrence Saltzman, treasurer; and Jasper Feing, Sr., regional director.

the Midwest Forum, gave a resume of that organization's activities.

Film Council of America guests heard another of the Mid-Century keynote programs on Sunday afternoon, July 30. "Fifty Years of Progress in the Audio-Visual Field—a Visualized Review" was presented by six speakers.

Lee Cochran, University of Iowa, presented an illustrated talk on progress in "Training"; progress in production techniques was presented by Ellsworth C. Dent, vice-president of Coronet Instructional Films; the growing number of educational film libraries was graphically shown by Dennis Williams, vice-president of Encyclopaedia Britannica Films in his talk on "Distribution." The 50-year span of formal educational use of films was presented in slides and verbal background by Garret Weathers, audio-visual supervisor of the South Bend, Indiana schools.

A mid-century review of "Industrial Use of

(CONTINUED ON THE FOLLOWING PAGE)



ROBERT DE KIEFFER, retiring ICA president, is the speaker.



JOURNALIST-SPEAKER at the Film Council banquet was Robert J. Blakely, chief editorial writer of the St. Louis Star-Times, who spoke on U.S. and world issues of the day.

THE FILM COUNCIL OF AMERICA BANQUET presented these key figures at the speaker's table (l. to r.) E. E. Carter, N.A.V.A.; James Brown, University of Washington; Bertha Landers, I.F.F.A.; Dr. Jay Zuckerman, UNESCO; Glen Burch, I.C.A. executive secretary; Robert J. Blakely, guest speaker; Evans Clark, I.C.A. Board of Trustees; Robert de Kieffer, I.C.A. retiring president; Dr. Edgar Dale, E.F.F.A. and UNESCO; Irving C. Boehm, I.C.A. president-elect; Emily Jones, I.F.F.A. secretary; and Mr. and Mrs. Don White, N.A.V.A.'s executive secretary.



# Convention Week

(CONTINUED FROM THE PRECEDING PAGE)  
 Films" accompanied by showings of 1911, 1913 and 1950 examples of motion pictures, was presented by O. H. Coelli, editor of BUSINESS SCREEN. Another visualized presentation "The Informal Use of Film Material" by Robert H. Schacht of the Extension Division,



SALES INSTITUTE principals included (l. to r. above) E. E. Carter, retiring NAVA president; L. C. Laison and Ernest Tiemann, of the Audio-Visual Center, Indiana University; and Robert L. Shoemaker, Operadio Mfg. Co., chairman of the Institute Board of Governors.

## NAVA'S 1950 Sales Institute

★ For the second consecutive year, the National Audio-Visual Association joined with Indiana University in sponsoring a National Institute for Audio-Visual Selling. Created to help make better salesmen for audio-visual products, the Institute was again held on the Bloomington campus of Indiana University in the week preceding the NAVA Convention, July 23-28.

Robert L. Shoemaker, sales manager of the Visual Aids Division, Operadio Manufacturing Co., is chairman of the Institute's Board of Governors. Ernest Tiemann, coordinating for the University, is chairman of the Institute's Planning Board. He is in the Audio-Visual Center.

Special commendation was extended to Mr. Shoemaker; to John Dostal, field sales manager of the Visual Products Section, RCA; and to H. Herbert Myers, partner and general manager of the Charles Beseler Company for extraordinary services rendered at this session. ●

director of the Twentieth Century Fund and chairman of the FCA Board of Trustees.

## ELECTIONS FEATURE ASSOCIATION MEETINGS

At mid-century, one of the National Audio-Visual Association's pioneer members and hardest workers became president for 1950-51 as the membership unanimously elected Hazel Calhoun of Atlanta, Ga. First vice-president on the new slate is Martin Stoepelwerth, Indianapolis; second vice-president, J.

## MODERN EXCHANGE MANAGERS AND EXECUTIVES IN CONFERENCE



MODERN TALKING PICTURE SERVICE licensees, nationwide distributors of films for industry, held their annual get-together during the NAVA Convention. A dinner concluded the three-day conference on Friday, July 28. 26 regional exchange offices were represented as well as numerous sub-licensees now a part of this national film distribution network.

University of Wisconsin, concluded this afternoon program. James W. Brown, University of Washington audio-visual director, was the general chairman in charge.

The annual banquet of the Film Council of America featured a challenging address by Robert Blakely, chief editorial writer of the ST. LOUIS STAR TIMES, who spoke on the importance of better understanding as related to domestic issues in America and the world situation. A salute to audio-visual pioneers was part of the banquet events. Toastmaster of the evening was Evans Clark, executive

K. Lilley of Harrisburg, Pa. NAVA's secretary-elect is John Gunstream, Dallas, Texas; treasurer is Lawrence Saltzman, New York City. Directors-at-large named were Keith Smith, Omaha; and Toby Chandler, Washington, D. C.; Regional directors elected were Jasper Ewing, Sr., New Orleans; Milton Stark, Baltimore; and Carroll Hadden, Louisville, Ky.

Directors whose terms did not expire and who are continuing in office are (regional) A. H. Rice, Manchester, N. H.; Frank Rouser, Knoxville, Tenn.; Jack Lewis, Wichita, Kas.; and William M. Dennis, Los Angeles, Cal. Directors-at-large remaining in office for unexpired terms include Sophie Hohne, New York City; P. Ray Swank, St. Louis, Mo.; E. E. Carter, retiring president of NAVA, will become an ex-officio member of the board, Don White, Evanston, Illinois continues as executive secretary, a post he has filled with distinction for the past several years.

## EFLA RE-ELECTS SCHOFIELD AS PRESIDENT

Election of national officers of the Educational Film Library Association also took place during the Convention. Edward T. Schofield of the Newark, New Jersey public schools, was re-elected president and Ford Lemler, University of Michigan audio-visual director, was re-elected vice-president. The new EFLA secretary is Bertha Landers of the Kansas City public library.

Members of the EFLA Board for the coming year are L. C. Larson, Indiana University, (re-elected); Vernon McKown, New Albany,

## FILM COUNCIL OF AMERICA SENATE MEETS DURING CONVENTION



FILM COUNCIL SENATE MEETING brought together (l to r, front row) Robert de Kieffer, retiring president; John Cory, retiring Senate chairman; and Glen Butch, FCA executive secretary. (Back row, l to r) James Fitzwater, Edgar Dale, Bertha Landers, Robert Brown, Muriel Javelin, Walter Stone, Dorothy Ogden, W. F. Kruse, Marion Manley, Gordon Adamson, Don Martin.

Indiana, and Patricia Blair, American Library Association film advisor.

**FILM COUNCIL NAMES BOERLIN PRESIDENT**

The new president of the Film Council of America is Irving C. Boerlin of Pennsylvania State College. Other officers of the FCA elected during the Convention include Robert Brown, Dean of Adult Education, University of Illinois, elected chairman of the FCA Senate; and Albert Rosenberg, manager of the Text-Film Department of the McGraw-Hill Book Company, who was named secretary.

★ ★ ★

**Gayety, Good Food and New Friends at the Convention's Social Functions**

• Good ideas are gathered in Convention business sessions but good food and new friends were plentiful for those who attended some of the NAVA social functions. By tradition, there was the Ladies Reception and Tea in the Sherman's Grey Room on Sunday afternoon, July 30; by tradition too there was the big Radiant party, gay, lighthearted and original. This year's "Rumpus" held on Monday evening, July 31, was no exception.

The previous Sunday evening saw most of the conventioners at the SVE "Open House" which filled the Bal Tabarin for buffet supper, light music, and social chatter. Many of the guests were among those who went on to the Film Council banquet in the Louis XVI Room (see previous pages).

The Ampro Corporation presented lovely model JoAnn Skellev, the "Action Is Power" girl, at the annual Dealer Day Dinner held in the Walnut Room of the Bismarck Hotel on Saturday evening, July 29. The dinner followed cocktails in the Bismarck's Green Room.

It was dinner, too, for the nationwide dealer family of Bell & Howell; for the visiting dealers of Victor Animatograph (also at the Bismarck); and for the regional distributors of Films of the Nations, Inc. A dinner party for the latter group was hosted by Maurice Groen with Mr. and Mrs. E. E. Carter, NAVA's retiring president, as guests of honor.

Sponsors and exchange personnel met over cocktails and dinner in the Sherman's elegant Penthouse as Modern Talking Picture Service officers and Modern's president, Frank Arlinghaus, were hosts on Friday evening, July 28. The dinner concluded a three day gathering of the distribution network's regional and national representatives.

Something new and different in Convention festivities was the DeVry Corporation's "moonlight cruise" party on Lake Michigan the final evening of the Convention. Affable W. C. (Bill) DeVry and Ed. DeVry were hosts to a large party which thoroughly enjoyed the cool breezes and twinkling lights of the city's evening skyline. •

**GALA SOCIAL FUNCTIONS AT THE NAVA CONVENTION**



AMPRO CORPORATION'S DEALER DAY luncheon was a highlight of the projector company's "Let's Go With Ampro" sessions on July 29. Howard Marx, v.p. and general sales manager, presided.



THE SOCIETY FOR VISUAL EDUCATION, INC. was convention host to one of the several large parties. Shown above is a view of SVE's "Open House" in the Bal Tabarin on Sunday evening.



NAVA'S LOVELIEST LADIES attended the traditional Convention Reception and Tea held in the Sherman's Grey Room on Sunday afternoon, July 30.

PICTORIAL COVERAGE OF THE  
NAVA, EFLA, FCA AND MIDWEST FORUM  
MEETINGS BY THE NAVA PHOTO STAFF  
AND BY LEPLEY-JOSWICK STUDIOS

# Film Festivals Are a Cleveland Tradition

## FILM COUNCIL SPARKS ITS THIRD ANNUAL CIVIC PROGRAM

COMMUNITY GROUP LEADERS, industry and education are all represented each year as Cleveland renews the tradition of its yearly Film Festival.

The third annual 1950 program, held at the downtown center of Western Reserve University (Cleveland College) was no exception to past successes.

Under the General Chairmanship of Miss Elizabeth Humady of the Cleveland Public Library's film bureau staff, a group of 14 committee chairmen arranged a program which included an evening dinner meeting with film star Gloria Swanson as guest speaker, a full day's activity in five screening rooms, and the presentation of "Oscars" to six films

chosen by audience vote in their special classes. A showing of Robert Flaherty's *Louisiana Story* concluded the Festival events.

Assisting chairmen included: Gilbert Letton (arrangements); Helen Harp (awards); Samuel E. Davies (Banquet); Fern Long (Coordinator); Ruth N. Thompson (Exhibits); Virginia M. Beard (Hospitality); Harold R. Nissley (Publicity); K. R. Vermillion (Registration); Otto Haier (Industrial); Ada Bel Beckwith (Art and Experimental Films); Thomas Barenseid (Informational Films); Mrs. Ruth Matson (Mental Hygiene Films); Rev. Samuel Smith (Religious Films); and Mrs. Karin Swift (Travel Films).

Cleveland's Festival has set a real example. •



CHARMING AND GRACIOUS Miss Gloria Swanson of the stage and screen was the guest of honor and featured speaker at the Cleveland Film Festival's third annual Awards Dinner.



HARDWORKING FESTIVAL CHAIRMEN made the Festival a success. Shown above are (1 to 5) Dean S. Turner, president of the Cleveland Film Council; Elizabeth Humady, Festival Chairman; Dean Leslie Brown of Cleveland College (scene of the Third Annual Film Festival); Harold R. Nissley, Publicity Chairman (we are indebted to him for this text and pictures); and Kenneth R. Vermillion, Membership Registration Chairman.

ANNUAL AWARDS DINNER was held in the Library Cafeteria with 125 guests present.



REGISTRATION ACTIVITY as Cleveland's Third Annual Film Festival gets under way again.



COMMUNITY LEADERS REGISTER (center below) in plumed bonnet is Miss Virginia Beard.



Title	Data	Sponsor or Group Submitting
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### FREE ENTERPRISE

(Attendance: 56)

Co-Chairman: C. J. Dover

BIRD'S EYE VIEW OF ECONOMICS, A	16mm, 20 min, so	General Motors Corp.
ENTERPRISE	16mm, 31 min, so, co	Cluett, Peabody and Company, Inc
JOE TURNER, AMERICAN	16mm, 30 min, so,	National Assoc. of Manufacturers
LAND OF THE FREE	16 min, sound slide	Ross Roy, Inc.
MAKE MINE FREEDOM*	16mm, 10 min, so, co	Harding College
MAINSRING	10 min, sound slide	Florez, Inc.
OF THIS WE ARE PROUD	16mm, 35 min, so, co	Nash-Kelvinator Corp.

### TRAINING

(Attendance: 49)

Co-Chairman: J. Henry Miller

DUSTING*	16mm, 19 min, so	Ohio Bell Telephone Co.
HUMAN RELATIONS IN SUPERVISION	20 min, sound slide	McGraw-Hill Book Co.
MEN AND OIL	16mm, 15 min, so, co	Standard Oil Company (Ohio)
PARTNERSHIP OF FAITH	16mm, 20 min, so, co	Studebaker Corp.
SPRAY TIPS	16mm, 10 min, so, co	E. I. DuPont de Nemours and Co.
TRUTH ABOUT ANGELA JONES, THE	16mm, 23 min, so, co	Ohio Bell Telephone Co.
YOU'RE DRIVING 90 HORSES	16mm, 26 min, so, co	Ohio Bell Telephone Co.

### TRAVEL

(Attendance: 24)

Chairman: Mrs. Karin Swift

FLIGHT TO ROMANCE	16mm, 27 min, so, co	Trans World Airline
HIGHWAYS TO HAWAII*	16mm, 25 min, so, co	United Airlines
PEOPLE IN NORWAY	16mm, 14 min, so, co	Academy Films
PICTURESQUE SWEDEN	16mm, 18 min, so, co	Films of the Nations, Inc.
SWEET THAMES RUNS SOFTLY	16mm, 10 min, so, co	Assoc. British & Irish Railways, Inc.
YELLOWSTONE	16mm, 26 min, so, co	Ford Motor Company
YOU'LL TAKE THE HIGH ROAD	16mm, 14 min, so, co	National Film Board of Canada

\* Denotes "Oscar" Winner in Division

Title	Date	Sponsor
<b>SALES PROMOTION and PUBLIC RELATIONS</b> (Attendance: 42)		
Co-Chairman: Leo Rosencrans		
BIG TIM	16mm, 10 min, so, co	Funken Roller Bearing Co.
CASE OF TOMMY TUCKER, THE	16mm, 30 min, so	Chrysler Corp.
LIFE STREAM	16mm, 15 min, so, co	Standard Oil Co. of California
MAGIC KEY, THE*	16mm, 22 min, so, co	Cleveland Advertising Club
SCHOOL THAT LEARNED TO EAT, THE	16mm, 25 min, so, co	General Mills
THROUGH THE WINDOW	16mm, 10 min, so	F. R. Squibb & Sons, Inc.

**SAFETY AND FIRE FIGHTING** (Attendance: 29)  
Co-Chairman: C. J. Crisick

ARE YOU SAFE AT HOME	16mm, 15 min, so	Dominion Fire Prevention Assoc. of Can.
FIVE ROUGH RIDERS	14 min, sound slide	Zurich American Insurance Co.
HERE'S HOW	17 min, sound slide	Zurich American Insurance Co.
LAST DATE*	16mm, 19 min, so	Lumbermen's Mutual Casualty Co.
SAFE AS YOU THINK	16mm, 22 min, so	General Motors Corp.
SAFE CLOTHING	16mm, 7 min, so	Dept. of Labor, Canada
STOP FIRES - SAVE JOBS	16mm, 19 min, so	Audio Productions
WHAT'S YOUR SAFETY IQ?	16mm, 16 min, so	National Safety Council

**MENTAL HYGIENE** (Attendance: 43)  
Chairman: Mrs. Ruth Matson

HUMAN BEGINNINGS	16mm, 22 min, so	University of Oregon
IT TAKES ALL KINDS	16mm, 20 min, so	McGraw-Hill Book Co.
OVER-DEPENDENCY	16mm, 32 min, so	National Film Board of Canada
PREFACE TO A LIFE*	16mm, 28 min, so	National Institute of Mental Health
WHY WON'T TOMMY EAT?	16mm, 19 min, so, co	National Film Board of Canada

**INFORMATIONAL** (Attendance: 56)  
Chairman: Thomas Barenfeld

AL-YE (MANKIND)	16mm, 31 min, so, co	Ian Hugo
CHALLENGE: SCIENCE AGAINST CANCER	16mm, 33 min, so	National Cancer Institute
FAMILY CIRCLES*	16mm, 31 min, so	National Film Board of Canada
PLANT ODDITIES	16mm, 10 min, so, co	John Ott Pictures, Inc.
THAT ALL MAY LEARN	16mm, 19 min, so	U.N. Films and Visual Information Div.
WAVERLEY STEPS	16mm, 32 min, so	British Information Services
YOURS IS THE LAND	16mm, 20 min, so, co	Conservation Foundation

**RELIGION** (Attendance: 29)  
Chairman: Samuel W. Smith

ACT YOUR AGE	16mm, 10 min, so	Coronet Instructional Films
ARE YOU READY FOR MARRIAGE?	16mm, 13 min, so	Coronet Instructional Films
GOD'S WONDERS IN A WOODLAND STREAM	16mm, 10 min, so, co	Church Craft Pictures, Inc.
LIKE A MIGHTY ARMY	16mm, 50 min, so	Cathedral Films
ONE GOD	16mm, 30 min, so	Farkas Films, Inc.
NINETY AND NINE	16mm, 10 min, so, co	Edwin Schnatz
SOUTH OF THE CLOUDS*	16mm, 36 min, so	Protestant Film Commission

**ART AND EXPERIMENTAL** (Attendance: 36)  
Chairman: Ada Bel Beckwith

BE GONE DULL CARE	16mm, 8 min, so, co	National Film Board of Canada
CHANTONS' NOEL	16mm, 8 min, so, co	National Film Board of Canada
FIVE ABSTRACT FILM EXERCISES	16mm, 20 min, so, co	John and James Whitney
FRANKLIN WATKINS	16mm, 30 min, so, co	A. F. Films, Inc.
PAINTING WITH SAND	16mm, 10 min, so, co	Encyclopaedia Britannica Films
PRIMITIVE ARTISTS OF HAITI	16mm, 10 min, so, co	Eenoit-de Tommancon
RUBENS*	16mm, 15 min, so	Brandon Films, Inc.
THE ROSE AND THE MIGNONETTE	16mm, 8 min, so	A. F. Films, Inc.
WHAT IS MODERN ART	16mm, 24 min, so, co	Riethof Productions, Inc.

\*Denotes "Oscar" Winner in Its Division

**Purchasing Agents Advocate Films  
as Important Aids to Members**

Preview "Partners in Purchasing"

★ For several years, the Committee on Education of the National Association of Purchasing Agents has been reviewing films with the purpose of recommending them to its 86 local associations who make extensive use of these films.

In conjunction with the recommendations, NAPA prepares rather elaborate program guides and brochures to be given at the time of showing to as many of the group's 12,500 members as see the film.

Several dozen pictures have been selected thus far, primarily films illustrating the basic qualities of a type of product or material. For instance, Hammermill's *The Gift of Tea in Lun - Paper* is used as a basic film on paper making and Alcoa's *This Is Aluminum* on aluminum.

SOCONY FILM SETS NEW STANDARD

However, NAPA has long felt that insufficient films have been produced to illustrate the principles of business in action. Accordingly, when the Socony Vacuum Oil Company suggested producing a film on sound purchasing methods as applied to petroleum products, NAPA officials were glad to cooperate. The result, *Partners in Purchasing*, though sponsored by Socony, was prepared together with the NAPA committee, Howard T. Lewis and J. Sterling Livingston of the Graduate School of Business, Harvard University, and the producer, Films for Industry, Inc.

*Partners in Purchasing* illustrates the principle of buying on quality of performance and service rather than purely on price and specification. This principle is the basis of a dramatic story, in color, telling the production problem in a manufacturing plant and how it was solved by a management team of top executives, maintenance manager and purchasing agent.

WELL RECEIVED AT NAPA CONVENTION

Although Socony Vacuum is credited with the film in the title, the story contains no selling message for the company's products. With material from field research at Harvard Graduate School, the film was written largely "out of the mouths" of purchasing agents. It is designed not as a didactic treatise on business principles, but to provoke discussion and has succeeded in this project, according to NAPA reports.

The film was first shown at NAPA's general convention in Cleveland last month and was an outstanding hit. According to G. W. Aljian, NAPA president, the film was successful because: (1) Excellence of photography and script; (2) Minimum of commercialism; and (3) It pointed out the desired procurement objectives and approaches. "To my knowledge, no other film excels in this direction, and we are very proud to have participated in its introduction to the purchasing field." ●

# COMPARATIVE RATE SCHEDULE FOR A 5-POUND FILM SHIPMENT BETWEEN 10 NATIONAL POINTS

RATES ARE BASED ON 5-LB. PACKAGES	Atlanta		Boston		Chicago		Dallas		Detroit		Los Angeles		New York		Rochester		St. Louis		Seattle	
	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)
Atlanta Parcel Post SD Air Express Rail Express	.49	3-4	.74	3-4	.67	2-3	.74	2-3	.67	2-3	.99	3-5	.74	2-3	.67	2-3	.67	2-3	.99	3-5
		1-2	1.92	1-2	1.57	1-2	1.68	1-2	1.57	1-2	3.20	1-2	1.80	1-2	1.80	1-2	1.55	1-2	3.04	1-2
		3-5	1.34	3-5	1.26	3-4	1.32	3-4	1.27	3-4	1.66	4-6	1.29	3-4	1.32	3-4	1.24	2-4	1.74	1-6
Boston Parcel Post SD Air Express Rail Express	.71	3-4	.49		.74	2-3	.90	2-3	.67	2-3	.99	3-5	.56	1-2	.67	2-3	.81	2-4	.99	3-5
	1.92	1-2			1.92	1-2	2.74	1-2	1.57	1-2	3.79	1-2	1.55	1-2	1.55	1-2	2.15	1-2	3.79	1-3
	1.34	3-5			1.32	3-5	1.53	4-6	1.27	3-4	1.80	5-7	1.11	2-3	1.16	2-4	1.37	3-5	1.80	5-7
Chicago Parcel Post SD Air Express Rail Express	.67	2-3	.74	2-4	.49		.74	2-3	.60	1-2	.90	2-3	.74	2-3	.67	2-3	.60	1-2	.90	2-3
	1.57	1-2	1.92	1-2	1.55	1-2	1.80	1-2	1.55	1-2	2.85	1-2	1.68	1-2	1.55	1-2	1.55	1-2	2.85	1-2
	1.26	3-4	1.32	3-5	1.32	3-5	1.31	3-4	1.13	2-3	1.62	3-4	1.29	2-4	1.22	2-3	1.13	2-3	1.61	3-4
Dallas Parcel Post SD Air Express Rail Express	.74	2-3	.96	3-4	.74	2-3	.49		.74	3-4	.81	2-3	.81	2-4	.81	3-4	.67	2-3	.90	3-4
	1.68	1-2	2.74	1-2	1.80	1-2	2.04	1-2	2.04	1-2	2.27	1-2	2.50	1-2	2.39	1-2	1.55	1-2	2.85	1-3
	1.32	3-4	1.53	3-4	1.31	3-4	1.36	4-5	1.36	4-5	1.44	4-5	1.49	3-5	1.43	4-6	1.25	3-4	1.65	1-6
Detroit Parcel Post SD Air Express Rail Express	.67	2-3	.67	2-3	.60	1-2	.74	3-4	.49		.99	3-5	.67	2-3	.60	1-2	.67	2-3	.99	3-5
	1.57	1-2	1.57	1-2	1.55	1-2	2.04	1-2	3.20	1-2	3.20	1-2	1.55	1-2	1.55	1-2	1.80	1-2	3.09	1-3
	1.27	3-4	1.27	2-3	1.13	2-3	1.36	4-5	1.68	5-7	1.68	5-7	1.26	2-3	1.17	2-3	1.21	2-4	1.67	5-7
Los Angeles Parcel Post SD Air Express Rail Express	.99	3-5	.99	3-5	.90	2-3	.81	2-3	.99	3-5	.49		.99	3-5	.99	3-5	.90	2-4	.74	2-3
	3.20	1-2	3.79	1-2	2.85	1-2	2.27	1-2	3.20	1-2	3.79	1-2	3.79	1-2	3.64	1-3	2.74	1-2	2.04	1-2
	1.66	4-6	1.80	5-7	1.62	3-4	1.44	3-4	1.68	5-7	1.79	4-6	1.79	4-6	1.73	5-7	1.57	3-5	1.39	3-4
New York Parcel Post SD Air Express Rail Express	.74	2-3	.56	1-2	.74	2-3	.81	2-4	.67	2-3	.99	3-5	.49		.60	1-2	.74	2-4	.99	3-5
	1.80	1-2	1.55	1-2	1.68	1-2	2.50	1-2	1.55	1-2	3.79	1-2	3.79	1-2	1.55	1-2	1.92	1-2	3.79	1-2
	1.29	3-4	1.11	2-3	1.29	2-4	1.49	3-5	1.26	2-3	1.79	4-6	1.79	4-6	1.14	2-3	1.33	3-4	1.79	5-7
Rochester Parcel Post SD Air Express Rail Express	.74	2-3	.67	2-3	.67	2-3	.81	3-4	.60	1-2	.99	3-5	.60	1-2	.40		.74	2-3	.99	3-5
	1.80	1-2	1.55	1-2	1.55	1-2	2.39	1-2	1.55	1-2	3.64	1-3	1.55	1-2	1.55	1-2	1.68	1-2	3.48	1-3
	1.32	3-4	1.16	2-4	1.22	2-3	1.43	4-6	1.17	2-3	1.73	5-7	1.14	2-3	1.14	2-3	1.28	3-4	1.73	5-7
St. Louis Parcel Post SD Air Express Rail Express	.67	2-3	.81	2-4	.60	1-2	.67	2-3	.67	2-3	.90	2-4	.74	2-4	.40		.74	2-3	.90	3-5
	1.55	1-2	2.15	1-2	1.55	1-2	1.55	1-2	1.80	1-2	2.74	1-2	1.92	1-2	1.68	1-2	1.68	1-2	2.97	1-2
	1.24	2-4	1.37	3-5	1.13	2-3	1.25	3-4	1.21	2-4	1.57	3-5	1.33	3-5	1.28	3-4	1.28	3-4	1.62	5-6
Seattle Parcel Post SD Air Express Rail Express	.99	3-5	.99	3-5	.90	2-3	.90	3-4	.99	3-5	.74	2-3	.99	3-5	.99	3-5	.90	3-5	.90	3-5
	3.64	1-2	3.79	1-2	2.85	1-2	2.85	1-3	3.09	1-3	2.04	1-2	3.79	1-2	3.48	1-3	2.97	1-2	2.97	1-2
	1.74	4-6	1.80	5-7	1.61	3-4	1.65	4-6	1.67	5-7	1.39	3-4	1.79	5-7	1.73	5-7	1.62	4-6	1.62	5-6

# Film Shipment Cost Rechecked

(Explanation of Rate Table Opposite)

**R**ISING COSTS of motion picture print shipments via parcel post and Railway Express are reflected in the rate table opposite. A typical 5-pound package, comprising a two-reel program in a standard shipping case, is figured in terms of cost and time factors between eight representative U.S. cities from coast to coast—from New York to Los Angeles and from Atlanta to Seattle.

The coincidence of swiftly rising film demand among nearly 200,000 self-equipped audiences throughout the U.S. makes this table especially important to the producer or sponsor seeking the most for his film money. It is equally important to all audiences because speedy film movement means *more bookings possible per print; decentralization of film shipping* also means lower costs to the audience where transportation charges are made—as in the case of most sponsored pictures.

## REAL EFFICIENCY ESSENTIAL TO PROGRESS

This rate table has been corrected since its first publication two years ago; parcel post and Railway Express rate increases are reflected. Air Express rates remain unchanged. Both Express charges include tax. Parcel post special delivery is the postoffice equivalent of first class mail but does not include the important element of door-to-door pickup and delivery which is an important factor in Rail Express.

It is clear that old-fashioned centralized "headquarters office" handling of films intended for regional or national showing has been completely outdated unless the sponsor is disinterested in maximum audiences at the lowest cost of persons reached or in satisfying all possible audience demand for a truly useful picture. Demand is high for that kind of picture in any field; it will not do to turn down 50 or 60 per cent of those who request a film or to promise long-delayed shipment.

## THIS RATE SCHEDULE MERITS CAREFUL STUDY

Valuable color prints of a useful film should move to at least three different audiences every month or approximately 36 bookings a year. This standard is being met and exceeded by decentralized film library services. Turn-downs, delayed fulfillment of promised bookings, too few audiences per print with corresponding higher distribution costs against the print investment, and penalized audiences are typical trouble spots which can be avoided by careful study of this rate schedule.

As additional thousands of new 16mm sound projectors move into the urban and rural fields each year the potential audience for new films becomes an important asset. These figures provide important clues in meeting this demand and for continued progress. ●



Take the searching beams of radar...



... industrial advertising reaches prospects.

## Penetrating Study of Industrial Advertising

PUTNAM PUBLISHING COMPANY SPONSORS FILM OF GENERAL VALUE

**Film:** *The Radar of Selling*

**Sponsor:** Putnam Publishing Co., in conjunction with the Industrial Advertising Association.

**Producer:** Raphael G. Wolff Studios

★ *Radar of Selling* is the story of industrial advertising, what it does, and its value not only to the advertiser but to industry as a whole. The film had its premiere showing at the National Convention of the Association of Industrial Advertisers in Los Angeles the end of June.

Points on the values of industrial advertising are all well presented and should be studied by every manufacturer of products for industry. Publications in the industrial field are essentially means of spreading the news about new developments in the industry. They are the only source of information about new products, new ways of doing things, new machines and supplies that will do the industrial job faster, better, or less expensively. It's a fact that the advertising pages in most industrial publications are read as thoroughly as the editorial pages.

### SEARCHING OUT THE REAL PROSPECTS

The theme of the film is that industrial advertising acts like radar in reaching out and locating customers for a product or service that the manufacturer's salesmen could never dig up themselves. Advertising builds acceptance for the product and the advertising company so that when calls are made the salesmen are received with some advance knowledge of the product they have to sell. The film points out that 9 out of 10 sales in the industrial field come from a need within the buying organization. Sometimes these needs are felt by foremen and others who have no direct contact with salesmen. The *only* way in which these buying influences can be reached is through the industrial press. Most industrial publications are circulated and read by many departments within an organization who never see a

representative of a manufacturer. When news or information of a new product or development comes to these people, they pass along their request for more information to the Purchasing Department of the company, who in turn gets further information and the sales story from the salesmen.

The picture goes on to illustrate several outstanding examples of industrial advertising, emphasizing the kind of problems that can be solved by it.

### WIDELY RECOMMENDED FOR INDUSTRY USE

In addition to publication advertising, the use of book matches, blotters, etc., is shown.

The 20-minute-color-film is being distributed by the Putnam Publishing Co., Chicago, and by the National Industrial Advertisers Association. We would recommend that not only every firm using industrial advertising see this film, but also every publisher, every film producer, and every salesman of industrial advertising media. It not only states, but *shows* the value of industrial advertising. ●

BUYING INFLUENCES *begin inside the plant where salesmen seldom, if ever, reach the actual prospect. Scene in "The Radar of Selling" produced by Raphael G. Wolff.*



# VISUAL TRAINING REPORT



Pure Oil dealers attend one of the 250 Purelube sales meetings

## Product Know-How Builds Pure Oil Sales

"TOMORROW BEGINS TODAY" KEYNOTES LATEST VISUAL PROGRAM

ON MARCH 15, 1950, the Pure Oil Company launched one of the largest sales and advertising campaigns in company history to introduce Purelube, a brand new motor oil. The announcement was broadcast over 32 NBC stations, printed in 213 newspapers and posted on 1,500 highway boards.

Standing ready to service motorists and answer questions concerning this new product as advertising built acceptance and demand were 10,000 dealers and station personnel in 24 states. The task of preparing and training this vast network of retail salesmen equaled the advertising campaign in its giant proportions. For this job the company set up an audio-visual program based on its long and valuable experience with the medium.

### PROVIDES COMPLETE TECHNICAL DETAILS

To explain the new product to the men who would be on the firing line selling to the public a 30-minute color and sound motion picture was created. This comprehensive, technically informative picture, *Tomorrow Begins Today*, produced by Caravel Films, Inc., took the visiting station men through the Texas oil fields, the Smiths Bluff refinery at Nederland, Texas, and the new Pure Oil Research and Development laboratories at Crystal Lake, Illinois.

The retail organization was clearly and effectively shown how the new oil developed, what its properties were, and why it would successfully combat the forces which work to break down oil in modern engines.

Built around the film was a two-day sales promotion meeting. After the product had been thoroughly explained, marketing and promotion suggestions and routines were presented to the dealers through two slidetfilms,

two-skits, Visual-Cast slide showings and an oral quiz session. An oilcan-shaped 4-page program served as a guide to the meeting and as a pictorial reminder of the company aids available to help the dealer promote Purelube and related products. Giant replicas of the Purelube can were built as pulpits to use during skit presentations.

### THEY KNOW ITS BEST SELLING POINTS

When a dealer had been through the meeting he knew the Purelube story inside and out. He had confidence in the product inside the can; he knew the copy on the back and why it was there. Most important, thousands of retail dealers carried from the meetings vivid mental pictures of how to sell this new product correctly, a guide to improving their service and profits.

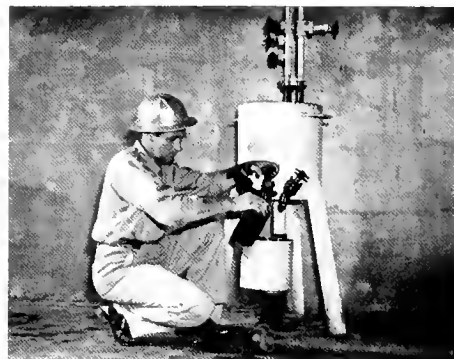
The program was first presented late in 1949 to management meetings in Daytona Beach, Cincinnati, and Chicago. Here managers, sales managers, operations men and trainers had an

*THIS WELL-ORDERED MAZE is a view of Pure's new lubricant refinery in Texas.*



opportunity to preview the package meeting. Next step was the presentation at 39 "All Market Sales Conferences" at which sales representatives, jobbers and distributors were invited to witness the Purelube promotion unit. Sales representatives then visited each of their dealers and discussed the coming event in that territory. Invitations and pre-meeting handout material were delivered in person. These calls stimulated interest and prepared the retailers for what was coming in the meeting.

Before mid-March, 260 Purelube meetings were held in the marketing area. Following these meetings sales representatives again visited each dealer with more handout material. At the meetings, handout material was held to a minimum and this more collective personal call—explanation method was used. These follow-up calls also served the important



SAMPLING CRUDE OIL in another typical scene from "Tomorrow Begins Today."

purpose of bringing the program to the dealers who were unable to attend the meeting. Dealers were not merely left with inspired thoughts about the campaign, but were counseled and encouraged to act while the company representative was there to arrange for their promotional material.

\* \* \*

### Training's Visualized at Pure Oil

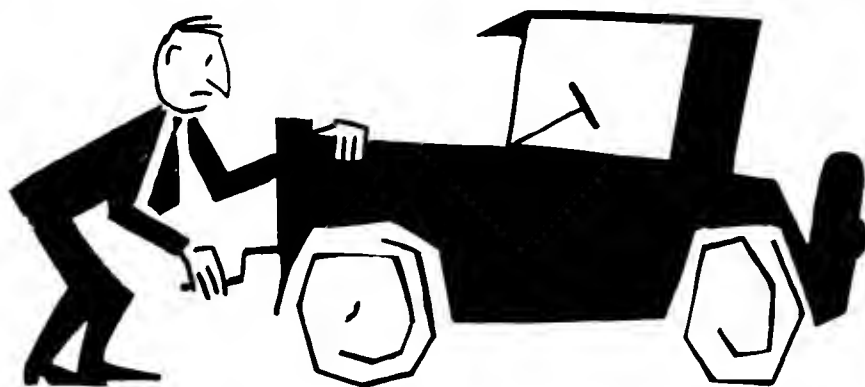
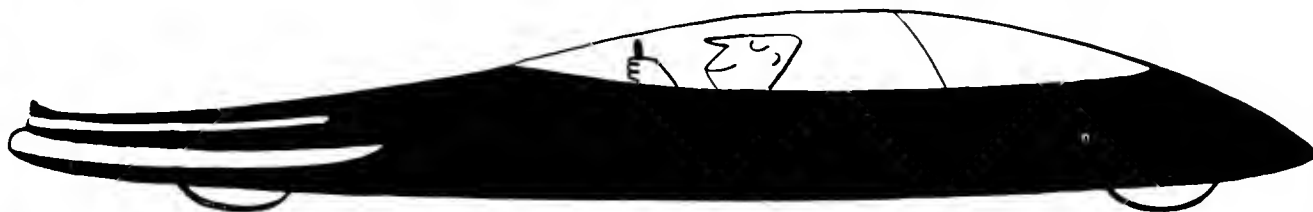
★ The Pure Oil film success story does not end here, nor does it actually begin here. Film work the year around for Pure Oil in 17 training centers throughout the company's marketing area. For over ten years W. P. Marquam, Sales Promotion and Training Manager, and his staff have been building and improving a retail selling and training program. Ten years ago dealer meetings consisted of one night stands twice a year at change-over time. One year, for instance, trainers went from town to town holding meetings in hotel rooms to promote "Bumper to Bumper" service with a sound slidetfilm, *It Pays*. From this beginning the Pure Oil training program has grown into a network of 17 modern training stations holding regularly scheduled meetings for dealers and their employees.

### EACH TRAINING CENTER WELL-EQUIPPED

Each training center has a booth equipped with a sound projector and a Soundview automatic slidetfilm projector with portable pulpit, or an Illustravox, plus a Visual-Cast projector (CONTINUED ON PAGE THIRTY-FOUR)



slide film recording . . . has gone modern, too!



**columbia**  
**slide  film**  
**transcriptions**

**give you up-to-the-minute extras at no extra cost!**

The last word in modern facilities—the latest, finest equipment and methods—the highest quality vinylite material—plus the newest tape recording apparatus that permits far more flexibility and editing! These important extras at no extra cost make Columbia transcriptions the ultimate in the slide film industry today!

For all these bonus advantages—over and above dependable, prompt service—why not follow the profitable example of Ford Motor Company, General Foods Corporation, General Electric Supply Corporation, Sears Roebuck and Company, Tide Water Oil Company, Continental Baking Company, and a host of gratified Columbia clients.

Ask for All The Convincing  
Details. Phone, Wire, Write

**columbia**  
**transcriptions**

A Division of Columbia Records, Inc. ©  
New York: 799 Seventh Avenue, Circle 5-7300  
Chicago: Wrigley Building, 410 Michigan  
Avenue, Whitehall 4-6000

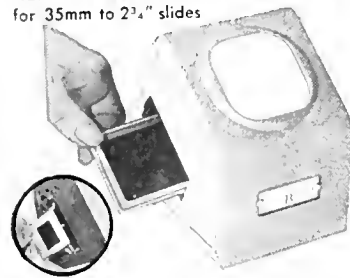
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**HERE'S THE REALLY  
VERSATILE VIEWER —  
More Economical, Too!**

±1225 **VERSATILE SLIDE VIEWER**  
for 35mm to 2 3/4" slides



Versatile, automatically centers all slides from 35mm. to 2 3/4" x 2 3/4" (including Bantam). Shows brilliantly illuminated, enlarged views through a fine optically ground and polished lens. Complete with bulb, on-off switch and 6 foot cord. All-steel construction, handsomely finished in attractive grey wrinkle enamel.

±1225 Viewer . . . . . \$5.95

Use Brumberger Slide Files for safe and systematic storage of valuable slides. Mount them in Brumberger All-Steel Slide Binders (with Glass). Sample binders on request.

Write for **FREE CATALOG**  
**BRUMBERGER CO., INC.**  
24 Thirty-Fourth St., Bklyn. 32, N. Y.

**BUSINESS SCREEN AND PUBLICATIONS  
BUILD MARKETS FOR EQUIPMENT**



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

Only  
Fiberbilt  
bear  
TRADE



original  
Cases  
this  
MARK

## Pure's Visual Selling:

(CONTINUED FROM PAGE THIRTY-TWO)

and a complete sound system with table, standing and lapel microphones. Besides the audio-visual equipment, each station is fitted with an auto lift, complete oil change and grease lubricating systems, and various display racks for demonstrating merchandising techniques for accessories.

Developing and building a program to establish a uniform high quality service throughout the market area was no easy task. Pure Oil company's market area runs from north central North Dakota, to Miami, Florida, covering states east of the Mississippi, except New England. Four sales promotion and training field men supervise the work of 25 field trainers who manage programs in and around the 17 training stations in the area. Field manager headquarters are in Minneapolis, Columbus, Atlanta, and Birmingham.

### DEALER ENTHUSIASM INDICATES VALUE

Over 15,000 dealers and employees have gone through the present program. Many of those who have had the training return for periodic brush-up information as the program is constantly changing to keep up with improvements in the industry.

Dealers freely tell the company how vital the program is to them. One Texas dealer who came over 100 miles to attend the Basic Training program in Hattiesburg, Miss., made arrangements while there to send his entire staff through the program at his expense.

On January 1, 1951, a newly revised program will be put into service in training centers located at Clarksburg, W. Va.; Columbus, Indianapolis, Minneapolis, Duluth, Madison, Wis.; Northfield, Ill.; Richmond, Charlotte, N. C.; Hattiesburg, Miss.; Birmingham, Memphis, Atlanta, and in Florida at Jacksonville, Miami and Pensacola. Trainers who man these centers are chosen because of their experience in oil products retailing and education. Periodic institutes are held for trainers. Before each revision of the training program or special promotion campaign, such as the Purelube introduction, trainers are gathered for a 2 to 3 week training session.

### RETAIL TRAINING PROGRAM COVERS FIELD

This new program, to be known as the Retail Training Program, will combine the now existing programs Basic Training, P.S. (Pure Sure) Training and Tire and Battery Selling. Some of the training is for all station personnel, some for dealers. Meetings on retail selling, P.S. (service) training and tire and battery selling comprise the general program. The second group of meetings is more specialized and is limited to round table discussions on personnel problems and station administration.

Core idea for the retail selling program is a triangle formula for successful retailing. As the third slidefilm in this series points out, the dealer must: 1. bring the customers in, 2. bring the customers back and 3. keep adequate records. Before getting to the more specific retail problems the trainees will be

shown a soundfilm, *Last Ten Feet*, produced by the Oil Industry Information Committee, and a similar film, *Your Personal Pipeline*, made for Pure Oil by Bowman Films. These films will show the dealers where they fit into the oil industry marketing pattern.

Next in this series, a slidefilm, also a Bowman Films production, is a two-part presentation, *The Eternal Triangle*. Part I presents the formula in general terms and part II specifically applies it to Pure's retail operation. Island service, the next topic to be discussed, will be handled by a Sarra, Inc. slidefilm, *Treasure Island*.

### QUIZ TECHNIQUE FOR NEW SLIDEFILMS

An interesting interruption technique will be used in presenting the final two sound slidefilms in this series. *Treasure Island* is to be used to instruct dealers in station island service by showing major problems involved. After these are presented, the showing is stopped while a group discussion is held. The remainder of the slidefilm then shows the recommended solutions. The final slidefilm, *Other Fellows Shoes*, also a Marshall Templeton production, treats operating problems. When this film is interrupted three possible solutions for each problem are shown on the screen in a half-lighted room. Each of the three solutions will be discussed in turn before the recommended answer is presented. The films will be used to

(CONTINUED ON PAGE FORTY)

"Fluffy" the Northern  
Cub, starring in  
Northern Paper Mills'  
Television Commercials.



**Animation**  
for the producer whose  
interest is high quality  
as well as reasonable cost.

**The CARTOONISTS**

480 N. MICHIGAN • CHICAGO 11

samples available

## LINE VOLTAGE BOOSTER

**FOR PROJECTORS**



. . . is the answer  
to fluctuating and  
low line voltage—

- ★ increases illumination
- ★ increases clarity of sound

Can raise 85 volts to 120  
volts with 1250 watt load.

**Media, Inc.**

\$59.50

1634 South Boston

Tulsa, Oklahoma

Schlieren Light Source Available  
 As Aid to Air Flow Photography  
 ♦ THE SCHLIEREN LIGHT SOURCE, designed to facilitate observation and photography of air flow phenomena, has been announced by General Electric's SPECIAL PRODUCTS DIVISION. A self-contained unit, the instrument houses power supply, control circuits, lamps and optical system and furnishes both continuous and high intensity flash illumination.

Operating on the principle that a change in air pressure or temperature produces a change in the air's light bending properties, the Schlieren system was developed by the company's General Engineering and Consulting Laboratory. The ultimate purpose of the equipment is to reveal graphically the air flow patterns around high-speed missiles and models of supersonic aircraft in wind-tunnels.

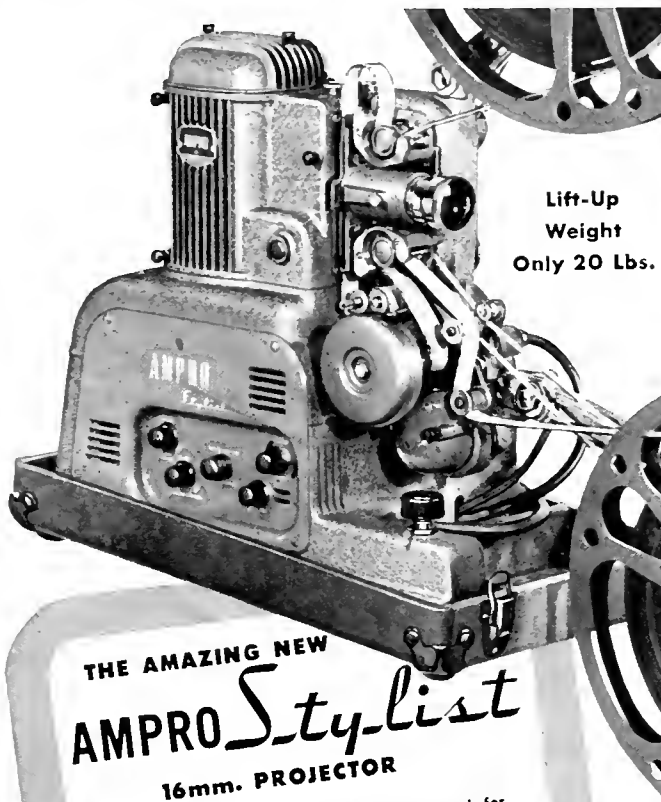
To aircraft designers, one such picture is more valuable than data taken from 100 hours of air-flow calculations, according to G-E engineers. Use of the photographic technique shortened immeasurably the time required to work out new airplane designs during World War II, they said.

Other techniques for accomplishing the same goals are the "shadowgraphing" and the "Schlieren technique." The first consists of throwing a shadow of air on a photographic film for a brief instant. The flash of light used is quick enough to "freeze" movement in the air. Areas of high and low air density bend light waves in different ways, so that light waves passing through them contrast as light and dark areas on the film. Sound waves, being narrow areas of high compression, show up as thread-like lines.

A more complicated method which reveals finer graduations in air density is the "Schlieren technique." Light, having passed through the air being photographed, is focused to a point, after which it spreads out again, striking a photographic film. A knife-edge is inserted at the focal point, just far enough to keep the light from passing to the film, and if the air being studied is disturbed, areas of high or low density will form, bending the light so that it passes over the knife edge to register on the film. Hence, light passing through undisturbed air is stopped by the knife-edge, while disturbed air shows up on the film.

The electronic power supply operates from a single phase 115V, 60 cycle a-c source.

# A Truly *LIGHTWEIGHT* Low Cost 16 mm. Sound Projector!



Lift-Up  
 Weight  
 Only 20 Lbs.



Complete Weight  
 Including Speaker  
 and Case—29 Lbs.



### Any Student Can Lift or Carry It

Amazingly compact and portable—the Stylist can be readily moved from room to room for use by large or small groups. Quick and easy to set-up... just lift off case, snap permanently attached reel arms in place and the new low cost "Stylist" is ready to thread. Centralized control panel makes operation remarkably simple.

### Many Other Advantages

Ampro quality features include: Designed for both efficient sound and silent speeds... standard time-tested Ampro sound head, fast automatic re-wind, triple claw film movement, new, slide-out removable film gate, coated super 2-inch F 1.6 lens, 1000 watt lamp... and many other Ampro "extras" that mean smooth, trouble-free performance year after year... A.C. and D.C. operation.



—and for large auditoriums... use

The AMPRO 12" POWER SPEAKER \$99<sup>75</sup>  
 MODEL 690

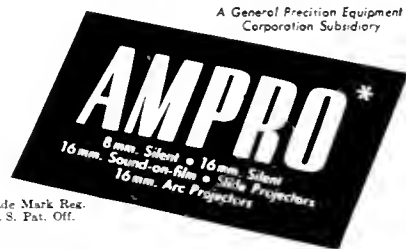


### complete with cord and case

Simply plug in this low priced 12" power speaker! Instantly you increase the utility... boost the audience capacity of the Ampro "Stylist" or "Compact" Projector up to a thousand viewers.

Mounted in an attractive, luggage-type carrying case, this high fidelity 12" P.M. speaker and diaphragm is protected by an aluminum grille guard. Comfort-contoured carrying handle is spring-loaded to eliminate vibration. Rubber pads cushion the amplifier for added protection. Handy "On-Off" switch is in the rear... "bullseye" indicator light is up front for extra convenience.

Mail coupon at right... write now for details!



\*Trade Mark Reg. U. S. Pat. Off.

### Send Coupon for Circulars

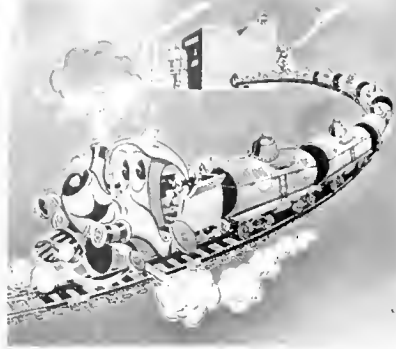
giving full details and specifications on the budget-priced "Stylist", and the famous Ampro Model "690" Power Speaker. Send for free copy of audio-visual booklet, "A New Tool for Teaching" and "The Amazing Story of 16mm. Sound."

AMPRO CORPORATION  
 2835 N. Western Ave., Chicago 18, Illinois  
 Gentlemen: Please rush:  
 Complete circular on Ampro "Stylist"  
 Complete circular on Ampro "690" Power Speaker  
 Free copy of "A New Tool for Teaching" and "The Amazing Story of 16mm. Sound."  
 Name.....  
 Address.....  
 City..... Zone..... State.....

### A COMPLETE SERVICE ORGANIZATION FOR THE AUDIO-VISUAL INDUSTRY

♦ In addition to the two leading national magazines in the audio-visual field, BUSINESS SCREEN now publishes an expanding Film Guide Library.

Handbooks, and maintains an exclusive direct-mail division. Write for complete free publications list: 150 East Superior Street, Chicago 11.



Scene in new Monsanto film

**Monsanto Employees See Their Part in Company's Public Relations**

◆ *The You in Public Relations*, designed to indoctrinate employees in the principles of public relations, is a new motion slidefilm produced by the Monsanto Chemical Company of St. Louis.

Using a minimum amount of animation and camera motion, the ten-minute Kodachrome subject consists of seventy cartoons which "demonstrate the role all employees can play in helping make their company better liked and understood."

In a one-minute prelude sequence, employing sync sound, William Rand, president of Monsanto, establishes the keynote of the film and explains that "public relations is everybody's job." Emphasis is placed on the efforts employees can make toward earning public approval and friendship.

*The You in Public Relations* is to be shown at all Monsanto plants and will be added to the company's regular indoctrination program for new employees.

\* \* \*

**Worcester's New Promotional Film Shows City's Industrial Background**

◆ Unusual cooperation between a radio station and a newspaper is demonstrated in the 23-minute market promotion film — WORCESTER — INDUSTRIAL CAPITAL OF NEW ENGLAND.

Introduced by Jeffrey Lamb, native Worcesterian, the sound-color motion picture is the keystone in a carefully planned national selling program designed to present the facts about New England's third largest market. The presentation was prepared jointly by the co-owned WORCESTER TELEGRAM-GAZETTE and radio stations WTAG and WTAG-FM.

In telling the story, full use is made of industrial and residential shots in and around the market area, as well as animated charts, graphs and diagrams which serve to unfold the Worcester story quickly and compactly.

Industry, the buying market, average wage earnings and general

# In the PICTURE PARADE

NEWS AND COMMENT ABOUT BUSINESS FILMS

economic conditions are discussed with an outline of the market's agricultural prominence completing the picture of a well-rounded area.

Processed on Commercial Kodachrome, the film took about one year to complete in order to get shots of the city and its buildings in all seasons of the year.

\* \* \*

**Bell Telephone Offers Complete Package of Educational Aids**

◆ A new and attractive type of teaching package has been recently developed by the Bell Telephone Company. The program includes a 16mm sound film, *Ad-*

*venture in Telezonia*, a filmstrip on *How We Use the Telephone*, a teacher's guide, a children's booklet and two telephones and local directories for classroom practice.

Stressing the importance of correct telephone usage, the fanciful film shows a 10-year-old boy in the strange land of Telezonia where every object resembles a telephone part. Here marionettes teach him how to correctly use the telephone for better service.

"Preparation of this package," notes L. A. Born of the American Telephone and Telegraph Company, "is the outcome of many requests from school people for in-

structional material on the use of the telephone. The need was confirmed through research conducted at the request of the Bell System by a leading authority in the field of audio-visual education."

The package, which is available to schools on a free loan basis from local Bell telephone companies, is an example of the effectiveness of a carefully planned visual-aid program in the field of teaching.

Suggestions for the conduct of its work or constructive criticism about the present organization would be welcomed by the Institute. The final theatrical report of the entire Survey will be published late in 1950 or early in 1951 so that the results may be available to everyone.

\* \* \*

**Public Educated on Extensive Uses of Oxy-Acetylene in New Picture**

◆ Arriving at a time when the present high level of industrial activity graphically illustrates the importance of oxy-acetylene processes in the construction field, *THE OXY-ACETYLENE FLAME — MASTER OF METALS* shows the complete oxy-acetylene process on film.

Usually associated with the Fourth of July because of the showers of sparks that cascade down as oxy-acetylene torches cut through steel beams, the 16mm sound film points out that oxy-acetylene produces the hottest flame on earth.

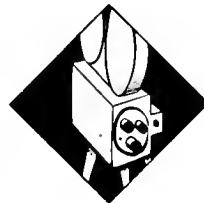
Animated diagrams in the film show how the flame is made and the carefully calculated combination of gases — acetylene and oxygen — is described. Varied uses of the flame — for cutting and welding — are also shown.

An example of efficient and economical production, this Transfilm Inc. picture was completed in the record time of ten weeks from first shot to finished print. Of sound educational value, it will be made available free of charge to the public through the members of the Acetylene Association.

Requests to borrow the film should be made to the Supervising Engineer, Graphic Services Section, Bureau of Mines Experiment Station, 4800 Forbes Street, Pittsburgh 13, Pennsylvania.



**Skilled Creative and Producing Staff**



**Complete Facilities and Modern Equipment**



**Experience**

ATLAS—o producer of motion pictures, slidefilms and TV commercials— has served all types of industry for more than 35 years. Our many repeat orders reflect client satisfaction with the quality of our productions. They also prove that films help sell products and accomplish client objectives. Write or call us today about your specific objectives.

## ATLAS FILM CORPORATION

Motion Pictures • Slidefilms • TV Commercials

1111 South Boulevard Oak Park, Illinois  
Chicago: AUstin 7-8620

RCA SOUND RECORDING SYSTEM

**New Color Film on Seminoles Inaugurates Series of American Indian Pictures Sponsored by P. Lorillard Company**

★ The P. Lorillard Company, makers of Old Gold cigarettes, is selling more tobacco and winning more friends to one of the oldest names in tobacco with its unique series of institutional motion pictures based on another "oldest name"—the American Indian.

The firm's film program, geared to the constructive advertising and public relations policy of the company, is causing wide interest in the industry. In proportion to its king-sized advertising budget, few industries have spent so little for motion pictures as the tobacco business. With one exception, tobacco firms have been unrepresented by films for many years.

**A DRAMATIC FILM DOCUMENT**

Accordingly, it was news in the industry last fall when Lorillard began a series of pictures on the American Indian. The introductory film, released early this year, was titled *Seminoles of the Everglades*. A remarkably dramatic documentary study, the picture was photographed in full color in the swampy vastness of Southern Florida.

There was immediate approbation of the film. The National Board of Review called it an outstanding family film. Three large church groups heartily endorsed it. Trade journals praised it. Today, demands for prints of the film still exceed the supply.

**PROGRAM FOLLOWS PATTERN**

Lorillard's implementation of motion pictures to its regular program follows a definite pattern. Production expenses are low and distribution costs almost negligible. Promotion has been limited to a single mailing, announcing the availability of *Seminoles of the Everglades* on free loan. Sub-

sequent films in the series will deal with the Pueblos and Hopis. The films will show who today's Indians are, how they live, how they have adjusted to the white man's civilization. The Indian theme, of course, ties in with Lorillard's long history, dating back to the time when the red man played a major role in our country's affairs, and with Lorillard's own trade mark showing two Indians.

**PLEASING 20-MINUTE SUBJECT**

The first film affords a pleasing 20 minutes of entertainment. It is photographed in color by Toge Fujihara with great imagination and written with considerable skill. In all, it is a good job of filming and a production of great value to Lorillard.

It took a four-man crew to film *Seminoles*. They comprised Producer Alan Shilin, Cameraman Fujihara, Woodsman Bill Piper, a bearded genius with wildlife who handled the animals and reptiles in MGM's *The Yearling*, and Mike, a 220-pound Seminole guide. It took three months of filming with swamps, snakes, alligators and insects to complete the picture.

**WIDELY ACCEPTED BY GROUPS**

The record of its showings illustrates the type of audience that Lorillard has reached by this method. The picture has gone on view in churches and community centers, hospitals and institutions.

Quite a number of service clubs, women's groups and rural associations have shown it. The picture also has gone to veteran's hospitals, military camps, conventions and even reformatories and prisons.

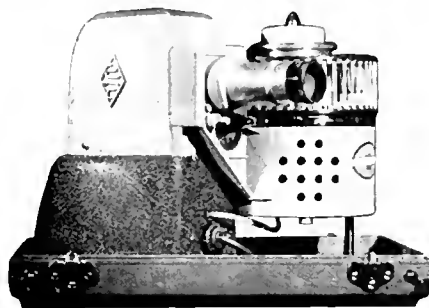
All told, about four million persons will see *Seminoles of the Everglades* during the first year of distribution and probably as many more every year for years to come.

**CONTINUING PROGRAM IS AIM**

P. Lorillard has found that its new institutional film program meets its need adequately thus far. It does not seek to compete with other companies in motion picture productions but prefers to aim for a long, continuing program of undated subjects which it feels will produce not only quality but quantity audiences over a period of years at a most conservative cost.



**COMPLETELY AUTOMATIC**



*with Selectroslide*

**AUTOMATIC PROJECTION**

Colorful, ever-changing displays of your product continue endlessly for days upon days when you merchandise with Selectroslide. For this fully automatic 2x2 slide projector uses 48 colorful scenes to tell your story for a few cents a day. Best of all, by an exclusive process developed by the makers of Selectroslide, each slide can now be tilted, giving information about style, model number, price and availability of your products, without interfering with the picture area.

Now, heavy equipment can be shown actually on the job. Furniture can be sold better from an actual room setting, glowingly depicted in natural color. Any product, no matter how small or how large, can be merchandised better when projected from economical, easy to produce color slides. Whether in a display room, a convention gathering, or a prospective customer's office, Selectroslide can help do a better selling job for any product. Write now for further information.

FOR  
Selling-training —  
conventions — displays  
— sales rooms — lobbies.

**SPINDLER & SAUPPE**  
2201 BEVERLY BOULEVARD  
LOS ANGELES 4, CALIFORNIA

**TRANSMISSION "T" Stop Calibration**

DESIGNING and MANUFACTURING of Specialized lens mountings and equipment for 16mm & 35mm cameras

Animation Equipment  
MOTORS for Cine Special, Maurer and Bolex Cameras

**LENS COATING**

John Clemens — Erwin Harwood  
**NATIONAL CINE EQUIPMENT**  
INC.  
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RENTALS — SALES — SERVICE  
Eyemo, Mitchell, Bell & Howell, Wall, Cine Special Cameras

Bausch & Lomb "Baltar" lenses and others for Motion Picture Cameras

**SALES • SERVICE • RENTALS**

— 35 mm. • 16 mm. —

**CAMERAS • MOVIOLAS • DOLLIES**

Complete Line of Equipment for Production Available for Rental

Mitchell: Standard - Hi-Speed - NC - BNC - 16 mm.

Bell & Howell: Standard - Shiftover - Eyemos

Maurer: 16 mm. Cameras

Moviola: Editing Machines - Synchronizers

SPECIALISTS IN ALL TYPES OF CAMERA REPAIR WORK. LENSES MOUNTED

FRANK C. ZUCKER  
**CAMERA EQUIPMENT** CO.  
1600 BROADWAY NEW YORK CITY



HUGH R. MACKENZIE

**SVE Names Officers for New Executive Staff Posts**

◆ THE SOCIETY FOR VISUAL EDUCATION, Inc., has appointed HUGH R. MACKENZIE, formerly controller of Spiegel, Inc., executive vice-president and treasurer for the society, according to WILLIAM H. GARVEY, JR., SVE's president.

Other SVE officers are JAMES L. GARARD, chairman of the board; G. B. MILLER, secretary and assistant treasurer; B. J. KLEFRUP, vice-president in charge of engineering; JOHN C. KENNAN, vice-president and director of sales; and WALLER E. JOHNSON, vice-president and educational director.

**Managerial Changes Announced In Ideal Pictures Corporation Staff**

◆ Three managerial changes, effective immediately, have taken place in IDEAL PICTURES CORPORATION staff. CHARLES HILLIARD LEE has assumed management of Ideal's New Orleans office, located at 3218 Tulane Ave. A native of North Carolina, Lee had been associated with the Memphis branch for three years.

Other changes are HILLIS BRADEN who will take charge of Ideal's Kansas City operation and T. C. RIDDELS, new manager of the Des Moines office.

**Film and Television Directors to Hold Joint Forum in September**

◆ Motion picture and television craftsmen will join interests for the first time in September when the Screen Directors Guild in the East and the Radio and Television Directors Guild stage a joint forum in New York.

A joint statement issued by Lester O'Keefe, national president of RTDG and Jack Glenn, president of SDG, pointed out the similarity of television and motion pictures and the need for a closer unity among the craftsmen in the two fields. Movie and TV directors plan this as an annual affair expected to become the big-

# BUSINESS SCREEN EXECUTIVE

## Promotions and Staff Changes in the A-V Industry

gest television show in the nation in which the public will see as well as discuss television and motion picture production.

**Detroit Film Council Chooses Mary Daly as Secretary for Coming Year**

◆ THE GREATER DETROIT FILM COUNCIL has chosen MISS MARY DALY, of the JAM HANDY ORGANIZATION Sales Sample Department, secretary for the coming year.

Experienced in the motion picture library, motion picture casting and administrative planning departments, Miss Daly is now in the Service Library Department for which she selects and schedules films for Jam Handy customer showings, supplies information on the films and keeps up to date on new advances in the field.

Membership of the Detroit Council includes representation from business and civic groups.

**Howard F. Olds Joins Loucks & Norling Studios, N.Y.**

◆ HOWARD F. OLDS, formerly in charge of motion picture production for BATTEN, BARTON, DURSTINE AND OSBORN, INC., has joined LOUCKS AND NORLING STUDIOS, Inc., as production supervisor.

Olds, who will supervise television commercials as well as industrial and educational film production, had been with BBD&O for the last two years and prior to that, he had served for five years with the Army Signal Corps Photographic Section.

**Brookes to Jam Handy, Detroit**

◆ JOHN S. BROOKES has been transferred from his Chicago post to the Detroit planning headquarters of the Jam Handy Organization. He will assist in the development Council includes business, civic, and educational representatives.



CARL J. MABRY

**Motion Picture Ad Service Chief Observes 25th Anniversary in Firm**

◆ CARL J. MABRY, president of the Motion Picture Advertising Service Company, Inc., 1032 Carondelet Street, New Orleans, Louisiana, marks his 25th anniversary with that firm this year.

Starting in the Accounting Department of MPA in 1925, Mabry rose steadily until in June, 1948 the board of directors advanced him from the executive vice-presidency to the presidency of the corporation.

Motion Picture Advertising produces and distributes *Screen Broadcasts*, an accepted form of advertising for thousands of businesses from coast to coast.

**Standard Projector and Equipment Company is Formed in Chicago**

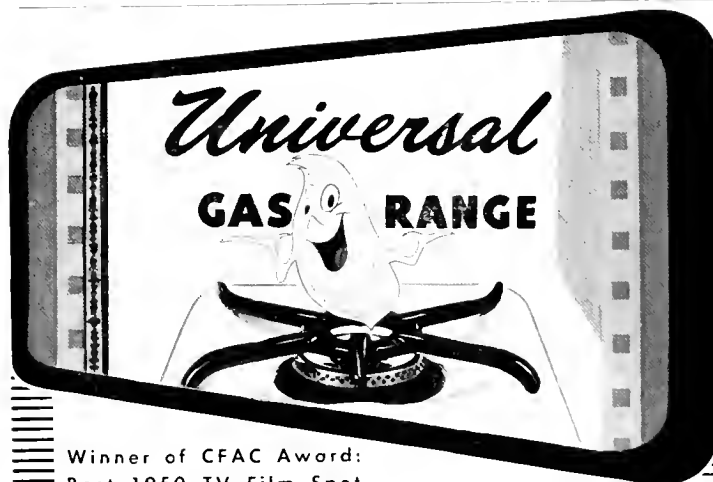
◆ FORMATION of the STANDARD PROJECTOR AND EQUIPMENT CO., Inc., of Chicago, has been announced by P. J. KILDAY, president, and JACK C. COFFEY, named vice-president.

The new corporation, formerly the Jack C. Coffey Co., will manufacture and distribute a new film-strip projector, filmstrip library plan cabinets and other visual education products.

Offices of the new organization, which will maintain the same sales and distribution policies as before, will open on September 1 at 205 W. Wacker Drive, Chicago 6, Ill.

**Cornell to Larger N.Y. Quarters**

◆ CORNELL FILM COMPANY has moved to new and larger offices at 1501 Broadway, Room 1501, New York, N. Y., as of July 1. Milton J. Salzburg, who formed the company last February, is assisted in executive capacity by David B. Dash.



Winner of CFAC Award:  
Best 1950 TV Film Spot

*Serving many business leaders with films that get results.*

We'd be pleased to screen some of our latest productions for you. No obligation.

**SARRA INC.**

NEW YORK · CHICAGO  
HOLLYWOOD

SLIDEFILMS · MOTION PICTURES  
TELEVISION COMMERCIALS



DOUGLAS F. GEORGE

Robert H. Chase New Assistant To Murphy-Lillis, Inc., President  
 ♦ ROBERT H. CHASE, formerly of the motion picture bureau of the public relations division at the Western Electric Company in New York, has been named assistant to the president and general production manager at MURPHY-LILLIS, INC., producers of motion picture and TV films.

ROBERT H. CHASE



Jam Handy Organization Shifts Douglas George to Chicago Office  
 ♦ DOUGLAS F. GEORGE, in charge of THE JAM HANDY ORGANIZATION theatrical film distribution for the Western half of the United States, has been shifted from the Hollywood branch to the Chicago offices at 230 N. Michigan.

A veteran in motion picture exhibition, distribution and public relations, George will join the several visual aids experts who have been added to JAM HANDY'S Chicago office for the extension of improved customer services.

Formerly associated with Warner Brothers Pictures as advertising manager, George is one of the organizers of the Naval Reserve Unit of the Armed Forces Radio Services in Hollywood and recently received a special award from the group in recognition of his accomplishments as Public Information Officer.

Bernard C. Demares to Sales Staff of Films For Industry, New York

♦ Former commercial photographer and T-V motion picture salesman, BERNARD C. DEMARES has been appointed to the sales promotion staff of FILMS FOR INDUSTRY in New York. He will represent the organization in the television field.

Arthur Florman Is 1950 President Of Documentary TV Cameramen

♦ Newly elected officers of the Association of Documentary and Television Film Cameramen are Arthur Florman, president; Victor Solow, first vice-president; Leroy Sylverst, second vice-president; John Fletcher, secretary; Manny Alpert, treasurer. Members of the Executive Board are John Carroll, Richard Leacock, Albert Mozell, Max Glenn, Jack Pill, William Schwartz, Robert Hart and Victor Komow.

Victor Animatograph Holds Sales Meetings During NAVA Convention

♦ VICTOR ANIMATOGRAPH CORPORATION distributors were honored at a business meeting and reception dinner during the NAVA Convention at the Bismarck Hotel, Chicago, this month.

In keeping with its policy of several years, Victor was among the many exhibitors at the NAVA session showing its entire line of 16mm sound motion picture projectors and accessory equipment.

Victor representatives who attended the convention and distributor meeting in addition to L. V. Burrows, vice-president and general sales manager, included Gene E. Burks, acting general manager and treasurer; Horace O. Jones, vice-president in charge of eastern sales; Eldon Imhoff, domestic sales manager and A. J. (Mac) McClelland, Midwest sales manager.

Walter C. Vance, manager of the Chicago metropolitan area; Wilbur A. (Bill) Gillum, southwestern sales representative and George F. Burmeister, advertising department, were also present.

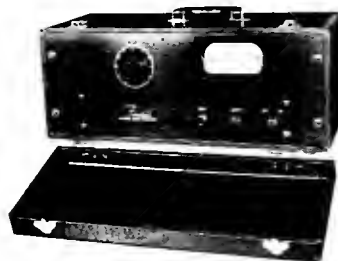
Crofut Will Head Fairbank's Branch

♦ JERRY FAIRBANKS PRODUCTIONS will open branch offices in San Francisco, augmenting those already in New York and Chicago. TED CROFUT, formerly western manager for a PRINTERS' INK publication and also in film sales for Sarra in Chicago, will head the new branch.

# NOW! Synchronous Recording

## WITH YOUR PRESENT TAPE RECORDER

Here's good news! The new Fairchild Control Track Generator makes possible picture synchronous sound-track recording with any tape recorder with response good to 14KC. Here's how! This new Fairchild instrument superimposes a high frequency signal on magnetic tape simultaneously with the sound track. This signal becomes the tape speed control when played back on a Fairchild Pic-Sync Tape Recorder. No extra heads or modifications to presently owned tape recorders are required.



This compact unit comes in a small carrying case—for on-location work—and may be removed for rack mounting.

FR-117

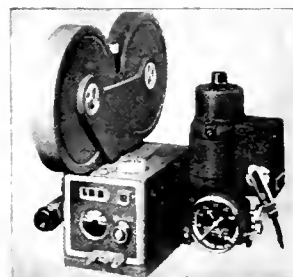
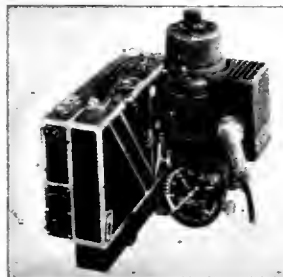
WRITE FOR FULL ENGINEERING DATA TODAY



154TH STREET AND 7TH AVENUE

WHITESTONE, L. I., N. Y.

THIS ISSUE OF BUSINESS SCREEN IS READ BY OVER 8,000 USERS OF FILMS AND EQUIPMENT



## VARIABLE SPEED MOTOR

with TACHOMETER

for

CINE SPECIAL CAMERA AND MAURER CAMERA

- 115 V. UNIVERSAL MOTOR—AC-DC
- VARIABLE SPEED 8-64 FRAMES
- SEPARATE BASE FOR CINE SPECIAL
- ADAPTER FOR MAURER CAMERA



Animation Motors for Cine Special, Maurer and Mitchell Cameras. Motors for Bolex and Filmo Cameras. Time Lapse Equipment.

Interchangeable Motors:

- 12 Volt DC variable Speed 8-64 Frames.
- 115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.
- 220 Volt AC 60 Cycle, 3 Phase, Synchronous Motor.

## NATIONAL CINE EQUIPMENT, INC.

20 West 22nd Street

New York 10, N. Y.

**Compeco**  
TEMPERED STEEL  
**REELS • CANS**  
AND FIBER SHIPPING  
CASES



Compeco products are specially built to meet the exacting requirements of professional movie makers . . . and priced to keep your budgets low.

THE LINE THAT OFFERS YOU A COMPLETE RANGE OF 8 mm & 16 mm SIZES

**Compeco**  
CORPORATION  
2251 ST. PAUL AVE. CHICAGO 47

## The Hallen B-22



**Synchronous  
Magnetic Recorder**  
Engineered for the Professional

**\$1,850<sup>00</sup>**

**hallen** CORPORATION

3503 W. OLIVE AVENUE  
BURBANK • CALIFORNIA

## Pure's Visual Selling:

(CONTINUED FROM PAGE THIRTY-FOUR)

highlight and underline the main points of the trainers' lectures.

P. S. Service Training, a 3½ day program, will open with a 25-minute motion picture, *Call Me Rusty*, which cleverly suggests that it is easy for a dealer to become "rusty" on service techniques and that refresher training is a good idea. Next, *America's Cars Move on Oil*, is a motionslide film adapted from a General Motors film. Animation work in this film presents a clear picture of the function of automobile lubrication. *Why Change Oil?*, another motion slidefilm, explains the company's policy on the oil change interval. These three films have been revised for the new program by Henning and Cheadle, who originally prepared them.

### DEMONSTRATIONS GIVEN FOR TRAINEES

Besides the film program practical demonstrations will be used to show trainees the latest equipment and techniques for servicing new automotive assemblies. The men talk shop, formally and informally, about the service news of latest model cars and trucks.

Two films from the Puelube promotion campaign will be used in this program. *Tomorrow Begins Today*, and the color filmstrip *Proof of Performance* are next on the program. A talk on the value and use of service manuals will be followed by the motion slidefilm *Map for Lubrication*. The function and care of spark plugs will also be covered in this meeting and a 25-minute motion picture, *Mighty Spark*, will follow. These films have been revised by Henning and Cheadle for the new program.

This section of the general program will close with the motion picture *Shine Me?*. Dealers are challenged by this film to test out the ideas presented and see for themselves that *they do work*.

The tire and battery selling portion of the general program will be a one-day meeting on advertising and retailing these accessories. A slidefilm *Begin Firing*, produced by Bowman, stresses the value of "carrying home" the company's national advertising at this meeting. Final slidefilm for the program is *Closing Without Tricks or Traps*. Wilding Picture Productions, Inc. made this adaptation of this *Selling Against Resistance* film.

### CONSUMER VERSION FOR NEW PICTURE

The film future looks bright for Pure Oil as they face the coming year with 5 new slidefilms and 6 newly revised motion pictures in their comprehensive training program. A new version of *Tomorrow Begins Today* will also be used in public relations for the company. This new edition has a new non-commercial sound track and is minus a few scenes of interest only to company personnel. Trainers will release this film to selective audiences among schools and clubs. Still another use for the film will be showings to fleet and farm audiences. For these meetings, a special sales trailer will be added to the new version. ●

## THE MART MESSAGE

### THE COLORTRAN STORY

Now available—High powered studio illumination from ordinary house current. Our illustrated booklet will tell you how.

GET COLOR RIGHT with COLORTRAN LIGHT

### CAMART PRODUCTS

CAMART Optical Effects unit with four surface prism, housing, double arm assembly, camera base plate and montage unit (plus tax).....\$99.75

CAMART TV MIKE BOOM, 13' extension arm, silent movement on ball-bearing wheels, rear handle for mike control, folds to fit in your car....\$261.85

CAMART TRIPOD, freehead with smooth pan and tilt action, narrow head for Cine-Special or wide plate for other cameras, complete.....\$110.00

### HALLEN RECORDERS

Synchronous for 16 and 35mm cameras. Meets high professional qualifications.

\$895.00

\$1,850.00

### ARRIFLEX HEADQUARTERS SALES RENTALS REPAIRS

Wide selection 35mm Arriflex handcameras with 200' magazines, set of three matched lenses, tripods, cases, batteries, all accessories.

New 400' magazines for Arriflex.....\$175.00

WANTED: 16-35 production, laboratory, and editing equipment. Moxiolas, Mitchells, Tripods. Send listing for liberal cash offer.

## THE CAMERA • MART INC.

70 WEST 45th ST  
NEW YORK 19, N. Y.  
CABLE ADDRESS—CAMERAMART  
WORLD-WIDE SERVICE

16 mm { SPECIALIZED } 35 mm  
LABORATORY }  
SERVICES } mm

COLOR • B&W • BLOWUPS • REDUCTIONS

35 mm  
3-COLOR PRINTS

ENLARGED DIRECTLY FROM

16mm COLOR ORIGINALS

16mm Optical Printing—masters for use in making color release prints

Precision Fine Grain B&W Blow-up  
Negatives from 16mm Originals

Special Effects • TV Film Services

Slides Duplicated Optically

Experimental Work

**FILMEFFECTS**

OF HOLLYWOOD

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Hollywood 38, Calif.  
HOLLYWOOD 9-5808



Beseler Company Shows Vu-Lyte, Improved Opaque Projector Model ♦ **VU-LYTE**, an opaque projector of unparalleled convenience, performance and dependability has been announced by the **CHARLES BESELER COMPANY** of Newark, New Jersey. This perfected machine provides smooth, continuous, positive projection of subjects from the size of a postage stamp up to the size of an 8½ x 11 inch magazine page.

Patented features of the handy presentation tool include the **Vacumatic Platen**, which holds all copy absolutely flat by suction; the **Feed-O-Matic Conveyor**, which handles varied or continuously-scrolled copy with equal ease—the platen does not have to be raised or lowered to insert copy, thereby eliminating light glare. An arrow may be superimposed on any part of the illustration without the operator having to leave the machine by means of the **Pointex Projection Pointer**.

Comparative material may be projected simultaneously and separate lines or other portions of the image may be isolated for close inspection. The machine runs exceptionally cool and all parts are handy.

Newly conceived—not just an improvement of an old model—the **Vu-Lyte** is provided with a fully coated anastigmat lens mounted in an anodized aluminum barrel. New designing makes it more compact; it is 40% lighter in weight than previous Beseler models. Springloaded elevating legs, rack-and-pinion focusing mount and other carefully-tested features help to give sharp, well-placed images and full field illumination.



*New Ampro Tape Recorder*

**Ampro Announces New Tape Recorder Model 731**

♦ Improvements on an already popular tape recorder are announced by **THE AMPRO CORPORATION**, Chicago, with news of its **MODEL 371**. Portability, high fidelity of sound reproduction and reasonable price are special advantage points noted in the announcement.

# NEW PRODUCTS

AUDIO-VISUAL EQUIPMENT FOR BUSINESS & INDUSTRY



*Auricon 3 Lens Turret in Action*

**3 Lens Turret Now Available For Auricon "Cine-Voice"**

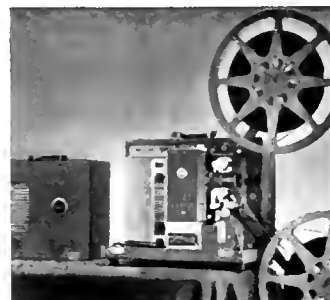
♦ A precision-built three lens turret is now available for the **AURICON "CINE-VOICE"** 16mm sound-on-film movie camera. The new turret measures up to professional standards of accuracy and permits

instantaneous change from one "C Mount" lens to another.

Specially designed for strength and smoothness of action, the "Cine-Voice" is manufactured by **BERNDT-BACH, INC.**, of Los Angeles, California.

**TDC Offers New Attachments for 2 x 2 Slide Film Projectors**

♦ **THREE DIMENSION COMPANY** slide projectors are now being offered to consumers with additional equipment which will make possible the projection of 2 x 2 slides. With every model **RN**, **RO**, **RP** and the professional "500" and "750" projectors **TDC** has now added a 2 x 2 slide carrier and the auxiliary condenser used to concentrate maximum light on the smaller slides.



*The New Kodascope "Pageant"*

**New Lightweight Sound Projector Announced by Eastman Kodak Co.**

♦ A new light-weight 16mm sound projector, the **KODASCOPE PAGEANT SOUND PROJECTOR**, has been announced by the **EASTMAN KODAK COMPANY**.

Trim, convenient and versatile, the new unit has been designed to provide finest quality pictures and sound reproduction plus ease of setup, operation and moderate price. Weighing less than 33 pounds complete, the new projector is equally well fitted for use in homes, churches, schools, libraries and business and industrial organization itself are built into the cartoon pictures are shown.

Both the speaker and the projector, itself are built into the carrying case for greater ease in handling and use. The speaker is part of the case cover and can be used up to 35 feet from the projector with the cord supplied.

The motor of this new projector is governor-controlled to provide a constant speed and full lamphouse ventilation at all times. Sound or silent speed may be obtained by shifting a lever which positions the drive belt on a stepped pulley.

Simple to operate, thread and run, the **PAGEANT** will be available through all Kodak dealers.

**British Precision Light-Measuring Instrument Now Available in U.S.A.**

♦ A recent British export item is a new precision light-measuring instrument, the **SEI EXPOSURE PHOTOMETER**, now available in the United States through the **S.O.S. Cinema Supply Corporation, N.Y.**

Intended for those concerned with the accurate gauging of light values and brightness ranges, the instrument is a portable photometer that can be used for accurately measuring either reflected or transmitted light and is no larger than a flashlight.



**HELP** your salesman to see—observe and sell through

*film lessons that*

**HELP** them around the quick sands of competition.

*Come to the business film producers*

*who have been at it for more*

*than a quarter century.*

**Frederick K. Rockett Co.**

6063 Sunset Blvd., Hollywood

Phone: Hillside 3183

In New York It's

## RUBY EDITORIAL SERVICE, INC.

Complete Film Editorial Facilities  
For Motion Picture & Television  
Production

SOUNDPROOF AIR-CONDITIONED  
PRIVATE EDITING ROOMS  
MODERN EQUIPMENT FOR  
EVERY TECHNICAL REQUIRE-  
MENT — 35 & 16mm

Rentals By Day, Week or Month

### ALL NEW MOVIOLA EQUIPMENT

Equipment Available for  
Off The Premise Rentals

729—7th Ave., N.Y. at 49th St.  
Tel.: Circle 5-5640

## SOUND RECORDING

at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

## ESCAR

### MOTION PICTURE SERVICE,

INC.

7315 Carnegie Av., Cleveland 3, O.

## SILENT FILMS SOUNDED

Years of experience.

Co-operate with all studios.

Write us.

SYNCHRO TAPE & FILM SYSTEMS  
489 FIFTH AVE., NEW YORK  
MUSIC — NARRATION — EFFECTS

## NEW PRODUCTS

(CONTINUED FROM PRECEDING PAGE)

**ADmatic Display Projector Is Now Available with Metal Cabinet**

◆ **ADMATIC PROJECTOR COMPANY** now features a metal cabinet for its automatic slide projector, making the equipment ideal for display and service promotion purposes.

Simple to operate, the circular disc upon which thirty standard 35mm 2 x 2 slides are mounted, is quickly and easily detached so that display users can have extra programs ready for instant use by mounting them on spare slide discs.

Complete information on the new model is available from the **ADmatic Projector Company**, 111 West Jackson Blvd., Chicago 4, Illinois.

**Adjustable Project-R-Table Introduced by J. R. Smith Co.**

◆ Especially designed to support slide and movie projectors, the new **VICTOR PROJECT-R-TABLE** is simple and quick to set up and does away with endtables, benches and other makeshift supports.

Adjusting to operating height from two to more than three feet, the **Project-R-Table** affords a sturdy, vibration-free mount and can be folded compactly and easily stored.

Full information is obtainable from **James H. Smith and Sons Corporation**, Griffith, Indiana.

**Improved Automatic Index-Slidefilm Carrier Released by GoldE Co.**

◆ Simplified slidefilm showings have been made possible by the new **GOLDE INDEX AUTOMATIC 2 x 2** slide carrier which gives fully indexed operation and fits all

**GoldE Mammutic** projectors in their present case in addition to eleven other 2 x 2 slide projectors.

Precision engineered and design tested, the **Index Carrier** permits the showing of 10 slides (glass, metal, paper or plastic) in any sequence — forward, backward or skip one or more slides — with positive jam-proof, trouble-free action.

Also featured is the **GoldE Vis-A-File** which permits changeable slide descriptions on a pressure sensitive panel insuring positive identification of each slide. Precision gears assure accurate framing of each slide eliminating over-running. Permanently engraved numbers on the top and side of the **Index Slide File** simplify slide identification.

Further information on these new products may be obtained from the **GoldE Manufacturing Company**, 1220 West Madison Street, Chicago 7, Illinois.



New Brumberger Reels and Cans

### New Line of Reels and Cans Is Offered by Brumberger Company

◆ A new line of reels and cans for 8mm and 16mm film has been announced by the **BRUMBERGER COMPANY, INC.**, featuring an exclusive flared-edge which assures easy, jam-proof take-up.

Made of heavy-gauge steel, the reels grip the film instantly and securely and are marked at fifty-foot intervals. They are ribbed for solid stacking and provide excellent protection for valuable films.

This new line will first be available in 200-foot and 400-foot capacities for 8mm and 200 and 400-foot for 16mm. Additional sizes will be offered in the near future.

Also available is a line of 8mm and 16mm reel chests for systematic storage of films. Completely portable, the **Brumberger** reel chests are constructed of steel and feature fingertip-action reel release, which automatically rolls the selected reel out of the chest into the hand. In 8mm 200, 300 and 400-foot and 16mm 400-foot sizes, the chests have a special-nesting feature permitting space-saving stacking and convenient exterior and interior index cards which provide quick identification of films.

A catalog of **Brumberger** products is available on request to **Brumberger Company, Inc.**, 34 Thirty-fourth Street, Brooklyn 32.

### Shipping Container for Glass Slides

◆ A practical container for shipping or mailing 2 x 2 glass slides has been designed by **BARNETT AND JAFFE**, 633-35-37 Arch Street, Philadelphia, Pa.

Made of hard vulcanized fibre board assembled to withstand shipping hazards, the container has two address cardholders riveted to the outside and address cards are supplied. Further inquiries should be directed to the above manufacturer.



"Standard" Filmstrip Projector

### New "Standard" Filmstrip Projector

◆ To meet training classroom needs for sharp, clear filmstrip pictures on the screen, the **STANDARD** — a new type of combination filmstrip and slide projector — has been released by the **STANDARD PROJECTOR & EQUIPMENT CO.**, CHICAGO.

500-watt illumination, forced-air cooling to prolong the full brilliance of the lamp over a longer period of time and directed push-in threading are features of the new projector which also has a push-in power cord receiver built into a fitted carrying case.

A built-in mechanical pointer permits the trainer to point out pertinent parts of the projected picture without obstructing the view of trainees and can be used while operating the projector.

The power rewind and cleaner rewinds and cleans the filmstrip properly without fingermarking. Quick inspection is also possible as the filmstrip rewinds.

## FILM SPONSORS

Make sure that audiences see and hear your message, unimpaired. Don't let film damage dissipate its force.

**PEERLESS FILM TREATMENT** starts prints off right, keeps them right. Protect your message. Get maximum results.

**PEERLESS** is the original vaporating protection for film — the complete, permanent treatment... proven by 16 years of increasing use... steadily improved... never equalled.

If your producer's laboratory is a **PEERLESS** licensee, have your film treated there. Otherwise, have it sent for **PEERLESS FILM TREATMENT** to the most convenient of our licensees. Write for "Where They Are."



**PEERLESS FILM PROCESSING CORPORATION**  
165 WEST 46TH STREET, NEW YORK 19, N. Y.  
PROCESSING PLANTS IN NEW YORK AND HOLLYWOOD

## PRODUCERS!

### ANOTHER NEW SERVICE!

A NEW PHOTOGRAPHIC SERVICE COMBINING LIVE ACTION WITH ANIMATION IN ONE OPERATION. LOW PRODUCTION COSTS FOR TELEVISION AND COMMERCIAL PRODUCERS.

## CINEMA RESEARCH ANNOUNCES...

The installation of two ACME ANIMATION CAMERAS with special background projection unit.

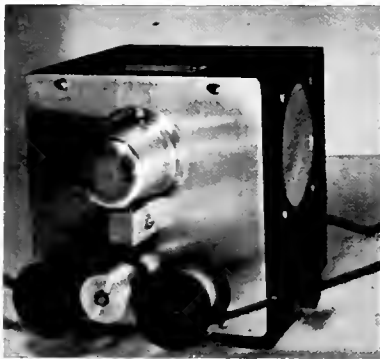
Price inquiries and personal inspection of our facilities cordially invited.

16MM or 35MM • SLIDEFILMS  
ANIMATION TITLES • COLOR OR  
BLACK AND WHITE

## CINEMA RESEARCH CORPORATION

7000 Romaine St. • HUDSON 2-7464  
HOLLYWOOD 38, CALIFORNIA

## EDL SOUND READER



Used with Rewinds For Editing  
16mm and 35mm Sound Film

- ★ Completely self contained. PM Speaker, volume control, off on switch, etc., all inside compact 6½" H x 6" W x 6" deep case. Weight 7 lb.
- ★ 3W audio power.
- ★ Operates on 117V 60 cycles A.C.
- ★ No Fly Wheel—instant start and stop, with no damage to film.
- ★ Price \$165.00 net F. O. B. Chicago.

## EDL COMPANY

MILLER STATION, GARY, INDIANA

## Textile Workers (CIO) Film Program Result of Two Years of Preparation

★ After two years of hard but successful work in organizing a good film program, the Textile Workers Union of America, CIO, has completed its first motion picture assured that a sizable audience is waiting to see it, and that equipment is now available on which to show it.

In 1948, only Four IWUWA locals owned 16mm sound projectors. Today, over seventy locals own projectors and most of the others have ready access to one making it certain that most, if not all, of the union's 450,000 members will see *Union at Work*, a new 24 minute film produced by Albert Hensing, the union film division's director.

### FILM LIBRARY ACTIVITY CAME FIRST

The Workers Union approach to an av program shows intelligent thinking. It did not rush into production on a film until it was certain that locals were acclimatized to motion pictures, experienced in obtaining and showing the films and adept at promoting them to insure a maximum turnout.

This was accomplished by first building a good film library including pictures on unionism, social problems, political action, discrimination, world affairs and pure entertainment films. Locals were urged to use this library and to buy projectors through a special purchase plan set up by the national headquarters office. It worked so well that last summer the film division was able to publish a fifty page catalog of films available to them.

With the distribution problem well on the way to solution, the association's new film will find a more responsive audience than most of the other large unions which are not so well equipped.

*Union at Work* tells the story of Textile Workers Union Association, introduces its members and shows how the Union operates. Filmed on location in the mills, on the picket lines, in the union halls and homes of Union workers, the picture shows the men and women who make America's textiles at their machines and at the machinery of democracy.

### PRIMARILY FOR NEW MEMBER GROUPS

Although produced on a very low budget, the picture is surprisingly good. It will be used primarily for new member classes, but also for organizing and public relations work for the Union. The folk singing background music and the general approach indicate that a good proportion of its audience will be southern. Although TWUWA's membership is roughly divided equally among the New England, Middle Atlantic and Southern states, its greatest field for expansion lies in the south.

In view of this, some may be surprised that the film contains no equivocation on the question of racial discrimination since Negro members are shown taking an active and non-segregated part in union affairs.

Adding to the sincerity of the film is the easily understood narration by Joe Julian, whose work in Nash's *Fishing in Alaska* was also a major contribution to that film's success in the field.

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# Extending Market Horizons for Audio-Visual Materials

LITERALLY tens of thousands of new groups, representing interests in business, industry, commercial, and municipal organizations, can be persuaded to use motion pictures, slide-films, and the other audio and visual tools if they are made aware of already useable and useful materials and the basic, simple steps to their successful application.

The immense pools of ready-made films are at hand to suggest visual training for such specific fields as agriculture, banking, light manufacture, printing and publishing, retail sales, service companies, and many others. Thousands of municipalities can begin visual programs to aid fire, judicial, health, police, and social welfare departments. While many of these groups will one day require specific "custom-made" films, tailored to their specific needs, they need spend no more than a minimum amount to get and use already available and directly useful films.

It is an important part of our national publication program to provide know-how about these films to such groups. We believe that audio-visual equipment markets utterly depend on such widespread publicity, directly aimed at the interests of specific types of groups with specific types of films. We doubt that immense directories of unrelated materials now available at fairly high cost per copy provide the real solution.

In this spirit we have issued such specific Film Guides as our current FARM FILM GUIDE (1,100 titles); THE NATIONAL DIRECTORY OF SAFETY FILMS (500 titles); THE INDEX OF TRAINING FILMS (2,000 titles); THE SOUND SLIDEFILM GUIDE (500 titles); THE AMERICAN HERITAGE IN FILMS (200 selected titles); and we announce the following even more specific lists now in publication:

**THE SALES FILM GUIDE  
PRINTING & PUBLISHING FILMS GUIDE  
THE MUNICIPAL FILM GUIDE**

These are just a few of nearly a dozen such specific lists in various stages of final preparation or actually publishing at this date. They have these common objectives: **they cost as little as possible** (from 15c to \$1.00 maximum); **they are specific guides** directed without waste of content or reader time to direct prospect fields for new audio-visual market development.

You are invited to write for details on how you can successfully use these Guides in your own company, audio-visual equipment sales, or sales promotion.

## THE FILM GUIDE LIBRARY

A Business Screen Market Development Program

150 East Superior Street

Chicago 11, Illinois

## LOCAL AUDIO-VISUAL SUPPLIERS

### EASTERN STATES

#### • CONNECTICUT •

**Rockwell Film & Projection Service**, 182 High St., Hartford 5.

**Eastern Film Libraries**, 148 Grand Street, Waterbury 5.

#### • DISTRICT OF COLUMBIA •

**Jam Handy Organization, Inc.**, Transportation Bldg., Washington 6.

**The Film Center**, 915 12th St. N.W., Washington.

**The Walcott-Taylor Company, Inc.**, 501 Mills Bldg., Washington, 6, D. C.

#### • MARYLAND •

**Robert L. Davis**, P. O. Box 572, Cumberland.

**Howard E. Thompson**, Box 204, Mt. Airy.

#### • MASSACHUSETTS •

**Bailey Film Service**, 59 Chandler Street, Tel. 4-0214, Worcester 8.

#### • NEW HAMPSHIRE •

**A. H. Rice Co., Inc.**, 78 West Central Street, Manchester.

#### • NEW JERSEY •

**Slidecraft Co.**, South Orange, N. J.

#### • NEW YORK •

**Association Films, Inc.**, 35 West 45th Street, New York 19.

**Buchan Pictures**, 79 Allen St., Buffalo.

**Charles J. Giegerich**, 42-20 Kissena Blvd., Flushing.

**Comprehensive Service Co.**, 245 W. 55th St., New York 19.

**Council Films, Inc.**, 50 N. Main St., Homer, N. Y.

**Crawford & Immig, Inc.**, 265 W. 14th St., New York City 11.

**Institutional Cinema Service, Inc.**, 1560 Broadway, New York 19.

**The Jam Handy Organization, Inc.**, 1775 Broadway, New York

**Mogul Bros., Inc.**, 112-114 W. 48th St., New York 19.

**Jack Patent**, 13 East 37th Street, New York 16.

**S. O. S. Cinema Supply Corp.**, 602 W. 52nd St., New York 19.

**Specialized Sound Products Co.**, 551 Fifth Ave., New York 17.

**United Specialists, Inc.**, Pawling.

**Visual Sciences**, 599BS Suffern.

**Wilber Visual Service**, 119 State St., Albany. Also 28 Genesee St., New Berlin, New York.

#### • PENNSYLVANIA •

**Jam Handy Organization, Inc.**, 917 Liberty Ave., Pittsburgh 22.

**J. P. Lilley & Son**, 277 Boas St., Harrisburg.

**Lippincott Pictures, Inc.**, 4729 Ludlow St., Philadelphia 39.

#### • RHODE ISLAND •

**Westcott, Slade & Balcom Co.**, 95-99 Empire St., Providence 3.

#### • WEST VIRGINIA •

**J. G. Haley**, P. O. Box 703, Charleston 23.

**Pavis, Inc.**, 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

**United Specialties**, 816 W. Virginia St., Charleston 2.

**Theatre Service & Supply Co.**, Phone 24043, Box 1389 Huntington.

### SOUTHERN STATES

#### • ALABAMA •

**Stevens Pictures, Inc.**, 506 Eighteenth St., North, Birmingham.

#### • FLORIDA •

**Norman Laboratories & Studio**, Arlington Suburb, Jacksonville.

### A BUSINESS SCREEN READER SERVICE

# A NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

Urban Pictures, 1615 Hendricks Ave., Tel. 9-1906, Jacksonville.

Southern Photo and News, 608 E. LaFayette St., Tampa.

• GEORGIA •

Levens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Levens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Whirling Visual Education Co., 1052 Florida St., Baton Rouge.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

Parsons Films, Inc., 600 Baronne St., New Orleans. Since 1915.

• MISSISSIPPI •

Merschel Smith Company, 119 Roach St., Jackson 110.

Wesper Ewing & Sons, 227 S. State St., Jackson 2.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Capitol Film & Radio Co., Inc., 19 W. Main St., Richmond 20.

National Film Service, 202 E. Cary St., Richmond.

• ARKANSAS •

Democrat Printing and Lithographing Co., Little Rock.

Grimm-Williams Co., 719 Main St., Little Rock.

## MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 21 E. Eighth Street, Chicago 5.

Association Films, Inc., 206 S. Michigan Ave., Chicago 5.

Jam Handy Organization, Inc., 230 N. Michigan Ave, Chicago 1

Midwest Visual Equipment Co., 6961 N. Clark St., Chicago 26.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

• INDIANA •

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

• IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

• KANSAS-MISSOURI •

Kansas City Sound Service, 1402 Locust St., Kansas City 6, Mo.

Erker Bros. Optical Co., 610 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

• MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• MINNESOTA •

National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

• OHIO •

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.

Manse Film Library, 2514 Clifton Ave., Cincinnati 19.

Academy Film Service Inc., 2300 Payne Ave., Cleveland 14.

Carpenter Visual Service, Inc., 13902 Euclid Ave., East Cleveland 12, Ohio.

Fryan Film Service, 3228 Euclid Ave., Cleveland 15.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 50 Charles Ave., S. E., Massillon.

• WISCONSIN •

R. H. Flath Company, 2410 N. 3d St., Milwaukee 12.

## WESTERN STATES

• CALIFORNIA •

Donald J. Clausonhue, 1829 N. Craig Ave., Altadena.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

Association Films, Inc., 351 Turk St., San Francisco 2.

C. R. Skinner Manufacturing Co., 292-294 Turk St, San Francisco 2

• COLORADO •

Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

• OKLAHOMA •

Vasoco, 2301 Classen, Oklahoma, City 6.

H. O. Davis, 522 N. Broadway, Oklahoma City 2.

Kirkpatrick, Inc., 1634 S. Boston Ave., Tulsa 5.

• OREGON •

Audio-Visual Supply Company, 429 S. W. 12th Ave., Beacon 3703, Portland 5.

Moore's Motion Picture Service, 306 S. W. Ninth Ave., Portland 5.

• TEXAS •

Association Films, Inc., 1915 Live Oak St., Dallas 1.

Audio Video, Inc., 4000 Ross Ave., Dallas 4; 1702 Austin Ave., Houston.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

Capitol Photo Supplies, 2428 Guadalupe St., Phone 8-5717, Austin.

• UTAH •

Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

• WASHINGTON •

Audio-Visual Supply Company, 2450 Boyer Avenue, Franklin 2068, Seattle 2.

## CANADA

Audio-Visual Supply Company, Toronto General Trusts Building, Winnipeg, Man.

## FOREIGN

Distribuidora Filmica Venezolana, De 16MM., S.A., Apartado 706 Caracas, Venezuela, S.A.

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# Audio-Visual Trade Show

As a convenient product guide for business film users we reprint selections from the BUSINESS SCREEN exhibit guide prepared for the recent NAVA Trade Show held in Chicago earlier this month.

## Admatic Projector Company

111 West Jackson Blvd., Chicago 4, Ill.  
WEBster 9-0868  
Exhibiting: Admatic slide projectors and Admaster and Automatic counter display units  
In charge of exhibit: John M. Sheviak  
Others: M. M. Mummert, M. E. Mummert

## Allied Independent Producers

2044 North Berendo, Los Angeles 27, Calif.  
OL 7209  
Exhibiting: 16mm educational films  
In charge of exhibit: Miss Martha Heising

## American Optical Co., Instrument Div.

Box A, Buffalo, N. Y.  
Exhibiting: Filmstrip projectors, 2 x 2 slide projectors, 3/4 x 4 slide projectors, opaque projectors  
In charge of exhibit: R. W. Schmader  
Others: J. J. Host, E. V. Finnegan, E. J. Fierle

## Ampro Corporation

2835 North Western Ave., Chicago 18, Ill.  
BRunswick 8-4500  
Exhibiting: 16mm sound and silent motion picture projection equipment, arc and Mazda, 2 x 2 and filmstrip projectors, accessories  
In charge of exhibit: Howard Marx

## The Audio Master Company

23 West 45th St., New York 19, N. Y.  
PLaza 7-3224  
Exhibiting: Transcription players; pre-recorded tape service; new types of microphones constructed in Europe  
In charge of exhibit: Herbert Rosen

## Audio-Visual Supply Company, Inc.

247 Broadway, Laguna Beach, Calif.  
604  
Exhibiting: "Carrier Speed Reader" and Tempo Mood and Transition Music recordings  
In charge of exhibit: Carl M. Loftis  
Others: Edward A. Patty

## Bausch & Lomb Optical Company

635 St. Paul St., Rochester 2, N. Y.  
LOcust 3000  
Exhibiting: Slide, opaque and micro projectors  
In charge of exhibit: A. E. Fischer  
Others: M. Seelinger, T. Mitchell

## Beckley-Cardy Company

1632 Indiana Ave., Chicago 16, Ill.  
HArrison 7-6990  
Exhibiting: Room darkening window shades  
In charge of exhibit: R. H. Howard  
Others: M. L. McCabe, J. E. Ailes

## Bell and Howell Company

7100 McCormick Rd., Chicago 45, Ill.  
AMBassador 2-1600  
Exhibiting: Motion picture cameras, projectors.  
In charge of exhibit: R. F. Peterson  
Others: Richard Buckle, Carl Schreyer, A. H. Bolt

## Berlant Associates

4917 West Jefferson Blvd., Los Angeles 16, Calif.  
PArkway 2196  
Exhibiting: "Concertone" high fidelity magnetic tape recorder  
In charge of exhibit: Emmanuel Berlant  
Others: A. Fisher

## Charles Beseler Company

60 Badger Ave., Newark 8, N. J.  
Blgelow 8-7282  
Exhibiting: Opaque and other projectors  
In charge of exhibit: H. H. Myers

## Brush Development Company

3405 Perkins Ave., Cleveland 14, Ohio  
ENDicott 1-3315  
Exhibiting: "Soundmirror" magnetic sound recorded-reproducer  
In charge of exhibit: J. Burnett  
Others: Wm. Barnes, M. Stevenson,

## Cadwell Corporation

400 North Camden Dr., Beverly Hills, Calif.  
Exhibiting: Continuous automatic projector  
In charge of exhibit: Ronald L. Burla

## Califone Corporation

1041 North Sycamore Ave., Hollywood 38, Calif.  
HUdson 2-2353  
Exhibiting: Califone transcription players  
In charge of exhibit: Robert G. Metzner

## Cineque Colorfilm Laboratories

424 East 89th St., New York, N. Y.  
SAcramento 2-5837  
Exhibiting: Color film laboratory services, duplications of color transparencies  
In charge of exhibit: Neil Doran  
Others: Sam Marcus, R. Gerard

## Jack C. Coffey Company

205 West Wacker Dr., Chicago 6, Ill.  
RAndolph 6-7054  
Exhibiting: Filmstrip Library Plans (filmstrip filing system cabinets); the Standard Model 500 C combination filmstrip and slide projector  
In charge of exhibit: Jack C. Coffey  
Others: P. J. Kilday

## Columbia Records, Inc.

1473 Barnum Ave., Bridgeport 8, Conn.  
6-0181  
Exhibiting: Columbia LP records, shellac records, and albums and accessories  
In charge of exhibit: Robert Kirsten

## Commercial Picture Equipment, Inc.

1567 West Homer St., Chicago 22, Ill.  
EVErglade 4-0330  
Exhibiting: "Fast-Fold" Projection Screens  
In charge of exhibit: Bob Hall  
Others: Louis Kaptain, Helen Thorson

## Compco Corporation

2251 West St. Paul Ave., Chicago 47, Ill.  
EVErglade 4-1000  
Exhibiting: Reels, cans, fibre cases, magnetic tape reels, slide binding equipment  
In charge of exhibit: Hal Fischer  
Others: S. J. Zagel, Dick Brown

## Coronet Films & Ideal Pictures

Coronet Building, Chicago 1, Ill.  
DEArborn 2-7676  
Exhibiting: Films for schools, churches, clubs, homes, camps, industry and special training  
In charge of exhibit: Ellsworth C. Dent  
Others: Paul Foght, Ervin N. Nelsen, Wendell Shields, Charles Pacey, Eugene Sherwood

## Crestwood Recorder Corporation

624 West Adams St., Chicago 6, Ill.  
CEntal 6-3505  
Exhibiting: Crestwood recorder  
In charge of exhibit: H. H. Hanlon

## Da-Lite Screen Company

2711 North Pulaski Rd., Chicago, Ill.  
DIckens 2-9200  
Exhibiting: Da-Lite projection screens  
In charge of exhibit: Gil Heck, Bud Gardner  
Others: C. C. Cooley

## De Vry Corporation

1111 Armitage Ave., Chicago 14, Ill.  
LIncoln 9-5200  
Exhibiting: De Vry 16mm sound motion picture equipment (De Vrylite and Super 16mm)  
In charge of exhibit: C. R. Crakes  
Others: K. Spelletich, Jr., H. M. Fisher, W. C. De Vry, M. W. Paarmann, F. A. Rauscher

## Eastman Kodak Company

343 State St., Rochester, N. Y.  
LOcust 6000  
Exhibiting: 16mm cameras and projectors, slide projectors and movie accessories  
In charge of exhibit: F. S. Welsh  
Others: W. S. Allen, W. Burlingame

## Encyclopaedia Britannica Films, Inc.

1150 Wilmette Ave., Wilmette, Ill.  
WILmette 6404  
Exhibiting: Films and filmstrips  
In charge of exhibit: Dennis R. Williams  
Others: L. H. Healy, Joe Dickman

## Eye Gate House, Inc.

330 West 42nd St., New York 18, N. Y.  
LAckawanna 4-5447  
Exhibiting: Filmstrips, filmstrip cabinet, Music Master recorder and phonographs  
In charge of exhibit: Alfred E. Devereaux

## Fiberbilt Case Company

40 West 17th St., New York 11, N. Y.  
WAT 9-7772  
Exhibiting: Film shipping cases  
In charge of exhibit: D. A. Weber

## Films of the Nations, Inc.

62 West 45th St., New York 19, N. Y.  
MUrray Hill 2-0040  
Exhibiting: New 16mm color and sound releases  
In charge of exhibit: Maurice Groen

## Golde Manufacturing Company

1214-22 West Madison St., Chicago 7, Ill.  
HAYmarket 1-2444  
Exhibiting: Slide projectors, spotlights, slide binders, music stands  
In charge of exhibit: H. B. Engel  
Others: N. Chernick, E. W. Goldberg, N. Olsen

## Hamilton Electronics Company

2726 Pratt Ave., Chicago 45, Ill.  
BRiargate 4-6373  
Exhibiting: Transcription players, amplifiers  
In charge of exhibit: J. E. Lynch  
Others: Richard Wing, W. A. Hamilton

NOTE: These listings do not include religious or other exhibitors whose products do not directly serve the business or industrial film user.

**The Harwald Company, Inc.**  
116 Chicago Ave., Evanston, Ill.  
Avis 8-4150  
Exhibiting: "Shopper Stopper" projector  
In charge of exhibit: R. Grunwald  
Others: I. Harker

**International Film Bureau, Inc.**  
North Michigan Ave., Chicago 2, Ill.  
NDover 3-1826  
Exhibiting: Catalogs and other publicity on new films to be released  
In charge of exhibit: Margery Weiss  
Others: Wesley Greene, Dorothy Coffin

**International Film Foundation, Inc.**  
600 Broadway, New York 19, N. Y.  
IRcle 6-9438  
Exhibiting: Literature on current subjects  
In charge of exhibit: R. E. Blackwell

**Carl F. Mahnke Productions**  
15 East Third St., Des Moines 9, Iowa  
4885  
Exhibiting: Films, filmstrips, and Picto-Aids  
In charge of exhibit: Carl F. Mahnke  
Others: Carl F. Mahnke, Jr., Mrs. C. F. Mahnke

**March of Time Forum Films**  
69 Lexington Ave., New York 17, N. Y.  
UDson 6-1212

Exhibiting: March of Time films and literature  
In charge of exhibit: Robert Daker  
Others: Barbara Miller, Bruce Gordon

**O. J. McClure Talking Pictures**  
1115 West Washington Blvd., Chicago 7, Ill.  
ANal 6-4914

Exhibiting: Record players, sound slidefilm machines and public address systems  
In charge of exhibit: O. J. McClure  
Others: Vernon Lombard and Keith Brown

**Minnesota Mining and Manufacturing Company**

100 Fauquier Ave., St. Paul 6, Minn.  
Exhibiting: Paper and plastic "Scotch" brand sound recording tapes and accessories  
In charge of exhibit: Roy Gavin  
Others: Paul Jansen

**Movie-Mite Corporation**  
105 Truman Rd., Kansas City 6, Mo.  
MA 7841

Exhibiting: Movie-Mite sound projectors; Emcee, Audio-Slide, Discjockey, Bell-Boy and Magnefilm recorder  
In charge of exhibit: Stanley Adams  
Others: W. G. Wilson

**Natco, Inc.**  
1401 West North Ave., Chicago, Ill.  
CApitol 7-6600

Exhibiting: Natco projection equipment  
In charge of exhibit: R. H. Yankie  
Others: Dick Mulvey, Ray Myerson.

**National Film Board of Canada**  
100 West Madison St., Chicago 6, Ill.  
FRanklin 2-1251

Exhibiting: Literature on Canadian Government Informational films and filmstrips  
In charge of exhibit: J. Margaret Carter  
Others: Janet Scellen

**Neumade Products Corporation**  
330 West 42nd St., New York 18, N. Y.  
LNgacre 3-6873

Exhibiting: Equipment for the filing, handling and servicing of 16mm, 2 x 2 slides, and filmstrips  
In charge of exhibit: Lee E. Jones  
Others: Oscar F. Neu, G. Howard Totten.

**Official Films, Inc.**  
25 West 45th St., New York, N. Y.  
209 West Jackson Blvd., Chicago, Ill.  
Exhibiting: First showing of 1950-51 releases  
In charge of exhibit: Jack Stewart  
Others: Arthur Weiss, Bob Enright

**Operadio Manufacturing Co.**  
St. Charles, Ill.  
MAnsfield 6-6446  
Exhibiting: Explainette and DuKane sound slide-film projectors, DuKane tape recorders  
In charge of exhibit: R. L. Shoemaker  
Others: Wm. F. Wood, A. F. Hunecke.

**Radiant Manufacturing Corporation**  
2627 West Roosevelt Rd., Chicago 8, Ill.  
CRawford 7-6300  
Exhibiting: Complete line of projection screens  
In charge of exhibit: Adolph Wertheimer  
Others: H. Y. Feldman, Herbert Singer.

**Radio Corporation of America**  
Camden, New Jersey  
Woodlawn 3-8000  
Exhibiting: 16mm sound and silent motion picture projectors  
In charge of exhibit: O. V. Swisher  
Others: J. J. Dostal

**Rek-O-Kut Company, Inc.**  
38-01 Queens Blvd., Long Island City 1, N. Y.  
STillwell 4-7062  
Exhibiting: Disc recording, playback equipment  
In charge of exhibit: George Silber

**Revere Camera Company**  
320 East 21st St., Chicago 16, Ill.  
CALumet 5-7900  
Exhibiting: Revere products  
In charge of exhibit: E. J. McGookin

**Mark Simpson Manufacturing Co., Inc.**  
32-28 49th St., Long Island City 3, N. Y.  
RA 8-5810  
Exhibiting: Tape recorders, transcription players, sound equipment and systems  
In charge of exhibit: Miryam Simpson  
Others: David Libsohn, G. L. Werner

**Simpson Optical Manufacturing Company**  
3200 West Carroll Ave., Chicago 24, Ill.  
VAN Buren 6-3030  
Exhibiting: Projection lenses, camera lenses, sound optical systems, prisms, front surface mirrors, etc.  
In charge of exhibit: J. E. Curtin  
Others: J. S. Eagen, J. F. Daley, W. J. Smith

**Society for Visual Education, Inc.**  
1345 West Diversey Parkway, Chicago 14, Ill.  
LAkeview 5-1500  
Exhibiting: 35mm still projection equipment, filmstrips (educational and religious), Glo-White screens, and projection accessories  
In charge of exhibit: John C. Kennan  
Others: Wm. H. Garvey, Jr., Walter Johnson, Miss Marie Witham, R. M. Griffin, Bruce Younker

**Squibb-Taylor, Inc.**  
1213 South Akard, Dallas, Texas  
Prospect 7-3597  
Exhibiting: Taylor Spotlight Projector and Adjusto-Stand  
In charge of exhibit: Cecil E. Squibb

**Sterling Films, Inc.**  
316 West 57th St., New York 19, N. Y.  
JUdson 6-3750  
Exhibiting: Sterling Films productions  
In charge of exhibit: Saul J. Ture

**United Visuals, Inc.**  
840 North Plankinton Ave., Milwaukee 3, Wis.  
Marquette 8-0399  
Exhibiting: Filmstrip catalog for sale to dealers  
In charge of exhibit: Leona Manning

**Universal Electronics Sales Corporation**  
1500 Walnut St., Philadelphia 2, Pa.  
PE 5-8757  
Exhibiting: "Reeleast" tape recorder and accessories  
In charge of exhibit: Robert H. Paschall  
Others: Stanley Patterson, Chester Pona

**Universal Seoscope Corporation**  
1709 Northwest 16th, Oklahoma City, Okla.  
5-9217  
Exhibiting: Seoscope microprojector  
In charge of exhibit: C. C. Ping

**Vacuamate Corporation**  
446 West 43rd St., New York 18, N. Y.  
LNgacre 4-1886  
Exhibiting: Vacuamate—the Vaporate film protective treatment, film inspecting and shipping service, Vaporators  
In charge of exhibit: Samuel H. Bunchez  
Others: Lucile H. Fleck

**Victor Animatograph Corporation**  
Davenport, Iowa  
7-9101  
Exhibiting: 16mm motion picture equipment, record players, and accessories  
In charge of exhibit: Eldon Imhoff. Others: L. V. Burrows, H. O. Jones, A. J. McClelland

**Victorlite Industries**  
5350 Second Ave., Los Angeles 43, Calif.  
AXminster 8305  
Exhibiting: "OpaCast" and "VisualCast" projectors  
In charge of exhibit: Ralph W. Siegel

**Viewlex, Inc.**  
35-01 Queens Blvd., Long Island City 1, N. Y.  
STillwell 4-2565  
Exhibiting: Slide and filmstrip projectors, sound slidefilm projectors  
In charge of exhibit: Ben Peirez

**The Vita-Lite Screen Company**  
239 R St., San Diego 1, Calif.  
Main 9101  
Exhibiting: The Vita projection screen  
In charge of exhibit: Robert P. Haskin  
Others: Willard Braasch, Earl C. Allen

**Webster Electric Company**  
1900 Clark St., Racine, Wis.  
3-3511  
Exhibiting: Ekotape recorders; music distributor  
In charge of exhibit: W. E. Dent  
Others: D. H. Darnold, J. L. Samuel, J. E. Burn

**Young America Films, Inc.**  
18 East 41st St., New York 17, N. Y.  
LEXington 2-4111  
Exhibiting: Young America filmstrips, 16mm films  
In charge of exhibit: T. C. Morehouse, Jr.  
Others: Fred Powney, Godfrey Elliott

NOTE: For detailed descriptions of all audio-visual equipment see the 1951 Product Guide to be published by BUSINESS SCREEN this fall.

# A Professional 16mm Projector

*A brief historical account of its inception, development and overall performance general characteristics.*

by Edward P. Kennedy

SIGNAL CORPS ENGINEERING LABORATORIES  
FORT MONMOUTH, NEW JERSEY

ARMY TRAINING FILMS in 16mm will be looking and sounding like 35mm, thanks to new projection equipment developed by the Signal Corps Engineering Laboratories and the DeVry Corporation of Chicago.

The projectors used in World War II were those commercially available at the time. They were called upon to render service for which they never were intended. Some were bounced daily in the backs of trucks, as they were hauled between film libraries and training units. Others were taken to the humid tropics to show films on makeshift screens for huge audiences in outdoor theaters. Light and sound were pushed to the limit. Use was almost constant. Operators were sometimes inexperienced.

While the commercial equipment performed far beyond its intended limits—performed well enough to contribute mightily to the war effort—there remained room for improvement. In 1944 (when no one knew that the war was nearing its end) action was taken to develop Signal Corps equipment with greater light and sound output, and capable of withstanding shock and wide extremes of climate.

## BASIC MODEL IS JAN-P-49

Highly trained motion picture specialists were selected and presented with the problem of deciding upon military characteristic requirements and formulation of specifications for a truly professional type of 16mm sound motion picture projection equipment. Their efforts took documentary form in a specification basically known as JAN-P-19. This specification was then approved by the then existing War Department and Navy Department for use of all procurement services of the Army and the Navy.

Contracts were let to several leading manufacturers and significant progress was made on these projectors by the end of the war. After the war a new contract was negotiated with DeVry Corporation, Chicago, Illinois, and devel-

opment was resumed on the projector now known by the Signal Corps as Projector Set AN PFP-1. The Navy has their own nomenclature for a very similar Projector Set.

An array of two of these portable sound projectors, a 20 watt portable amplifier and one portable loud speaker comprise an equipment that will render a 16mm motion picture reproduction which will approach quite closely in all respects, that installed in a standard 35-mm theatre seating 1000 persons.

Using in it a 1000 watt projection lamp, a screen illumination of 450 lumens can be expected. If a 750 watt projection lamp is used instead, 375 lumens is obtained on the screen.

The projection light condenser system is so designed that no change in its elements is required when using any one of the three following 1.6 projection lenses: 2" E.F.L., 3" E.F.L. and 4" E.F.L. Good pictures have been obtained on the screen when projected from a distance of 125 feet when using a 4" E.F.L. lens.

The sound reproduction from a well made sound track will compare favorably in all respects to that obtained from a modern high grade, high fidelity, wide range disc phonograph.

Mechanically this projector is unique in many respects. Essentially the whole projector is an assembly of distinct units, each unit being directly replaceable, in case of need. Ordinary hand tools are all that are required. For example, the sound head unit can be replaced in a very short time with one that is completely preadjusted both optically and mechanically.

Film passing by the projection aperture is positioned and edge guided by sapphire jewels embedded in the guide rails to eliminate wear on the guiding surfaces.

The center, or working tooth of the three-toothed film advancing shuttle is also faced with a sapphire jewel to eliminate film abrasion on this very hard working

member. After over 800 hours of continuous operation, wear on these sapphires had manifested itself by showing only very slight loss of the original high surface polish.

The sound track velocity stabilizing system is a new conception. Advantage is taken of gravity actuated jockey roller working in conjunction with a very light flywheel and naturally formed film loops shaped by the threading format. The amount of flutter in the reproduced frequency at 3000 cycles is less than .25% the maximum allowable in the specification. This is much below audible detection on long sustained notes of a complex character.

## MINIMUM DISTORTION NOTED

The amplifier unit is capable of producing 20 watts of audio power when terminated in 16 ohms. At any frequency between 50 and 12,000 cycles it will not produce more than 2 percent total harmonic distortion anywhere within this range.

The speaker unit contains a newly designed and perfected, highly efficient, high quality, heavy duty loud speaker capable of reproducing wide range, high fidelity audio intelligence. This unit being the lighter of those comprising the projector set, it is used also as storage for the various cords and interconnecting cables, 2000' capacity take up reels, accessories and running spares.

The AN PFP-1 Projector Set, in the overall, is very compact and light weight considering the excellence of its performance. The average weight per unit is approximately 31 pounds.

When the AN PFP-1 Projector Set is set up for operation and used with a multi-reel cued production, a continuous, uninterrupted exhibit can be run which can be considered characteristically professional in every respect.

Before the advent of the AN PFP-1 Projector Set there existed no 16mm sound projector equipment that could produce anything like an equivalent performance. It is, therefore, felt in military circles and others that the Army and Navy sponsored projector set represents a valuable contribution to the 16mm motion picture projection art and its presence in the field has already stimulated others to produce projectors which will meet or exceed the excellence called for in the original JAN-P-49 Specification. ●

## Automatic Film Developer Speeds Studio Processing

◆ A step towards quicker processing, the goal of small film production units, is the BRIDGAMAT completely self-contained automatic film developing machine manufactured by S. O. S. CINEMA SUPPLY CORP. of New York.

As a result of several years experimentation, the Bridgamat allows the film to keep moving without constant handling. The ordinary synchronous drive rotates all banks of rollers at the same speed, causing a lag behind in the wet section and slack or looseness in the drying cabinet, resulting in static marking, scratching and eventual breaking of the film.

Patented overdrive allows each



Above: The Bridgamat Unit

bank of rollers to operate independently from the main chain drive so that the drive actual conforms to the condition of the film in each tank. The film may be stopped at the feed-in end while the machine is running, yet the overdrive will disconnect itself without any film breakage and the main drive continues to run free even though the film is still there. When film entering the machine is released, operation resumes, therefore it will run for hours without operator attention, other than changing reels.

Straight 16mm models at speeds of 15 to 30 feet per minute, and combination 16 and 35mm models are now being shipped. Average overall size is 6 feet long, 2 feet high and 2 feet wide and the weight is 250 pounds.

## Precise Magnetic Film Recorder Announced by Velazco, Inc.

◆ Created to the exacting requirements of the film industry, the new MAGNETIC FILM RECORDER has been announced by VELAZCO, INC. of New York City.

Positive remote control of the recorder and camera or projector provides synchronous operation from one switch on the Control Unit, which can operate the recorder from any required distance. "Plug-in" electronic components insure fast trouble-shooting and quick and inexpensive replacements.



COLOR-CORRECT BALANCE OF EACH PRINT

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CORRECT COLOR TEMPERATURE MAINTAINED

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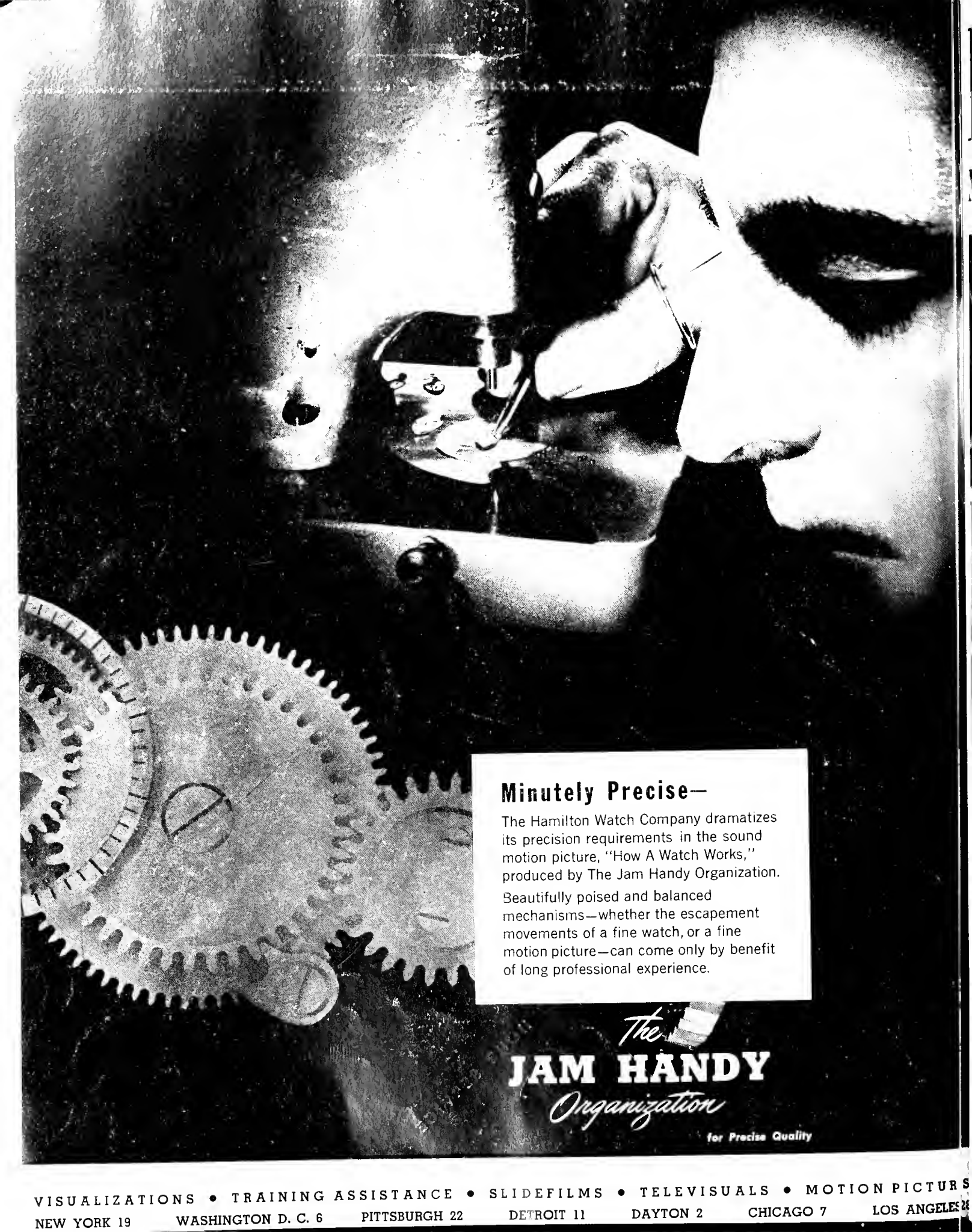
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72 HOUR SERVICE



### Minutely Precise—

The Hamilton Watch Company dramatizes its precision requirements in the sound motion picture, "How A Watch Works," produced by The Jam Handy Organization. Beautifully poised and balanced mechanisms—whether the escapement movements of a fine watch, or a fine motion picture—can come only by benefit of long professional experience.

*The*  
**JAM HANDY**  
*Organization*

for Precise Quality

VISUALIZATIONS • TRAINING ASSISTANCE • SLIDEFILMS • TELEVISUALS • MOTION PICTURES  
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# BUSINESS SCREEN

M A G A Z I N E



ISSUE SIX OF VOLUME ELEVEN • 1950

*This month's feature:*  
COMMUNICATION OF IDEAS  
A KEY FACTOR IN DEFENSE



*These*



# WE MIND OTHER PEOPLE'S BUSINESS

## AND THEY LIKE IT

For over 40 years, Caravel Films, Inc. has been producing and distributing motion pictures for the entertainment industry. Our films have been shown in theaters throughout the world and have received numerous awards and honors.

Our films are produced by some of the most talented and experienced filmmakers in the industry. We have a proven track record of producing high-quality, entertaining films that have resonated with audiences worldwide.

At Caravel Films, Inc., we are committed to excellence in every aspect of our business. From the development of our scripts to the production and distribution of our films, we strive to create the most compelling and profitable content for our clients.

## AGAIN WE SAY TO YOU—ASK OUR CLIENTS

Caravel Films, Inc. has a long and successful history of producing and distributing motion pictures. Our clients include some of the most prominent names in the entertainment industry, and we have a proven track record of producing high-quality, entertaining films that have resonated with audiences worldwide.

# CARAVEL FILMS, INC.

12345 Broadway, New York, NY 10001

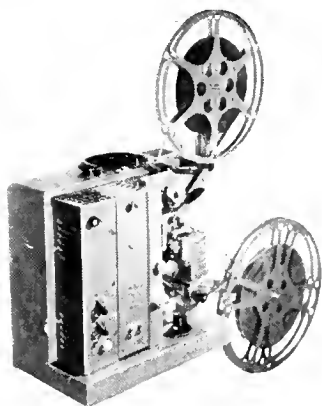


There's nothing like **DETAIL** for emphasis



**YOU GET THE MOST OUT OF YOUR 16mm FILMS** when they are projected with the

*RCA "400"*



Look at the detail in the soap bubbles, the highlights on the hair, the features of the child's face. You see them all sharp, clear and realistic —when scenes like this are projected with the RCA "400."

Comparison tests of projected screen images —for detail, contrast, brilliance and depth— with other projectors have proved that the RCA "400" is the finest 16mm projector money can buy.

Compare the RCA "400" on sound reproduction. You'll hear voices, music, and sound effects reproduced with the dramatic realism of theatre-like sound. Compare the RCA "400"

for simplicity of threading, for ease of operation, for dependability.

Make this convincing test—before deciding on a 16mm sound projector. Ask your RCA visual products dealer to let you see and bear one of your own 16mm sound films demonstrated with the RCA "400". Send for illustrated literature and the name of nearest dealer. Write Department 17L.

*RCA "400" JUNIOR. The only single-case standard 16mm sound projector of fully professional quality.*

*RCA "400" SENIOR. Provides theatre-quality reproduction of 16mm sound and pictures for larger audiences, auditoriums or larger rooms.*

*First in Sound... Finest in Projection*



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**RADIO CORPORATION of AMERICA**

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 Professional Equipment for Professional Results

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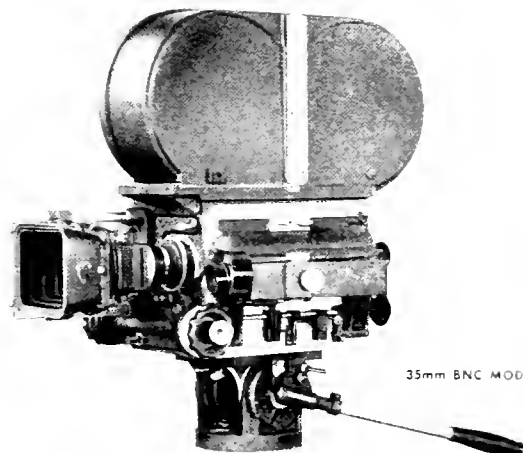
*16mm and 35mm Cameras!*

For over 25 years, Mitchell Cameras have set professional photographic standards for the Motion Picture Industry. These flawlessly designed, ruggedly constructed cameras have proven themselves in smooth positive operation under the most exciting conditions. Today, as yesterday, the World's greatest films depend upon Mitchell professional equipment for truly professional results.



16mm PROFESSIONAL

The 16mm Professional has the same proven Mitchell 35mm features - bringing 35mm quality to 16mm's realm. Equipped with 35mm Mitchell blimp, this camera is a favorite of leading commercial producers for its 35mm quality.



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The Mitchell 35mm camera - standard equipment of major studios - is internationally known for dependability and performance. For superb photography, Mitchell 35mm cameras are built to film with precision. Mitchell 35mm Speed models feature a new design.

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85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell

## How to protect your investment at film showings...



ALL THE MONEY invested in the production of your sound motion picture films can become a financial loss, if these films are not properly presented to audiences.

Why run the risk of poor film showings at your meetings with the public, clients, dealers, stockholders or your employees? You are assured of a professional motion picture presentation when you call in the RCA Service Company to take over the supervision of *all* the details of your showings.

A skilled RCA Service Company engineer will personally take charge of every phase of your showing . . . provide the projector . . . the right kind of screen and loudspeakers . . . supply a skilled projectionist . . . set up a P. A. system. Telephone tie-ins from your headquarters to local meetings can be made if you desire.

The RCA Service Company offers this package program as a nationwide service. One or a hundred film showings can be successfully handled for you. Why take a chance? It costs so little to protect your investment.



SEND FOR  
DETAILS

We'll be glad to send you complete information on how the RCA Service Company can help you get the most out of film showings at your meetings. Write today for free brochure, "Professional Motion Picture Presentations."



**RCA SERVICE COMPANY, INC.**  
A RADIO CORPORATION OF AMERICA SUBSIDIARY  
**CAMDEN, NEW JERSEY**

## Schenley Holds National Sales Meeting Via Closed Circuit DuMont TV Net

★ Television made its debut as an important new business tool in New York City on September 29 when Schenley Distributors used the medium to brief salesmen in 13 cities on the company's fall and winter sales program.

Beamed over a closed circuit of the Du Mont Television Network, which developed the idea, the telecast was described by Commander Mortimer W. Loewi, Du Mont's director, as "the first large-scale use of TV to conduct simultaneous sales meetings in widely scattered areas."

### PROFESSIONAL TALENT PLUS SCHENLEY MEN

The Schenley broadcast, said Loewi, was a professionally produced program titled, *It's Great To Be With Schenley*. It featured top theatrical talent along with key company officials. Schenley executives discussed world economic conditions and their effect on U. S. business and outlined the firm's sales and selling procedures for the new season.

The program also featured a dramatic visualization of the company's fall newspaper and magazine advertising campaign.

Approximately 4,000 Schenley representatives in the 13 cities viewed the proceedings in centrally located hotels and clubs over Du Mont Television receivers supplied by local Du Mont distributors. The program originated on the stage of WABD's Ambassador Theatre at West 49th Street.

### FILM TRANSCRIPTION SERVES OTHER CITIES

Cities hooked into the network included Boston, New York, Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Buffalo, Detroit, Chicago, Milwaukee, St. Louis, Cincinnati, Syracuse, Schenectady, Utica, Rochester and Memphis.

Delayed presentation of the program, a film record via Du Mont teletranscription, took place on Monday, October 2, for Schenley groups which did not participate in the initial telecast. This presentation was made in 20 cities not linked by coaxial cable. These included San Francisco, Los Angeles, Jacksonville, Miami, Atlanta, Shreveport, Houston, Kansas City, Minneapolis, New Orleans, Dallas, San Antonio, Omaha, Indianapolis, Louisville, Albuquerque,

(CONTINUED ON PAGE FORTY-FOUR)

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# NEW

Modulite Model "S" 16mm variable-area sound-on-film recording Galvanometer with "Shutter" Noise Reduction, now available as optional equipment on the "Auricon-Pro" and "Auricon-1200" Cameras, and the Auricon RT-80 Double-System Recorder.

★ High-fidelity sound-track with 16 DB noise reduction.

★ Sound-track always runs centered on projector photo-cell scanning beam, for crisp and clear sound-track reproduction.

★ Only one audio-modulated sound-track edge, eliminates Gamma (contrast) effects and minimizes "Eberhard Effect" and "Mackie Line" troubles experienced with multiple-trace variable-area recording.

★ Audio galvanometer and shutter-noise-reduction galvanometer are independent, preventing noise-reduction-bias cross-talk distortion on sound track.

★ Rugged. Can be overloaded without danger. Guaranteed for two years against any electrical or mechanical failure.

★ Requires only 1.4 Watt sound-track exposure-lamp. Operates from small, light-weight dry-cell batteries.

★ Tested and now being used by leading studios and television stations.

★ Sold on 30-day money-back guarantee. You must be satisfied.

★ RCA licensed.

Write for free Catalog describing the new Modulite Model "S" Galvanometer and other Auricon Sound-On-Film Recording Equipment:

Auricon  
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MODULITE

**BERNDT-BACH, Inc.**

7387 Beverly Blvd. • Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM  
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*When Demosthenes was asked what was the first part of oratory, he answered, "Action"; and which was the second, he replied, "Action"; and which was the third, he still answered, "Action."*

—PLUTARCH (A. D. 46-120).

**S**ELLING, like oratory, is also action. The mind of the soundly trained salesman acts on the mind of the customer. If the presentation is properly persuasive, the customer acts, a sale is made.

Motion pictures make better salesmen who make more sales because they are action combined with words, the best words for presenting the product.

Let Wilding counsel with you to find audio-visual media to put your product and personnel into action.

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Guaranteed for a  
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LUXTAR 5", 7", 9" and 11"  
PROJECTION SYSTEMS

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COMBINATION SLIDE, SINGLE and DOUBLE FRAME STRIP FILM PROJECTOR

*It's so easy to use, too!* Designed for extreme simplicity of operation combined with maximum efficiency. Finger tip tilt control, instantaneous framing and clear, needle-sharp focusing all combine to make Viewlex top choice for slide or filmstrip projection before sizeable audiences. The quiet and powerful, matar-fan model gives utmost protection and safeguards the life of valuable films and slides.

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**—why the carbon arc gives you the brightest, sharpest picture!**

● This 16 mm sound color movie, "Carbon Arc Projection", took two years to produce... cost \$80,000... and has been called the finest thing of its kind ever made. It's the inside story on the "National" High Intensity Carbon Arc. Shows why this arc gives more light, brighter light, better color-balanced light. Shows why the High Intensity carbon arc is used in the finest 35 mm theatres. If you plan to buy projection equipment for your school, hotel, in-

**—why the carbon arc gives you the richest, most vivid color!**

dustrial hall or other large auditorium, you ought to see "Carbon Arc Projection".

Available on free loan basis only by writing to National Carbon Division, Box 6081, Cleveland, O.

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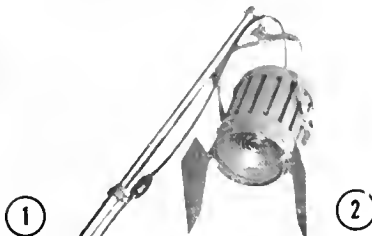
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*you need these FOUR...*

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**THE BLUE ZEPHYR BELL LAMP**  
Ideal for over-all illumination. Light-weight, sturdy construction. 750 to 2000 watt, range in P. S. 52, 1000-hr globe. Folding leg stand, and diffuser. Blue wrinkle finish



**THE BLUE ZEPHYR BABY**  
A full size 750 watt Baby Spot that is interchangeable from the auxiliary stand to the Blue Comet Boom (as shown above). Contains all the features and accessories of the Blue Zephyr Junior, shown below. Blue wrinkle finish.



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The finest in modern lighting equipment. Lamp head features include interlocking ventilation channels, direct-action focusing with graduated scale. Attached rotating barn doors and full-size diffuser frame. Stand has folding legs with rubber-tired ball-bearing casters. Adjustable from 51 inches to 113 inches. Blue wrinkle finish.



**THE BLUE COMET BOOM**  
Stand extends to 8 feet-10 inches; has air brake for ease in lowering. Boom arm adjustable from 5 feet-4 inches to 8 feet-1 inch. Positive locking fittings. Boom and stand fold flat for compact handling. Flexible, quiet. Blue wrinkle finish.

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Motion picture and television's requirements for quiet, mobile illumination has been foremost in the minds of Mole-Richardson engineers since the industry's conception. Already the winner of repeated awards from the Academy of Motion Picture Arts and Sciences for outstanding studio lighting, Mole-Richardson now presents to the industries their Blue Zephyr line. Developed to give maximum illumination with minimum equipment, these new lamps promise to be the answer to your lighting problem.

## SIGHT & SOUND

RECENT EVENTS IN THE NEWS

### Cost Accountants' Film Program Improves Plant Study Methods

♦ A program of "armchair plant visits," through industrial motion pictures, has been announced by the New York Chapter of the NATIONAL ASSOCIATION OF COST ACCOUNTANTS.

Arranged by Michael A. C. Hume, the chapter's director of education, the visits represent a new application of sound movies to executive training of a specialized nature. In previous years, N.A.C.A. sponsored several discussion groups devoted to current problems in cost accounting, but this is the first time films are being used.

Realizing the value of motion pictures combined with group discussions, Mr. Hume pointed out, "During an actual tour, time is lost in assembling the group, traveling from point to point and rounding up stragglers. Factory noises make explanation difficult and it is sometimes impossible to view key processes because of hazards or time schedules.

"Motion pictures, on the other hand, permit a concentrated visual explanation of industrial processes without wasted time. Dangerous operations can be filmed and it becomes possible to cover industries located outside the area."

Each film showing will be devoted to the operations of a particular industry with a discussion period analyzing the cost accounting problems following. Three phases of the petroleum industry — prospecting, drilling and refining — will make up the first meeting.

### Training Directors Hold 8th Annual Conference at Purdue U.

♦ The 8th Annual Conference on TRAINING IN BUSINESS AND INDUSTRY will be held at Purdue University, West Lafayette, Indiana, on October 4, 5, and 6. This is a regional conference of the American Society of Training Directors.

### Operadio Acquires Basic Rights on Automatic Slidefilm Systems

♦ OPERADIO MANUFACTURING Co., of St. Charles, Illinois has recently acquired from Bendix Aviation Corporation exclusive rights together with sublicensing rights under the group of Jenkins and Adair patents. These patents relate to present day automatic sound slide systems controlled by signals on record or tape.

### Four New Remington-Rand Sound Slidefilms for Dealer Training

♦ A kit of four sound slidefilms to train dealers' sales personnel in merchandising techniques has been recently introduced to the office machine industry by REMINGTON RAND.

Advertising and promotion, the three elements common to effective merchandising are fully expanded in the series. Each of the films produced by the Jam Handy Organization, runs approximately fifteen minutes and each is a complete presentation in itself.

Dealer requests for showings can be made to the nearest Remington Rand Dealer Sales Division branch office.

### Canadian Kodak Observes 50th Anniversary—Founded in 1900

♦ CANADIAN KODAK CO., LIMITED, marks 50 years of growth and progress this year. The Canadian subsidiary of the Eastman Kodak Company started in a narrow section of a Toronto building in 1900, and has grown until today, its Kodak Heights plant occupies a large site on the outskirts of the city.

### Victor Animatograph Price Hike on Four Sound Projector Models

♦ A price change on all VICTOR projectors has been announced by L. V. BURROWS, vice-president and general sales manager of the VICTOR ANIMATOGRAPH CORPORATION, Davenport, Iowa.

Applying to shipments made after August 31, the schedule includes increases on the Victor ENVOY, LIGHTWEIGHT, TRIUMPH 60 and the VICTOR ARC PROJECTOR.

## TRANSMISSION "T" Stop Calibration

DESIGNING and MANUFACTURING of

Specialized lens mountings and equipment for 16mm & 35mm cameras

Animation Equipment

MOTORS for Cine Special, Maurer and Bolex Cameras

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RENTALS — SALES — SERVICE

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Bausch & Lomb "Baltar" lenses and others for Motion Picture Cameras



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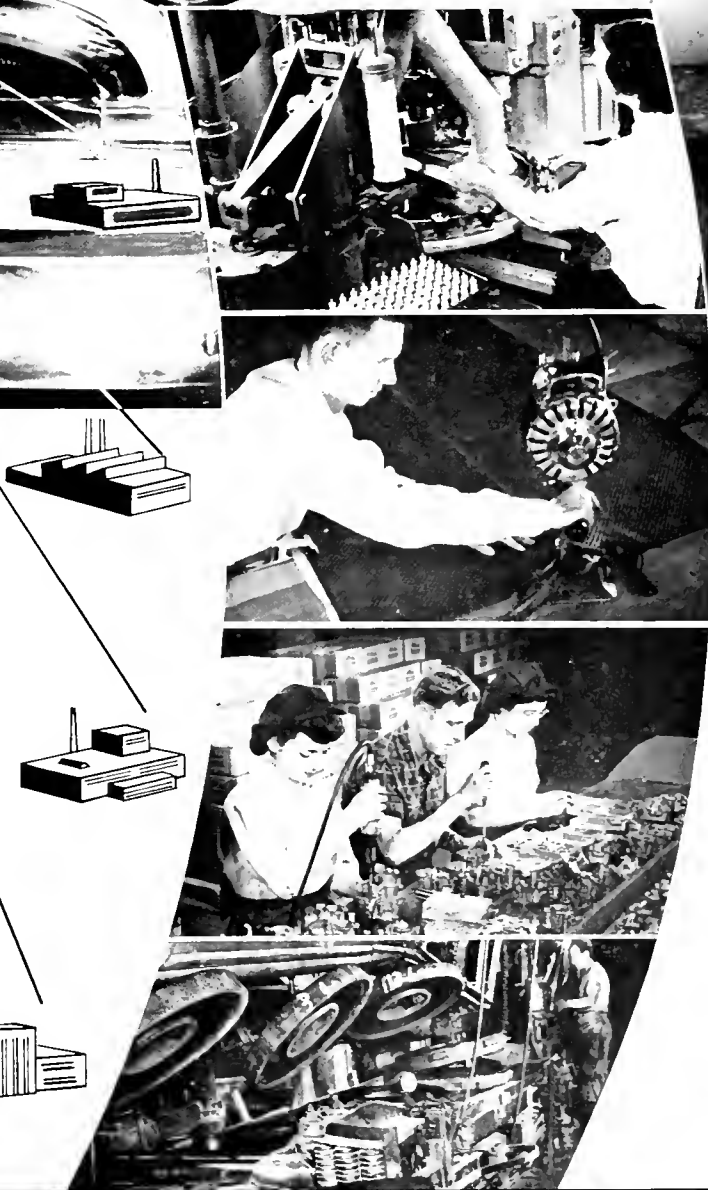
**I**t's quite a story...and it all ends with that beautiful new Ford...made possible by 6,000 PARTNERS, independent manufacturers and suppliers, contributing parts and materials from EVERYWHERE. U.S.A. Yes, it's quite a story, well told and filmed in 16mm sound and color.

Produced for the Ford Motor Co. in the interest of better public relations.

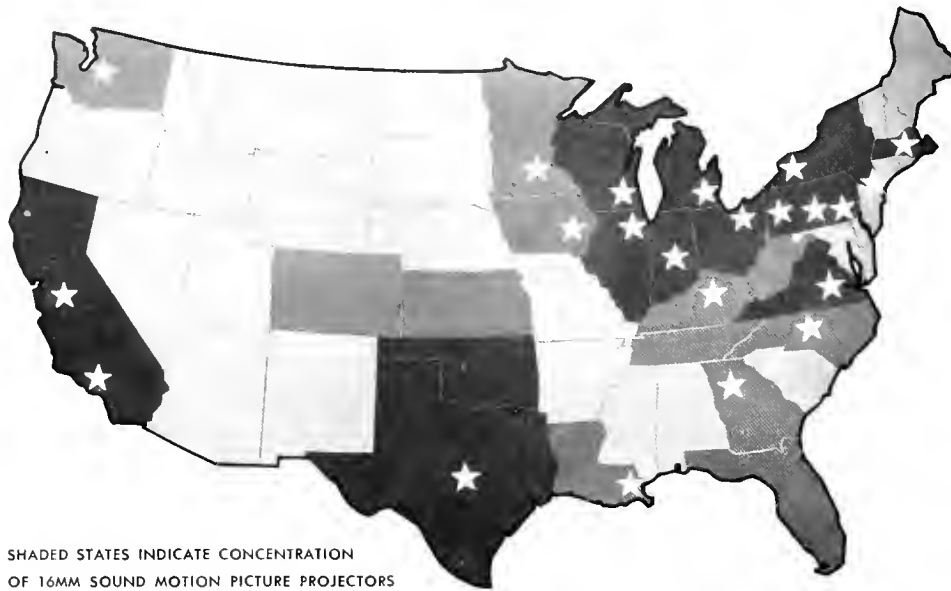
*Raphael B. Wolff*  
STUDIOS

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# A NATIONAL NETWORK EXCLUSIVELY DEVOTED to Sponsored Film Distribution



SHADED STATES INDICATE CONCENTRATION  
OF 16MM SOUND MOTION PICTURE PROJECTORS

**26 strategically located film exchanges, comprising the nationwide film distribution network of Modern Talking Picture Service, Inc., provide maximum efficiency in print movement and more economical film distribution.**

- ◆ Prints move faster — more bookings per print.
- ◆ Transportation charges are lower — 90% of audiences served are in first and second postal zones.
- ◆ Program chairmen prefer a reliable film source close at hand — less expense and delay.
- ◆ Localized audience contact and research result in bookings to the exact specification of the sponsor.
- ◆ Close cooperation with sponsor's branch offices — more dealer tie-ins and participation.
- ◆ Uniform coverage of national or regional markets to selected types of audiences.

*Write today for facts and figures showing how the  
Modern Network can improve your film distribution.*

## MODERN TALKING PICTURE SERVICE, INC.

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612 SOUTH FLOWER STREET • LOS ANGELES 17, CALIF. • MADison 9-2121



### Walker Williams Is Named Ford Sales and Advertising Executive

◆ WALKER WILLIAMS, former sales manager of the Ford Division of the FORD MOTOR COMPANY, has been appointed to succeed John R. Davis as vice-president in charge of sales and advertising of that company.

Mr. Williams' promotion to one of the top advertising and sales positions in the country highlights a 25-year career with the Ford Motor Co., during which time he has served in various executive positions throughout the country.

### Over Half-Million Television Sets Installed During August

◆ A record-breaking U.S. total of 587,700 television sets were installed during the month of August, the largest number of installations for any month in the history of television, according to a recent survey. The previous high mark was recorded last March, when 508,000 sets were installed.

This public rush to buy receivers in advance of expected wartime restrictions and price rises has boosted to 7,529,700 the estimated total number of sets installed as of September 1 throughout the country.

These sets are distributed in 63 markets, containing 62% of all U.S. families and 67% of all U.S. retail sales volume.

### MPO Productions Enlarged N. Y. Headquarters at 15 E. 53rd St.

◆ MPO PRODUCTIONS, INC., one of the youngest producers in the film industry field is moving to more spacious quarters. After October 2, 1950, MPO will be located at 15 East 53rd Street, occupying the entire fourth floor.

In just four years MPO has earned the reputation of being one of the top companies filming in 16mm color. MPO's rapid growth in size and reputation has been guided under the able direction of Judd L. Pollock, president, and Lawrence E. Madison, vice president and cameraman.

**You can buy titles for less than  
KNIGHT QUALITY sells for, but  
you cannot get greater value at  
any price. That's why our titles  
cost less in the long run.**

**THE KNIGHT STUDIO**  
341 E. Ohio Street, Chicago 11, Illinois

# "Our safety messages really hit home"

—says E. B. Peters, supervisor of personnel, The Ohio Oil Co., Terre Haute, Ind.



*The Ohio Oil Co.*

*Terre Haute, Indiana*

May 18, 1950

PERSONNEL DEPARTMENT  
TERRE HAUTE DIVISION  
E. B. PETERS, SUPERVISOR  
A. W. STEWART, ASSISTANT

Bell & Howell Company  
7100 McCormick Road  
Chicago 45, Illinois

Gentlemen:

You may be interested in knowing that our Company has ten Bell & Howell Filmosound projectors, one being furnished each Division Supervisor of Personnel. Our Division holds some twenty-eight monthly one-hour meetings over three states, and we have found in our safety program that the medium of sound pictures is the best form of safety presentation to be absorbed by the men. Our safety messages really hit home.

We also find ourselves quite popular with our projector when it comes to furnishing entertainment at employee social gatherings, district dinners, service award dinners, etc.

Our Filmosound has always given us excellent service despite almost constant use. From our actual experience, we can recommend your product very highly.

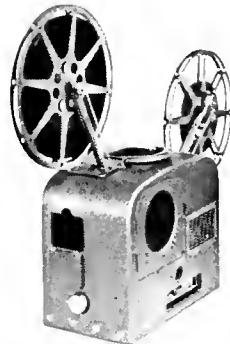
Yours very truly,

*E. B. Peters*



EDP:NPL

FOR SHOWING industrial films of all types you want a projector that brings out every detail—gives unobtrusive operation—delivers full, natural sound—and will stand up under hard usage. That's why Filmosound is the favorite in industry today! Write today for further information and for our new booklet, "Free Film Sources."



## SINGLE-CASE FILMOSOUND

The 16mm Single-Case Filmosound shown here is only one of several models available. It is easy to operate and easy to carry. And it's guaranteed for life!

**Guaranteed for life.** During life of the product, any defects in workmanship or materials will be remedied free (except transportation).

You buy for life when you buy

# Bell & Howell

Chicago 45

# 115 short films now released by BRITISH INFORMATION SERVICES

A series of short films running  
from 3 to 5 minutes in length  
entitled

## "THIS IS BRITAIN"



THESE FILMS cover a  
great variety of subjects  
and will be of interest to  
teachers, adult groups,  
industry, science clubs —  
in fact, to all film users.

Available free of charge  
is a classified listing, with  
such useful headings as  
Art and Music, Inventions,  
Scientific and Technical,  
Ships and the Sea, etc.

*Write for this  
free listing and the  
special sale and  
rental prices*

on

## "THIS IS BRITAIN" to BRITISH INFORMATION SERVICES

30 ROCKEFELLER PLAZA  
NEW YORK 20, N. Y.

# BUSINESS SCREEN

The National Business Magazine  
of Audio-Visual Communications

## PREVIEW OF CONTENTS

The Offscreen Voice .....	4
Sight and Sound of the News.....	8
Communication of Ideas: Vital to Our Na- tional Defense Program .....	21
What Does the Audience Really Think? .....	22
Case Histories: Kerr-McGee; DeSoto; Texaco; Puerto Rican Rum; Oil In- dustry Films Presented in Detailed Staff Analysis .....	26
"Versatile" Is the Word at Caravel.....	28
Trends in Business Film Production.....	29
Sweden Turns to the Business Screen.....	30
IAVA Holds Fall Meeting in New York .....	31
Business Screen Camera .....	32

## DEPARTMENTS

The Commercial Newsreel.....	34
In the Picture Parade.....	36
Television in the News .....	38
Business Screen Executive.....	40
New Audio-Visual Equipment.....	42

## PLUS: THE NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

STATEMENT OF THE OWNERSHIP, MANAGEMENT,  
AND CIRCULATION REQUIRED BY THE ACT OF  
CONGRESS OF AUGUST 24, 1912, AS AMENDED BY  
THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (39  
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times annually at six week intervals at Chicago, Illinois, for  
October 1, 1950.

1. The names and addresses of the publisher, editor, manag-  
ing editor and business managers are: Publisher and Editor,  
Otto H. Coelln, Jr., 818 Linden Avenue, Oak Park, Ill.; Manag-  
ing editor, Robert Seymour Jr., 501 West 113th St., New  
York City; Business manager, Harold Hall, 1656 North Bell  
Avenue, Chicago, Ill.

2. The owner is: Business Screen Magazines, Inc., 150 East  
Superior Street, Chicago; O. H. Coelln, Jr., 818 Linden Ave-  
nue, Oak Park, Ill.; Robert Seymour, Jr., 501 West 113th St.,  
New York City; Dale D. McCutcheon, Evanston, Ill.; James  
E. Almond, 221 N. LaSalle Street, Chicago; and May D.  
Speer, Laguna Beach, California.

3. The known bondholders, mortgagees, and other security  
holders owning or holding 1 percent or more of total amount of  
bonds, mortgages, or other securities are: none.

4. The two paragraphs next above, giving the names of the  
owners, stockholders, and security holders, if any, contain not  
only the list of stockholders and security holders as they ap-  
pear upon the books of the company but also, in cases where  
the stockholder or security holder appears upon the books of  
the company as trustee or in any other fiduciary relation, the  
name of the person or corporation for whom such trustee is  
acting, is given; also that the said two paragraphs contain  
statements embracing affiant's full knowledge and belief as  
to the circumstances and conditions under which stockholders  
and security holders who do not appear upon the books of the  
company as trustees, hold stock and securities in a capacity  
other than that of a bonafide owner; and this affiant has no  
reason to believe that any other person, association, or corpora-  
tion has any interest direct or indirect in the said stock, bonds,  
or other securities than as so stated by him.

OTTO H. COELLN, JR., Publisher  
Sworn to and subscribed before me this 4th day of October,  
1950.

HAROLD L. HALL, Notary Public  
(My commission expires 12 July, 1954.)

At Precision today  
we're processing  
the finest  
EDUCATIONAL FILMS  
for nationwide  
showings



For your 16 mm. educational  
film requirements  
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dustrial film printing in black  
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correction in black & white or  
color.
- Step printing for highest pic-  
ture quality.
- Special production effects.
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equipment.
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... no wonder more and more  
of the best 16 mm. films today  
are processed at ...

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JU 2-3970





"We are delighted with our  
*Revere* TAPE RECORDER"

Economical in price  
Thrifty, Foolproof Operation  
Invaluable Teaching Aid

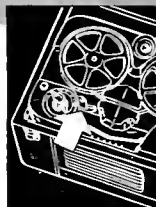
Many leading educators praise Revere as the ideal recorder for classroom use. So simple, even a youngster can prepare it for operation in a matter of seconds. And it saves expenses by giving a full hour's recording on one reel of re-usable tape. Teachers like it for the excellence of its high fidelity sound reproduction, and pupils respond to it with gratifying results. Moreover, Revere's price is well below those of other recorders of comparable quality. See your Revere dealer, or write and we will arrange a free demonstration.

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Magnetic tape can be cut, spliced, edited with scissors and Scotch Tape! No tape is ever wasted

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Fast forward and rewind speeds save valuable time in moving tape to desired position on the reel.

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*Magnetic Tape*

RECORDER

\$159<sup>50</sup>



Show 16mm educational films at their best with

*Revere* SOUND MOVIE PROJECTOR

Gives you bright, clear screen images and finest "Theatre-Tone" sound. Shows silent movies, too. Even youngsters can set it up and operate it easily. Slip-over carrying case holds accessories, doubles as speaker to make single unit weighing only 33 lbs. Many outstanding features. Priced amazingly low.

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*World's largest manufacturer of  
opaque projection equipment*

Now is ready to introduce  
the finest opaque projector ever made

...Not a restyled old model,  
but the result of entirely new thinking  
in the field



*Watch for announcement  
in the November issue  
of this magazine*



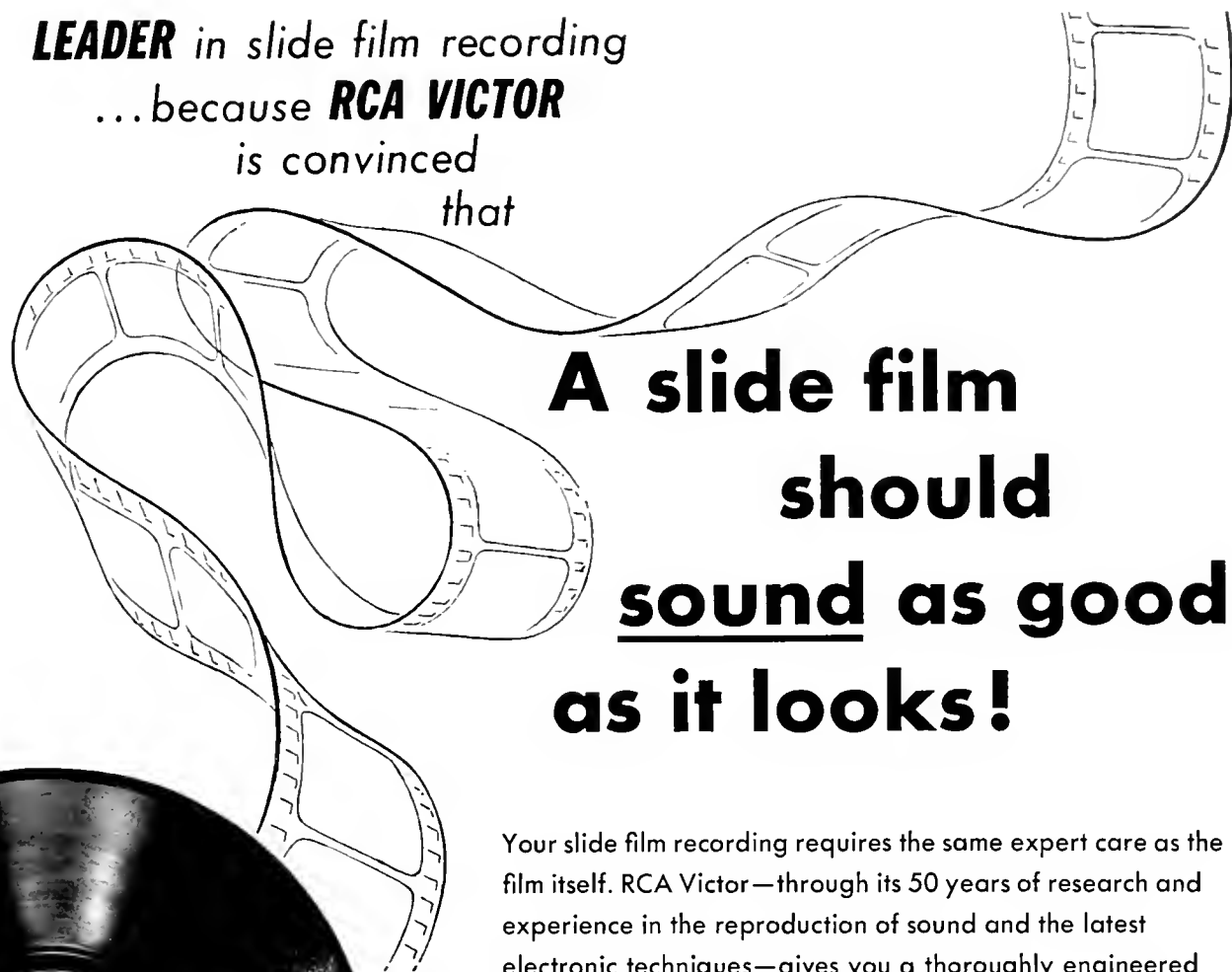
For advance information, write or wire today to:

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Dept. F •

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**LEADER** in slide film recording  
...because **RCA VICTOR**  
is convinced  
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## A slide film should sound as good as it looks!

Your slide film recording requires the same expert care as the film itself. RCA Victor—through its 50 years of research and experience in the reproduction of sound and the latest electronic techniques—gives you a thoroughly engineered record and complete, efficient service in . . .

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- ★ An extensive music library service.
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Sales Studio, Dept. 9E.

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MUrray Hill 9-0500

**CHICAGO:** 445 North Lake Shore Drive  
Chicago 11, Illinois  
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Radio Corporation of America  
RCA Victor Division



"HIS MASTER'S VOICE"

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## 16mm Duplicating Film

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1 COMPARE for finer definition

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3 COMPARE for cleaner, whiter whites

4 COMPARE for high-fidelity sound

5 PLUS . . . fast processing service in  
Binghamton, Chicago and Hollywood

AnSCO, Binghamton, New York. A Division of General Aniline  
& Film Corporation. "From Research to Reality"

# AnSCO



*Leading Industries  
Throughout the Nation  
prefer*

**VICTOR**

**16mm SOUND MOVIE PROJECTORS**



VICTOR reaches into the heart of American industry — with a complete price and utility range in 16mm projectors designed for modern selling and personnel training.

Industry pace-setters, like United States Gypsum Company, make Victor and 16mm sound films a prominent part of their progressive sales and training programs.

Select a Victor to meet your specific business requirements. Acquaint yourself with Victor value and versatility by writing today for your Victor Industrial Booklet.

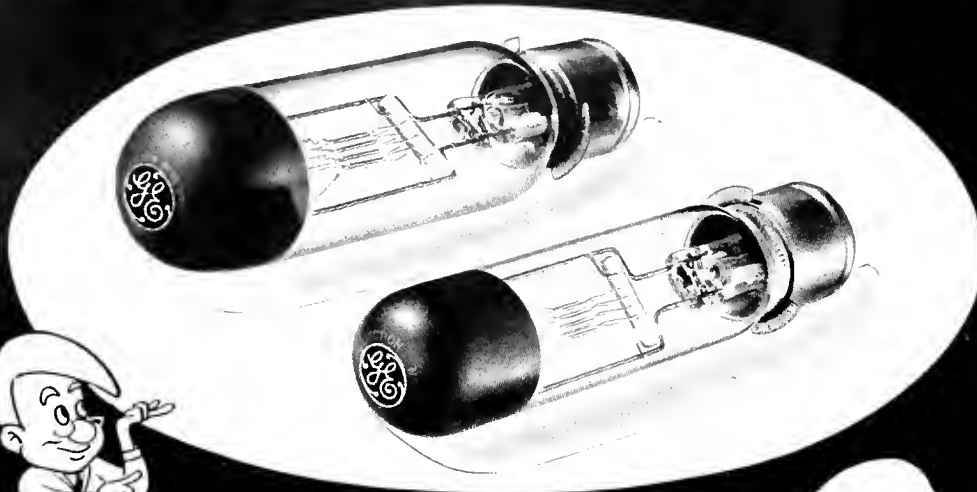
*Victor Animatograph Corporation*

A DIVISION OF CURTISS-WRIGHT CORPORATION

Dept. Q-28, Home Office and Factory: Davenport, Iowa • New York • Chicago  
Distributors Throughout the World

# LOOK FOR G-E

when you buy a bulb for your projector



... and get all these advantages

- ★ Maximum light!
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- ★ Dependable performance
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For bright, clear pictures on the screen, be sure to ask for General Electric projection lamps. Research is constantly at work to improve them . . . help you get *more* for your money. That's one reason most pro-

jector makers use G-E lamps as initial equipment. Incidentally, there's a new look to most G-E Projection lamps. They've been streamlined inside . . . for better performance. *Have you looked at one lately?*

*Remember . . . for every photographic purpose*

## G-E LAMPS

# GENERAL ELECTRIC

### FOR BUSINESS FILM USERS: A COMPLETE REFERENCE LIBRARY!

The rapidly-growing Film Guide Library, prepared and published by the Editors of BUSINESS SCREEN, includes complete source lists and de-

scriptions covering Sports Films, Safety Films, Sound Slidefilms, etc. Write for details on how to acquire copies of these useful Guides.

BUSINESS SCREEN MAGAZINE -- 150 EAST SUPERIOR STREET — CHICAGO 11, ILLINOIS

### Midwestern Studio Produces TV Programs in Record Time

♦ Every week of the current football season, one of the nation's toughest film assignments is being fulfilled by one of the oldest producing companies in the business.

To ATLAS FILM CORPORATION of Oak Park and Chicago has again gone the assignment of putting together the All-American Game of the Week telecast sponsored by Pontiac Motors. And every Saturday, somewhere in the U.S.A., the game chosen by a board of experts is covered by Atlas camera crews for commercials, local color and the actual game itself.

The studio wheels begin to roll on Saturday night when the first negatives return to the studio. From about midnight on Saturday through dawn on Monday, the films are developed, edited, sound-dubbed, narrated, tied to commercials and polished. On early Monday morning they're ready to leave Chicago's Municipal Airport on their way to some 30 television stations for the regular Tuesday night telecast.

Atlas vice-president ALBERT S. BRADISH, in charge of production, personally supervises the assignment, working in close cooperation with ERNEST JONES, vice-president of MacManus, John & Adams, Pontiac's Detroit advertising agency.

### Fire Prevention Week "Short" Plays 3,000 Theatres and TV

♦ A new one-minute film on fire prevention is spearheading the National Board of Fire Underwriters' campaign during Fire Prevention Week. The film was produced by PATHSCOPE PRODUCTIONS, New York, being adapted from *The Torch*, a 20-minute subject by the same producer. Showings will be sponsored by local fire departments and insurance agents.

### George Finch Addresses Sales Executives Club in Rochester

♦ GEORGE B. FINCH, vice-president in charge of sales development for *The Jam Handy Organization*, will address a meeting of the Sales Executives Club in Rochester, New York on October 9.

Mr. Finch's talk will introduce *The Other Side of the Picture*, a motion picture produced for Dearborn Motors Corporation by his studio.

***We bring no canvas chairs to work . . .***

**F**ilms for Industry makes every man and every idea stand on two feet during the serious business of producing outstanding color pictures for the best medium in the business — *the lighted screen in the darkened room.*

*Films for Industry Business*

*Film Clients Include:*

American Can Co.  
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Frankfort Distillers Corp.  
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Johnson & Johnson, Inc.  
Mac Gregor Goldsmith  
Mahoney-Troast Construction Co.  
Metro-Goldwyn-Mayer  
Muscular Dystrophy Asso.  
Proctor & Gamble Co.  
Puerto Rican Rum Institute  
Rubico Brush Mfg. Co.  
Society of Plastics Industries  
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Spaulding Bakeries  
Sun Oil Co.  
Univis Lens Co.  
Westinghouse Electric Co.  
Yale University

**F**rom conference to cutting room, the ideas and inspirations of capable, long-acquainted writers, cameramen, directors, and editors collide and do battle on equal ground; thus do the best scenes, action, situations, and stories emerge — *a unified victory of many minds.*

**I**ntegrity of purpose is the only rule of combat. The results speak for themselves. Ask Films for Industry to screen one of the results for you, *and let it speak.*

***Highly Persuasive Films . . .***

***in Color — or Black and White . . .***

***for Screen or Television***



**FILMS FOR INDUSTRY, INC.**

**NEW YORK—135 WEST 52<sup>nd</sup> STREET • PLAZA 3-2800  
PHILADELPHIA—1700 WALNUT STREET • KINGSLEY 5-0831**

# Thanks, Mr. Gregory

THE TEXAS COMPANY  
TEXACO PETROLEUM PRODUCTS



135 EAST 42<sup>ND</sup> STREET  
NEW YORK 17, N. Y.

SALES DEPARTMENT  
SALES PROMOTION DIVISION  
J. M. GREGORY, MANAGER

September 6, 1950

Mr. Frank K. Speidell  
Audio Productions, Inc.  
630 9th Avenue  
New York City

Dear Frank:

It is a pleasure to attach a check for our final payment on your production of "Tex" - the Story of a Champion Calf.

It is really a great job, and I think that you, Les Bennetts and the entire Audio organization should be very proud of what I consider to be an "Academy Award Winner." It was a pleasure to work with you, and I want you to know that I am very happy, and more important, I think the picture is going to do a real selling job for us.

Mr. Saunders was most complimentary today about the final job.

Very truly yours

J. M. GREGORY

Send for  
"A Few Facts  
About Audio"

JMG-LMN

Att.

**AUDIO PRODUCTIONS, INC**

PRODUCERS OF MOTION PICTURES  
630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

BUSINESS SCREEN MAGAZIN



# Visual Training and Communication of Ideas Are Key Factors in National Defense

**O**UR WORLD OF FILM is enmeshed in another greater world of dynamic, history-making events. As a medium of idea communication more complete than any other, with special prerequisites for the critical tasks which history has now placed at hand, films will now be re-examined and retried as our defense program takes shape.

In many quarters of official Washington, for example, the re-examination will be undertaken by less familiar hands. As ever, the *more powerful* means, the *more complicated* means can so easily appear less desirable to those who distrust the technicality as compared to other media. The balance of solid guidance and clear thinking on how we shall make and use these tools of audio-visual communication in the training and indoctrination of millions of our countrymen and the friends of freedom everywhere lies with the experienced professionals within government and *tried and proven* services outside.

## THERE ARE EXPERIENCED HANDS AVAILABLE

It is reassuring to recall familiar names with proven records of experience with film in key positions of responsibility—men like Herbert T. Edwards, the State Department's international motion picture chief; Floyd E. Brooker, visual aids executive for the U. S. Office of Education; the experienced hands of Lyle Webster and veteran Chester Lindstrom in the U. S. Department of Agriculture motion picture activity; and, of most recent importance in the news, Nathan D. Olden, the Department of Commerce film veteran, who now heads the Motion Picture Section of the National Production Authority.

In this resume of civilian experience available to our defense program, the appointment of Nate Olden was a most logical step. It followed the equally logical larger course which has placed the National Production Authority within the publicly administered Department of Commerce. Secretary Sawyer has the confidence of all segments of U. S. business and industry. Fully appreciating the tough and thankless job which must place defense needs first and foremost at all times, his fellow Americans know that Charles Sawyer brings efficiency and fairness to this most vital task. They will not fail him.

## FILMS' ROLE IN KEY DEFENSE PROGRAMS

It is these direct responsibilities of film within the defense program which concern us. We possess a training medium and the means to create it economically and successfully for such tasks as civilian defense, plant security programs, bond-raising, material production, and public information on defense problems.

A private citizen's constructive suggestions may be in order to help accomplish what we know good films can do in such defense programs as we have outlined:

1. Continue the excellent precedent of Mr. Olden's appointment into the presently shaping format of our Civilian Defense program. We

respectfully submit the qualifications of Floyd E. Brooker for this post of visual aids chief for civilian defense. His unequalled experience in guiding the production and utilization of 167 training films and a like number of filmstrips for skill training in World War II is an asset to our country which it should use to the fullest extent. Under Mr. Brooker, government did more than pay another big war time bill, it made a solid and sensible investment in useful materials which has already returned more than a quarter of a million dollars in royalty income to the U. S. Treasury.

## GUARD AGAINST EXTRAVAGANT WASTE OF FUNDS

2. Coordinate as an advisory group to the Bureau of the Budget these and other experienced film men and women in government to safeguard against duplication of materials, wasteful and whimsical expenditures for elaborate and wholly unnecessary production facilities, etc.

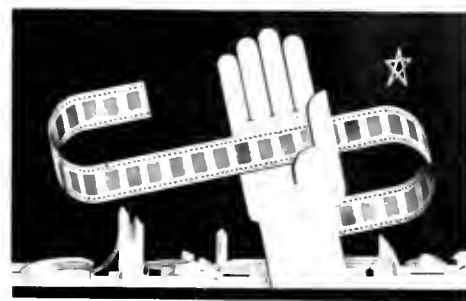
To elaborate this second point, we hear with growing concern that Hollywood film promoters are again attempting to unload their unprofitable studio properties on our defense establishment. The World War II record clearly indicated the needless waste of such investments. Those who are lured by inexperience to the idea that entertainment film makers have any special prerogatives beyond their fields of fiction and fantasy need only look at some of the terrible examples of so-called training films which emerged from Hollywood in a certain era of World War II.

## GET THE BEST WHEREVER AVAILABLE

Pick the brains, skills, and facilities of those best qualified to serve and get what we need to expedite the defense job without waste of film or funds and *on time*.

It's high time that we regarded this business of film making and film use as a wholly professional and business-like procedure. Government turns to clearly qualified suppliers for the guns, planes, tanks and gear to guard our freedoms; too often in the past has it relegated just as great responsibilities for training men to use defense

*MILLIONS IN AUDIENCES like these in lands abroad have been and will be served by the International Motion Picture Program of the State Department as we strive for peace.*



equipment to untried, semi-professional and amateur experimenters or to such wholly unqualified channels as the entertainment film companies.

## THE RECORD IS INDISPUTABLE

Now we submit the record of the producers who were responsible for more than 3,000 individual titles in World War II, serving with distinction the Training Film Branch of the Navy, the Coast Guard, the War Production Board, the Labor Department, the United States Office of Education, and a long list of other services and agencies. They are at hand in Washington, Philadelphia, New York, Detroit, Chicago, St. Paul, Los Angeles and other centers of population and production, strategically and conveniently located to serve and qualified by experience beyond the shadow of a doubt.

\* \* \*

## Broad Program of Industry Public Relations and Reader Services Noted by Your Editor

★ It's the "extra-curricular" responsibilities that keep a publishing business from getting dull. As an example, the Editor of BUSINESS SCREEN has been called upon in recent months to address sizeable sponsor groups in Chicago, the Tri-Cities, Washington, D. C., and Hollywood Beach, Florida. Special articles have been prepared for numerous general and trade publications as well as special statistics on the industry, film references, etc. Consultation with individual companies and government executives occupies third place on our activity schedule but first priority on behalf of successful use of the audio-visual medium.

The influx of film title requests, matching the growth of the subject matter itself in terms of thousands of films, is still another editorial service responsibility. Somewhere near 15,000 film titles will have been alphabetically classified for instant reference through our recently installed Remington-Rand "Line-Dex" system.

The plain truth is that this ever-growing field, plus vital new responsibilities to the defense program shared with our industry and government, is inclined to swamp the boat at times. While bailing out this month, however, we managed to produce a little over 168,000 pieces of original film information literature. That includes the more than 8,000 copies of this issue of BUSINESS SCREEN, we're happy to say.

It is our conviction that these public relations tasks are vitally important to the solid development of this field. Our only regret is that we are not able to give of ourselves and our facilities to the *fullest extent* of the opportunities afforded by a medium so widely appreciated and yet so little understood by so many whom films can profit most.

—OHC



Blanche Thebom and Ezio Pinza are among the stars featured in "Rehearsal"

## What Does the Film Audience Think?

EXTENSIVE TESTS CONDUCTED BY SCHWERIN RESEARCHERS GIVE FACTUAL DATA ON REACTIONS TO SEVEN TELEPHONE PICTURES

**B**USINESS SPONSORS of public relations films have generally measured the effectiveness of their offerings by two criteria: *quality of the film*, largely based on their own opinions, or the audience reaction reports received from groups which have viewed the film; and *quantity of audience*, the number of people estimated to have seen it. Thus, with this yardstick, any picture which receives generally favorable reports from adult audience group chairmen or school teachers who fill out the customary forms, and which runs up a sizable audience, is usually conceded to have been an effective and successful tool in the company's public relations program.

Although there are several fallacies in this system of measurement which have been apparent to most sponsors for some time, it is still frequently offered as the best, or even the only, method of gauging a picture's value to the company. ("A million people saw it, and they all said they liked it.")

### OTHER MEDIA STANDARDS DO NOT APPLY

The methods of measurement used by other media do not apply in most cases to films. Few motion pictures designed for general audiences are shown with the purpose of selling goods—a valid measurement of printed or radio advertising. Film distribution is largely non-competitive in that the audience, once seated, may not register disapproval by turning a page or twisting a dial. Reaction reports sent in by the leader of an audience group may not be too reliable as an indication of the actual disposition of individuals in the audience to the film. It may even be true that a seemingly "good" picture reaching a large audience is a boomerang doing more harm to

the sponsor than good despite surface evidence to the contrary.

The problem of measuring audience reaction has been foremost in the thinking of many business film sponsors for some time. It has received considerable attention at all recent meetings of the Industrial Audio Visual Association and will be a key point of discussion at the October IAVA meeting in New York.

### DEVELOP TECHNIQUES FOR TESTING

One solution to a useful attitude measurement system, and perhaps the most extensive conducted to date, is the series of tests just completed this summer by the Schwerin Research Corporation for the American Telephone & Telegraph Company. More than just a reaction test of specific films, the Schwerin and AT&T project was a joint undertaking to devise a sound methodological technique for the testing of films.

Two reports were actually made. One on four "BEFORE YOUR TELEPHONE RINGS" was produced for AT&T by the Pathescope Company, N. Y.



AT&T motion pictures, and a second, also on four films, including one from the first group after revision. In the first group were: *Telephone Screen Review No. 3*; a newsreel type of film with running commentary, covering two subjects—the San Francisco Chinatown telephone exchange, and Bell System's Automatic Message Accounting method. The film included a four minute commercial that was also used on *Rehearsal*, one of the other films studied. *Before Your Telephone Rings*: a telephone is seen being installed as a family move into their new home, after which the film goes on to show the complex operation in back of this seemingly "easy" job.

*Just Imagine*: The 433 parts in the modern telephone are shown by stop motion camera technique "assembling themselves" into a complete instrument, while the story of their research and manufacture is told.

*Rehearsal*: The camera covers an informal rehearsal for *The Telephone Hour* radio show involving Donald Voorhees and the orchestra,



"TELEPHONE SCREEN REVIEW NO. 3" is a newsreel type of sound motion picture.

Ezio Pinza, Blanche Thebom, Wallace Magill, Floyd Mack and Tom Shirley. During the final duet, the setting changes from "rehearsal" to "on the air."

These four films were each tested both in New York City and in Wisconsin rural communities to a total of about 3,000 persons. Reactions of urban and rural audiences were thus obtained and compared. The four Wisconsin communities in which tests were conducted were Columbus, Fort Atkinson, Juneau and Stoughton.

### SCORES MEASURE INTEREST OF VIEWERS

The basic test sessions for these films were conducted in the same way as the Schwerin System's radio and television sessions. The scores given in the report were, therefore, measures of interest or liking, obtained by having the audience check their reactions at frequent intervals while watching the films. The higher a score, the higher the interest, or liking.

In addition to the qualitative tests of the films, a detailed series of questions was also developed to measure changes in audience attitude brought about by viewing the films.

The complete first report constitutes a sizeable book indicating audience reactions and attitudes, in Wisconsin and in New York, both before viewing the films and after. The main findings brought out were as follows:

... Three of the films were well liked in both

New York and Wisconsin. *Rehearsal* was well liked by the New York audience, but poorly received by the Wisconsin one. Informality and "imaginative" material seemed not to be as well liked by the rural audience as more direct approaches.

. . . All the films were better liked in New York than in Wisconsin, to varying degrees.

. . . The commercial was about as well liked by both audiences, and only a little more effective among the New York viewers in terms of remembrance and belief. This was true even on *Rehearsal*, although the Wisconsin audience liked the rest of the film much less than the New York audience.

#### UNFAVORABLE EFFECTS ARE REVEALED

. . . One important result was the revealing of two unfavorable effects that otherwise would have gone unnoticed.

. . . In the case of *Screen Review No. 8* there was an increased feeling on the part of the audience that all the mechanical equipment shown in the film would cause loss of jobs among telephone company employees. An unfavorable effect created by *Just Imagine* was an increase in the feeling that the company was not doing all it could do to provide service for everyone who wanted it; perhaps because the film showed a type of modern instrument that many viewers wanted but did not have.

. . . Women liked the films better than men did, and older people liked them better than did younger adults. These differences were more marked in the New York tests. Other rural people liked the films better than farmers did.

#### FILMS RATE WITH TOP RADIO, VIDEO SHOWS

In both New York and Wisconsin, however, the films were liked about equally as well as top radio and television shows regularly tested by the Schwerin system.

After the results of the first tests were studied, AT&T and Schwerin conducted a second series designed to answer these questions:

1. Does the method or place of a test affect the results?
2. Can the findings be used to improve films?

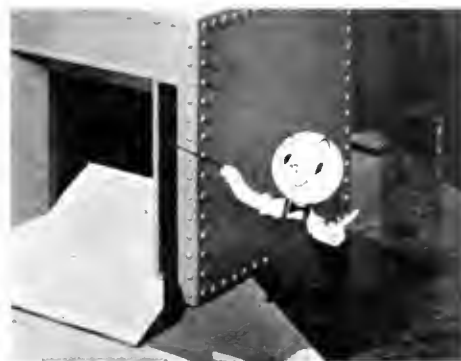
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**BELL TELEPHONE SYS**



"JUST IMAGINE" produced by The Jan Handy Organization shows telephone manufacture.



TOMMY TELEPHONE and his magic hopper are featured in the film "Just Imagine."

3. What types of films affect which attitude areas?
4. Can new films be pretested?

The second report studied audience reactions to these four films:

*Telephone Screen Review No. 8* (a revised version)

*Story Without End* (a new, unreleased AT&T film)

*Parade of the Relays*

*Speeding Speech*

*Screen Review No. 8* was chosen for revision because of the unfavorable effect referred to above. The revision consisted of redoing portions of the narration which had to do with billing accuracy and with technological unemployment; there were no changes made in the pictorial content.

To determine whether the method or the place of a test affected results, Schwerin conducted the first block of tests at the Museum of Modern Art Theater in New York. The letters of invitation specifically told these audiences that the sessions' purpose was the testing of films.

Though it was desirable to run future tests at National Broadcasting Company studios, this change might have conceivably lead to different results from those obtained at the Museum. The

shift in location was one variable. Another and more uncertain influence was that the Museum audiences knew in advance that they would view films, while the NBC audiences would see the films unexpectedly and only as part of a testing set-up that also included radio and television programs.

By comparing profiles of audience likes and dislikes at various stages of the showing at both NBC and the Museum, it was found that the graph contours for both audiences were virtually identical throughout. It can therefore be concluded that the place or method of test does not affect the results.

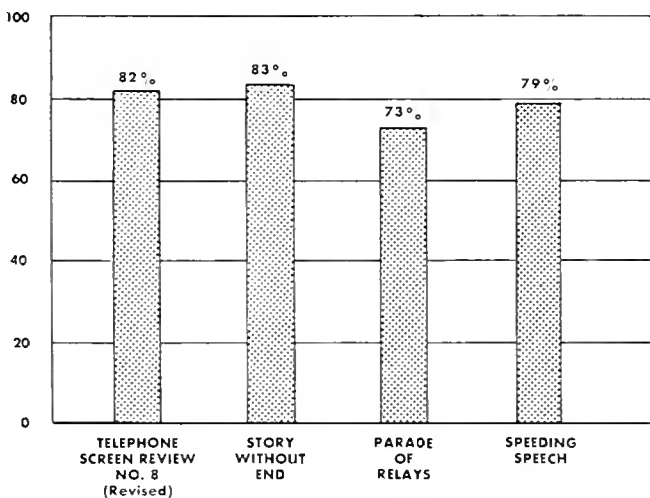
#### EFFECTS OF CHANGES SHOWN IN TESTS

The results of the second Schwerin report for AT&T brought out the following findings about the films tested:

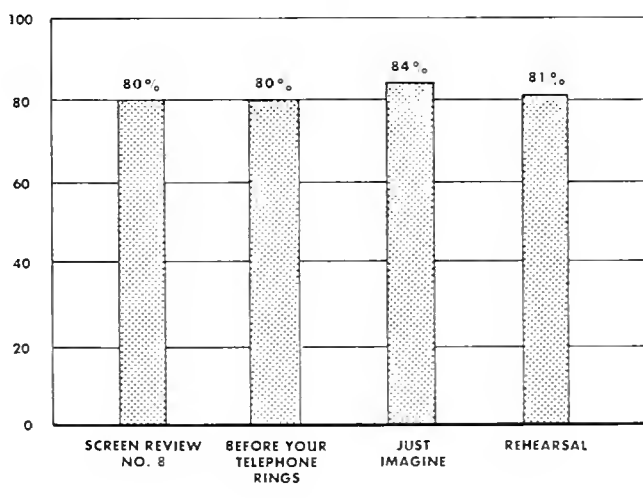
. . . The revisions made in the narration of *Screen Review No. 8* definitely made that film more effective than it was in its original version. The most important effect of the changes was to create a favorable impression regarding technological unemployment, since the film's revised version made it clear that machines mean more—not fewer—jobs. Removing this weakness also had the "halo" effect of making other impres-

(CONTINUED ON PAGE FORTY-FIVE)

SECOND TEST SERIES: DEGREE OF LIKING FOR FOUR FILMS



FIRST TEST SERIES: DEGREE OF LIKING FOR FOUR FILMS



These two graphic diagrams show the test results obtained by Schwerin on seven different AT&T films.



### Growing Trend Toward National Organization of Business and Training Film Producers

★ A week doesn't pass without at least a few calls in each of our four nationwide BUSINESS SCREEN bureau offices (New York, Washington, Chicago, and Los Angeles) wherein a sponsoring company, ad agency, or another producer asks for information on a new and comparatively unknown film production company.

The hundreds of "names" in telephone and city directories under the classification "motion picture producers" offer no distinction as to experience, financial stability, staff or special interests. Anyone with a desk and a phone is capable of *seeming like* a dependable production source until proven otherwise. But the buyer pays heavily for such mistakes and the audiovisual road is littered with the remains of hopeful film programs that perished through careless or incapable handling. The lure of television's apparently large potential has brought in even greater numbers of wishful wildcatters. Before strangling on their own penurious t.v. output, some of these video "specialists" are already making desperate overtures for regular business film contracts.

#### THE WRONG SIDE OF "PICTURE STREET"

The resultant confusion is confounded twice over by some of the entertainment industry's left-over "B" and "C" producers, now fugitives from tumbling boxoffices. Although only "big business" interests these masters of the gag and cliché, there is an apparent readiness to "take" any business to keep the sheriff away.

An awareness of the buyer's peril in these situations was acknowledged by the Association of National Advertisers in its publication (via the ANA Films Committee special group) of the "Check List for Producer and Sponsor Respon-

sibilities" in 1948. Representatives of the American Association of Advertising Agencies have expressed similar concern as have the experienced film department executives who comprise the professional membership of the Industrial Audio-Visual Association. Now there are definite signs of group action on the part of the reputable, experienced companies who hold rightful claim to the designation "Business, Factual and Training Film Producers."

\* \* \*

#### Training for Better Plant Security

★ Evidence of the growing concern of both Washington and industrial leadership with the defense problem of plant security is reflected in recent correspondence to us. All workers in certain key industries are part of this problem as well as all degrees of management. Getting understanding without affecting delicate balances in labor-management relations and maintaining a tight program of indefinite duration are not easy tasks. Films like *Guardian Against Sabotage* and *Locked Security* are typical military training subjects which may be applicable but some new subjects are also needed.

All types of aids such as booklets, posters, and recordings can help during indoctrination meetings. The ABC recording of the comprehensive radio program *Communism U. S. Brand* is a recommended reference. Further details will be covered in an early feature article based on material research now being conducted.

#### Subject: Add Definitions For the Field

★ A good friend of proper film utilization and of BUSINESS SCREEN is assistant professor J. J. Jehring at Cornell's School of Industrial and Labor Relations. He suggests broadening the term "filmography" as a properly descriptive word to cover film title and source references. In the spirit of this suggestion, we're at work on "filmographies" of the printing and publishing industry, on atomic defense and home security, and for civic and municipal government film programs.

#### Large Industrial A-V Market Still Open

★ For your potential 16mm film distribution and sound slidefilm equipment market figures note the fact that there are more than 21,600 industrial plants in the U. S. employing over 100 workers. These employ 73% of all industrial workers. More than 4,000 of the plants, mostly larger ones, have been noted as equipped for 16mm sound projection. Undoubtedly many more thousands have equipment or access to it.

### A Temperance and Tolerance Picture Tells Facts About the Alcohol Problem

★ As election time draws near in the state of Arkansas, voters will be faced with a decision on whether that state goes "dry" or "wet." Advocating a middle-of-the-road program that scorns the hypocrisy of so-called total prohibition and its attendant lawlessness but is just as firmly opposed to uncontrolled liquor distribution is the Temperance and Tolerance Association of America.

#### FILM TELLS FOUNDER'S LIFE STORY

Comparatively lesser known than its stern-visaged and uncompromising contemporary, the Women's Christian Temperance Union, T & T owes its existence to a courageous Nebraska WCTU "rebel" Mrs. Ida M. Thurber of Lincoln. Mrs. Thurber sought a workable solution to the alcohol problem and her story is the keystone of a new 43-minute sound motion picture *And the Truth Shall Make You Free* produced by Wilding Picture Productions, Inc. and now widely showing to adult audiences.

*And the Truth . . .* is being seen by a lot of group audiences in Arkansas where T & T has made numerous prints available. It makes a common-sense approach to the alcohol problem which could lead to its solution and restraint, improved state control, and greater respect for law and order. Bookings of the film are free and audiences outside of Arkansas can obtain prints for showing from the Chicago headquarters office of the Association at 150 E. Superior Street.

#### DISTRIBUTION DETAILS ARRANGED BY MODERN

Distribution for the Temperance and Tolerance Association film is in the capable hands of Modern Talking Picture Service, Inc., whose nationwide exchange facilities make it possible to get maximum showings out of a limited supply of prints for which demand is indicated by church and other adult discussion groups all across the country. Special campaign assistance and direction was arranged by Modern for the Arkansas showings, covering hard-to-reach rural areas and large cities where the film is expected to play a useful part in arousing informed public opinion.

The success of *And the Truth* in its educational mission to broaden public thinking on the alcohol problem is being closely watched by other users of public relations films.



#### "And the Truth Shall Make You Free"

(scenes, left to right)  
JUDGE: "I'm a teetotaler, because I choose to be."

Illicit stills bring havoc to those who run them and to unwary consumers.

MERCHANT: "Let's adopt a program that will bring us real temperance."

**Jam Handy Research and Production  
Makes "Waves of Green" Outstanding**

★ Frequently cited in recent months as one of the outstanding general interest motion pictures on an agricultural theme is *Waves of Green*, the 33-minute Technicolor tribute to America's land-grant colleges produced for Dearborn Motors by The Jam Handy Organization.

This is an excellent example of the potential use of the film medium for broad public relations as audience kudos continues to reflect awareness of the sponsor's contribution. The thoroughness of research by Jam Handy, which took almost two years before cameras turned, is indicated in the authentic documentation of the land-grant college scientists' discoveries which have benefited all mankind through agricultural progress.

It is this kind of definition of the American Way that will do more than flag-waving to remind Americans of their real strength. There's unusual drama in the real-life stories of the research work of men like W. J. Morse who helped develop the soybean industry, J. R. Beaudette of Rutgers who helped conquer Newcastle disease in poultry and E. S. McFadden at Texas A. & M. who developed rust-resistant wheat.

The film may be secured for showing by application to Dearborn Motors Corporation, Dearborn, Michigan.

**Drama of Modern Steel Construction  
Told in Steel's "Building for the Nations"**

★ Chicago representatives of the financial, trade and other publications and newspapers were a most receptive audience at the recent previewing of a new color and sound motion picture record of the building of the Secretariat headquarters of the United Nations in New York City, presented by United States Steel. Host at the preview was the public relations department of U. S. Steel subsidiary—Carnegie-Illinois Steel Corporation.

*Building for the Nations* was begun as a color film record of the fabrication and erection of structural steel for this unique skyscraper. The American Bridge Company, another U. S. Steel subsidiary, was awarded this contract and Carnegie, a sister company, made the ten thousand structural pieces of steel to exact specifications. As the drama of construction emerged into the final climax of the dedication ceremonies with President Truman and representatives of all the United Nations, the realization became apparent that Loucks & Norling Studios, the producer, had created a fine general interest subject.

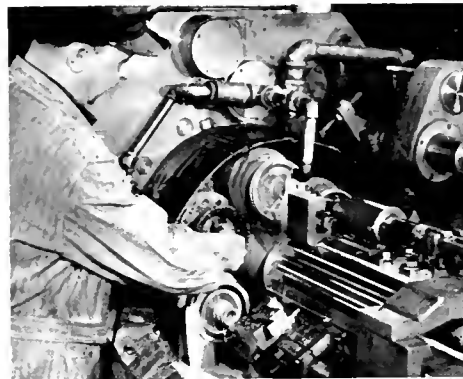
Much of the technical detail of *Building for the Nations*, as the film now stands, will be of primary interest to technical societies and engineering schools. Shortening of the subject to highlight the drama of towering steel, excellent color, and human interest would broaden its audience immeasurably.

And there's final and significant importance in the idea that this building itself, symbolizing the industrial might of the nation, also symbolizes "in steel and masonry the hope for peace and happiness for all the peoples and all the nations of the world."

—OHC

**A New Film-strip Visualizes  
Effects of Machine Power**

The material story of the effects of machine power on our standard of living is visualized in the new Twentieth Century Fund film-strip *Machine Power Means Plenty*. Produced by Patheoscope Productions, New York.



PARTNER ON THE PRODUCTION LINE is this worker in the Ford Motor Company plant.

**The Significant Story of Dealer-Maker  
Teamwork Is Shown in New Ford Picture**

★ Several months ago, previewers at the Cleveland Film Festival judged a Ford Motor Company motion picture as their first choice in a field of "employee-management relations" subjects. This picture, *6,000 Partners*, is essentially a "private-relations" film and the story of Ford manufacturing enterprise linked together with and dependent on the prosperity and activity of 6,000 other independent enterprises, large and small, who comprise the Ford distributor and dealer family.

As a practical lesson in economics, *6,000 Partners* clearly shows the division of profits by Ford among its dealer family and parts suppliers, from Maine to California.

The 20-minute film, produced by Raphael G. Wolff Studios of Hollywood, will be of general interest to business groups, high school and college students of business and economics, and similar audiences.

*And partners, too are the local Ford dealers.*



More machine power means  
higher productivity means  
higher income for all



POWER = PRODUCTIVITY = INCOME

**Machine Power As an Economic Factor**

★ The increase in recognition and understanding of our American heritage has been highlighted by a dramatic color film-strip, *Machine Power Means Plenty*, recently released in New York by the Twentieth Century Fund. The story traces the growth of machine power in this country, and cites its amazing growth as a major factor in our high standard of living. The film-strip was produced by the Patheoscope Company, and is based on the findings of a survey, "America's Needs and Resources." Directed by J. Frederic Dewhurst, economist for the Twentieth Century Fund, the film-strip utilizes some of the latest methods of production—combining photographs with art work, drawings and charts in full-color.

THESE SALIENT FACTS ARE MADE CLEAR

In its vivid 60 frames, with commentary printed directly on the film, *Machine Power Means Plenty* points up these salient facts about our economy:

1. The United States uses almost as much machine power as the rest of the world combined.
2. An average hour's work in America today produces five times as much as an hour's work did a century ago.
3. Use of machine power is a key factor in the rising rate of output for each hour worked.
4. This country produces about one-third of the world's total output of goods and services, yet has only 1/15 of the world's population and natural resources.

DIFFERENCE IN PRODUCTIVITY IS SHOWN

To illustrate these points, the film-strip graphically portrays the example of "Al Franklin," a mythical character created to represent a typical American worker. Al's grandfather used a pick and shovel, and was paid \$1 for a 12-hour day. Al operates a power shovel, and is paid \$3 an hour for an 8-hour day. It would be superfluous to point out the tremendous rate of output increase that has taken place in the time covered by this illustration.

But the story of Al is the story of American advancement, where machines have replaced the back-breaking labor of men and beasts. Wages have gone up. Hours of work have gone down, and the American people find themselves with more leisure time, more income, and more benefits to be shared by all.

The film-strip is distributed on a sale basis by the Text Film Department of the McGraw-Hill Book Company, New York.

STAFF REPORTS ON BUSINESS  
MOTION PICTURES & SLIDEFILMS



Pictorial highlights in "Neptune's Oil Fields"

## New Color Film Shows Search For Off-Shore Oil Resources

Sponsor: Kerr-McGee Oil Industries, Inc.  
Title: *Neptune's Oil Fields*, 21 min., color,  
produced by Robert Yarnall Richie Pro-  
ductions, Inc.

★ Dotted along the shores of Texas and Louisiana and many miles out into the Gulf of Mexico, oil producers and drillers try to tap the thirteen billion barrels of petroleum that geologists say is lying beneath this part of the Gulf. No big strike has yet been made, and the project so far has cost ten times as much dollar-wise as the results produced.

Most of the drilling so far has been only up to a few miles off shore from platforms driven into the Gulf bottom. Trying a new tack, Kerr-McGee Oil Industries has been surveying the regions many miles farther out and has brought in several wells lying under as much as 240 feet of water.

*Neptune's Oil Fields* is the story of this project showing Kerr-McGee drilling from a self contained unit operating from a converted LST. The film shows seismographic and magnetic surveying, directional drilling techniques, living conditions on the ship and something of the geologic formations containing the off shore petroleum.

This new film will be used for several purposes and will be made available on free loan to technical schools and societies to show recent technological advances in off-shore drilling techniques from Kerr-McGee Oil Industries, Inc., Oklahoma City. It will also be used for personnel recruitment, showing prospective employees what sea borne drilling rigs are like. Kerr-McGee will use the film to demonstrate the off shore field's possibilities to prospective investors, also.

## Basic Principles of Selling Are Applied in New DeSoto Slidefilms

★ "What you sell" rather than "how you sell" is the principle adopted in a recent series of sound slidefilms created for the DeSoto Division of the Chrysler Motor Corporation by Rocket Pictures, Inc., of Hollywood.

Encouraged by the results of the *Aggressive Selling Series*,\* produced by Rocket in 1949, DeSoto dealers are buying the new slidefilms not because cars are hard to sell, but because they need a permanent training package.

In none of the six films is an automobile shown, therefore, they are not dated and can be used as a training tool for many years to come.

### THOSE FIRST ALL-IMPORTANT MOMENTS

*You're Up*, first in the series, shows the salesman approaching the customer and handling him during the first few minutes, so as to sell himself, sell his agency and lead into selling the "car" rather than the "deal." It covers those all-important introductory minutes when the salesman should talk himself into the opportunity of presenting and demonstrating the benefits and advantages of the DeSoto, and what the customer will get for his money.

*The Presentation* again points out to old and new salesmen alike what it is the prospect buys, therefore, what the salesman should present.

Carrying through with this same treatment, *The Demonstration* shows how relating the selling points of the car to the customer's individual needs in a matter-of-fact fashion can convince the prospective buyer of the car's real value "to him."

### YOU HAVE TO KEEP LOOKING FOR IT

Handling the early appraisal request is shown in the next film, *Don't Be Backward*, while *Prospecting* points in an easily understood manner, why constant prospecting is necessary and the benefits of follow-up procedures, an essential part of the salesman's daily routine.

*Closing the Sale* presents actual methods of procedure from the point of "throwing the switch" to quoting the price for the first time in the form of "your car and number of dollars per month. We're all set . . . just sign here."

Again, the art of closing is defined to the salesman so that he controls the interview and, if necessary, even calls in the Sales Manager to help him over the hill.

### THESE FILMS SHOW THE BASIC STUFF

Rather than telling the same story in the same way, but with a new product design, repeated showings of the films made to this formula re-emphasize principles to be used by men in all selling activities, regardless of product design. And, because they are not dated, additional funds are made available for new purchasing training films on attitudes, effectiveness and techniques of selling.

\**The Aggressive Selling Series* is a syndicated sound slidefilm program available from Rocket Pictures, 7108 Santa Monica Blvd., Los Angeles.

## Texaco Farm Picture Tells Story of a Lad and His Prize Calf

★ The Texas Company's *Tex—The Story of a Champion Calf*, just released this fall, is a good example of how interest can be developed and sustained for a new film long before it is ready for showing.

Last spring, in the TEXACO FARM TOPICS, a newspaper widely distributed to farm families across the country, it was announced that a movie was going to be made of Daniel Krenek, a 17 year old Wharton County, Texas, boy who had been presented with a beautiful white-faced Hereford calf named *Tex*. Dan was going to try to raise the calf to become a champion in stock show competition, and FARM TOPICS readers were invited to send in their suggestions on care and feeding to help him. At the same time, Audio Productions was engaged to begin filming the story on location in Wharton County.

### ARTICLES BUILD A FUTURE AUDIENCE

While production was under way this spring and summer, Dan wrote articles for FARM TOPICS telling how *Tex* was progressing on his road to the stock show purple ribbon.

What Texaco has accomplished in this build-up is quite in contrast to the usual highly secretive business film procedure. Texaco has now not only a warm, human film story to show at some 3,000 farm meetings this fall and winter, but a very definitely expectant audience, proven by the good response to the suggestion request begun last spring.

Adding to the film's human interest, of course, is the fact that Daniel Krenek is an actual person and *Tex* is really his calf.

Distribution kicked-off late in September at a big dinner in Wharton County attended by most of the local stock-raisers and broadcast on stations of the Texas network. It will also be shown at a special preview dinner for directors of the American Hereford Association in Kansas City.

### WILL BE WIDELY SHOWN AT MEETINGS

Following this, the Texas Company, and the farm machinery manufacturers with whom the company cooperates on some farm meetings, will use the film exclusively. After a year, prints will be loaned to various public and state film libraries.

*Tex* is one of a series of Texas Company films, earlier ones being on poultry raising and apple

Dan Krenek and his prize calf "Tex"





Research is dramatic but it's also a story of tireless human endeavor . . . . . behind these gleaming towers is the drama of "24 Hours of Progress"

growing. Another is in preparation on dairy cows, to be filmed in Wisconsin.

Although the series is primarily planned for the farm meetings, all the films, and *Tex* in particular, should hold a lot of interest for all types of audiences. Besides the personal story of Dan, *Tex* is a color film, runs about 30 minutes, and has an original musical score.

\* \* \*

#### A New Sales Motion Picture Inaugurates the Puerto Rican Rum Market Program

Sponsor: The Puerto Rican Rum Association.  
Title: *Let's Make More Money With Rum*, 13 min., color, produced by Films For Industry, Inc.

★ This new sales picture sets off a new campaign to aggressively promote Puerto Rican rum all year around. It marshals impressive statistics to prove that rum is far from being just a popular summer drink, but is consumed equally in all the months leading to a peak in December.

Frankly confronting the seasonal problem, the film illustrates the new hard-hitting advertising campaign ready to run in most leading national magazines this fall from November through the holiday season, pointing out that this is the extra push to regular all-year round promotion. It shows the attractive and colorful display racks and point of sale gimmicks that have been designed for dealers to tie in with the ad campaign.

Puerto Rican rum's campaign is unusual in that it is directly financed by the Puerto Rican government on behalf of one of the island's leading industries. It supplements individual promotion of the various producers who conduct their own campaigns and also tie in with the Institute activities.

*Let's Make More Money With Rum* tells the story of a jobber salesman, not meeting his rum sales quota, who learns the background of rum as an American beverage (it was the universal cup of cheer in early times—fortified Paul Revere on his famous ride), the American public's 6 to 1 preference for light—Puerto Rico type—rums, and then goes out to successfully promote and sell it to his dealers.

The picture will be shown to jobber salesmen by the Institute's own missionary men, and by the sales staff of the individual rum producers who are obtaining prints from the Institute.

#### Oil Industry Information Committee Sponsors Human Story of the Business

★ A new motion picture, *24 Hours of Progress*, is now being distributed to social, civic and business clubs, schools and other organizations under the aegis of the Oil Industry Information Committee of the American Petroleum Institute.

Unlike last year's OHC film, *The Last Ten Feet*, which was a well edited version of clips from many sources, the new picture is all original production reflecting the large amount of money which went into it. Scene after scene is a photographic gem, dramatically filtered and accompanied by a moving musical score.

#### A BROAD PANORAMA OF THE FIELD

Ralph Bellamy, the narrator, describes a day in the panorama of oil industry operations and relates them to everyday American life. He makes an effort to show the human side of oil people, from drillers to service station operators. He describes the intensive competition of the industrial giants as an important feature of the industrial progress that has made America strong.

Oil products are shown in the part they take of birthing a baby, running farms, factories, stores and homes while the camera darts from place to place like a bee in a clover field. It would seem that a strong attempt had been made to cover every facet of the oil industry, the free enterprise system, the dangers of government controls and the handsome face of the American scene all in one picture.

#### "OIL PROGRESS WEEK" COMING THIS MONTH

Six hundred prints of *24 Hours of Progress* are now in circulation. The film will receive wide promotion during Oil Progress Week, nationally celebrated from October 15 to 21, and will be circulated to audiences for several years thereafter.

Louis de Rochemont produced *24 Hours of Progress* under the supervision of Film Counselors, Inc.

\* \* \*

#### Oil Companies Active Film Sponsors

★ Practically every oil company of any size is an active user of the film medium. The individual Standard Oil Companies, Sinclair, Shell, Humble, Tidewater, Sun, and other lead-

ing companies (including those listed in these pages all have consistently used both internal and external films in addition to participating in industry-wide programs such as *24 Hours of Progress*.

#### Safety Education a Vital Task During Oil Exploration Work

Sponsor: Geophysical Service, Inc.  
Title: *Make No Mistake*, 21 min., color, produced by Gulf Coast Films, Inc., a corporation under the direction of Robert Yarnall Richie.

★ Every day, almost every hour, somewhere in the world a shooter in one of Geophysical Service's seismic exploration teams sets off a dynamite blast. Observers of the teams, with seismographic instruments, record the data and oil producers know what kind of strata lie underneath the blast area.

Dynamite is not unusually dangerous, if handled properly, but it is tricky. Geophysical Service, using the explosive constantly in its work, has an enviable safety record and intends to maintain it. *Make No Mistake* is part of the company's safety program, and will become a major tool in promoting safety among its employees.

The story of Jim Miller, a new engineering graduate hired as an assistant shooter on a seismic exploration team, the film tells how he learns through mistakes and near-mistakes the importance of safety not only for himself, but for all the members of his team. His safety education consists not only of correct explosive handling, but also related things such as insuring that all drinking water used is pure.

*Make No Mistake* will be used for showing to all company employees—from Canada to Saudi Arabia—and to all new employees as they are hired. A Spanish version has been prepared for South American employees.

Distribution outside the company will be limited to qualified borrowers—technical groups, oil companies, etc. from Geophysical Service, Inc., Dallas.



Coffee-house scene in "Jerry Pulls the Strings" . . . and (right) a scene in "Answer for Anne"

## "Versatile" Is the Word at Caravel Films

**T**HERE IS AN old log book at Caravel Films' offices in New York that records titles, dates and details of all the firm's productions during the past thirty years.

Among the hundreds of successful films noted in the book are several of importance because they mark milestones, not only for Caravel, but for the whole business film industry.

### EARLY COMMERCIAL FEATURE SHOWS WAY

For instance, *So This is Eden*, produced by Caravel in 1921, was one of the first feature-length commercial motion pictures ever to be shown in theaters. It extolled the merits of the Hoover Vacuum Cleaner and was distributed independently through Hoover district managers. Reports showed that a month of solid bookings in any given district was not unusual. This en-

tertaining movie opened the eyes of a lot of businessmen to the motion picture's ability to do a first class selling job.

Another entry in the log, year 1931, tells how Caravel produced one of the first "talkies" to be used by a business firm. The client was the Ward Baking Company, and the picture, *Better Sales - Less Solds*.

A RECORD FOR PROBLEM-SOLVING

Still another entry tells how Caravel, in 1932, contrived a projection machine that would stop and start as desired—and at the same time permit sound to be added to a stripfilm sales presentation. This early machine—improvised to meet a client's needs—was one forerunner of today's sound slidefilm projector.

These early experiments and successes in a

For three decades, this pioneer has been meeting and solving a host of problems through creative and ingenious solutions on the screen

new industry reflect the whole pattern of the company's operations to this day. As a result, Caravel has acquired a solid list of clients who have found that whatever the business problem, if some sort of sight and sound medium can solve it, Caravel will come up with the solution. While Caravel's staff is primarily made up of motion picture and slidefilm technicians, it is balanced by people who have a comprehensive knowledge of how business functions—people thoroughly conversant with problems affecting sales, merchandising, advertising, public relations and labor relations. In its role of business



CAMERA ROOM in the animation department at Caravel Films N. Y. studios.

consultants, Caravel is active in building complete sales promotion and sales training programs for industrial conferences and conventions.

### OWNED BY THE MEN WHO MAKE IT GO

Head man now, and a partner since the company was founded, is David L. Pincus. He and his associates, most of whom have been with Caravel from 10 to 30 years, are sole owners of the corporation.

During the thirty years of its existence, Caravel has been active in almost every field in which visual aids are utilized.

An early picture for Socony-Vacuum Oil Company, Inc.—designed to train salesmen and dealers—led to the making of nearly fifty sound motion pictures for this leading oil company. Other Caravel productions have shown salesmen how to sell tires, batteries, blankets, carpets, men's suits and innumerable other products.

### "JERRY" WAS ANOTHER PATHFINDER

In 1933 a sound motion picture produced for American Can Company—*Jerry Pulls the Strings*—proved the receptiveness of schools to films that are really educational. The subject of this picture was coffee—how it is prepared for market, and how the flavor is retained by packing it in vacuum cans. The actors were puppets. There were 35 of them! The finished film—supplemented by a Teacher's Guide—offered a wealth of study material in the fields of geography, American history, English history, literature, English, art, dramatics and music. This picture has been widely shown in schools and is still in great demand.

In 1939, Caravel entered the field of television with a number of pioneering films for Blooming-





dale Bros., Inc. The show—promoting the latest styles in dresses and costume jewelry—was telecast from the sixth floor of the big New York department store to an assembled audience on the third floor. Ten years later a Caravel production *Stepping Along with Television* was the first film ever to be transmitted over the newly-joined Eastern and Midwestern networks of the Bell System.

A highspot in Caravel's career was the training program it initiated with the U. S. Office of Education. Caravel proposed this program in June of 1940—13 months before America entered the war. Its success was one factor in promoting a more extensive use of training films by the Armed Forces. Caravel made many war-time training films.

#### ACTIVE IN THE RELIGIOUS FILM FIELD

An event at the New York World's Fair signaled Caravel's entry into still another field—the making of religious films. Westinghouse Electric Corporation sank a "time-capsule" deep in the ground at Flushing Meadows—to be unearched by the people living on this planet perhaps a thousand years from now. The one book chosen for inclusion in this time-capsule was the Bible. This led to the sponsoring—by Westinghouse Electric and the American Bible Society—of a notable film entitled "The Book for the World of Tomorrow."

Other religious films followed in swift succession. One film in particular—*Answer for Anne*—which Caravel recently produced for the National Lutheran Council—won an Oscar as the outstanding film shown in the Religious Division of the 1949 Film Festival of the Cleveland Film Council.

#### "ENTERPRISE" WINS FREEDOM AWARD

During this same year a Caravel production *Enterprise* brought to its sponsor, Cluett, Peabody & Co., top honors in the motion picture field for "its distinguished contribution to the American Way of Life and the principles on which it stands." The award was made at Valley Forge, Pennsylvania, by Freedoms Foundation, Inc.

Caravel Films, Inc., has its own completely equipped motion picture studio at Hempstead, Long Island. At its executive offices, 730 Fifth Avenue, New York, Caravel also maintains a slidefilm studio, ample cutting and screening rooms, and a fully staffed art and animation department.

MINIATURE SET used in stop-motion sequence for Rheingold video commercials by Caravel.



## Trend Reports on Business Pictures

**C**ONTINUING with our occasional finger on the pulse of film data begun last spring (*BUSINESS SCREEN*, March, 1950), we now have information on the average length, color, type of sponsor, type of film and audience for motion pictures which came to our attention during the last six months of 1949.

Whereas the average film length in our previous survey (of motion pictures during January-June, 1949) was 25.2 minutes, the average length in our current study has dropped to 23.1 minutes.

The proportion of color film has increased from 53% to 61%.

#### FOOD INDUSTRY FILMS SHOW GAIN

We have broken down the categories of sponsors somewhat, to conform to those commonly used by most financial houses. (Trade association films are categorized under their specific industries.) Films were sponsored by types of companies as follows:

Food	10%
Public Utilities (up from 6%)	3%
Miscellaneous (radio, textile, office equip., etc.)	3%
Building Supplies	7%
Electrical equipment (down from 9%)	6%
Machinery	6%
Petroleum (down from 8%)	6%
Automobiles	5%
Metals (non-ferrous)	5%
Steel	4%
Airlines	3%
Beverages & Confectionery	3%
Drugs	3%
Household Equipment	3%
Rubber	3%
Insurance & Finance	3%

And the following 2% or less: Merchandising, Paper & Pulp, Railroads, Agricultural Machinery, Banks, Chemicals, Tobacco, Auto Accessories, Natural Gas, Aircraft Manufacturers.

#### MULTI-PURPOSE FILMS MOST PREVALENT

As we have pointed out before, many films are multi-purpose—designed for dealers, employees, schools and general public, alike. In cases of this type we have listed them as "general public." Here are audiences that films were designed to reach:

General public (down from 53%)	35.1%
Specific prospects (up from 26%)	23.4%
Employees exclusively (up from 6%)	13.6%

Dealers exclusively (up from 10%)	12.1%
Schools (up from 3%)	10.8%

As most business films have some relation to the sponsor's business, a good idea of what they are about may be obtained from the breakdown of sponsor types. In addition to this, film subject matter breaks down as follows:

#### MOST PICTURES TELL PRODUCT STORY

Films chiefly about the products or services the company offers: 52.5%

Films chiefly about the operations of the company—*how* it operates, rather than on the product, itself: 24.6%

Miscellaneous films on travel, sports, health, safety, free enterprise: 14.5%

Films on business methods—sales training, dealer education, etc.: 8.4%

## Trends in Distribution

★ With plenty of audiences available to the business film sponsor, the trend now continues toward *greater selectivity*, matching the ideas of the specific film to the more specific audience for whom it was intended. There is sharp cleavage from the past in which sheer numbers of all ages and kinds of people satisfied the sponsor.

In this trend, the adult business-industrial audience rates high in the list of desirable outlets. Continued progress has been made by at least one major commercial distributor in cracking this field but only through constant effort in promotion and the grouping of satisfactory program material for continuous booking on a weekly showing basis. Factories responding to this campaign now exceed a thousand or more plants, mostly in the industrial East and Midwest.

There is also growing strength (as self-equipped audiences) among the church groups. Projector manufacturers report continued demand, particularly among Protestant churches, for 16mm sound equipment. The availability of strictly religious films backs up a good supply of other program material for discussion forum use and for genuine recreation and sports interests. The church is also finding that the medium helps midweek attendance and aids focus on program subjects by supplying useful background data on topics.

The total self-equipped audience was nearing 200,000 16mm projectors.



Employee film showings in the ASEA electrical concern are pictured above.

## Sweden Looks to the Business Screen

by Gunnar Anvin, Educational Department ASEA, Vasteras, Sweden

**T**HE USE OF INDUSTRIAL FILMS in Sweden is still on a comparatively restricted scale. No survey has been carried out to determine the extent to which such films are used for educational purposes, but the present position is that apart from the military educational authorities there are only a few state institutions and a small number of major industrial concerns employing films to this end.

The reason for this is mainly to be found in economic considerations. The cost of producing a film is considerable and the cost per copy will naturally be high as the market for Swedish films would be saturated by a very small edition of each film.

### PROBLEMS IN USING AMERICAN FILMS

Since the war American films have become available, and quite a number have been imported, but it has been found that these films can rarely be used in the original version owing to the language difficulty. Nor are satisfactory transcriptions easy to obtain.

Especially films of a theoretical nature, but also practical of a purely instructional nature, often contain subtitles, inserts and measurements shown in the actual pictures, and unless these are also adequately translated, the result may often be confusing rather than explanatory. The difference in the units of measurement presents a difficult problem, as pounds, feet and inches is confusing to an audience that is accustomed to think in terms of meters and kilograms, but even in the absence of measurements, the mere appearance of an unknown word may be sufficient to distract attention from the picture as a whole. Other distracting factors may be unfamiliar backgrounds and working conditions, which often depart from those obtaining in Swedish industry, and the Swedish worker may find it difficult to identify himself with his American colleague acting as demonstrator in the film.

Nevertheless, there must be many American films suitable for transcription, and which would

prove extremely valuable aids to industrial training. The fact that transcription has not been made on a more extensive scale is largely due to lack of initiative in making a thorough examination of the available American film material and selecting those films which would be suitable for Swedish conditions.

### ECA PROGRAM PROVES MOST HELPFUL

Latterly the ECA mission to Europe has made a praiseworthy effort to make available the American industrial films, and quite recently a number of such films were shown to industrialists in Stockholm with the object of providing them with an opportunity for judging the suitability of the films for Swedish conditions. A number of repeat performances are to be arranged in due course.

Nearly all the major Swedish industrial concerns of fair size have produced their own films, mainly describing their work and products and intended to create good will. Some State institutions have also used this method for advertising their "goods" i.e. service, for instance the State Railways and the Post Office.

### STATE RAILWAYS A LEADING SPONSOR

The State Railways (SJ) has quite an extensive film library by now, containing about 400 films. About 100 of these can be hired by the public at very cheap rates, being mainly tourist films, while the remainder are of an educational nature, being intended for the use of the railway personnel. SJ possesses a well organized educational department which uses films extensively and also has at its disposal a number of projection rooms, as well as railway cars specially equipped for film projection. Most of these films are of an instructional nature, dealing with the various duties of SJ's personnel, such as safety service, materials handling, coach service, but there are also propaganda films, e.g. "Save Oil," produced during the war when scarcity of oil made it necessary to observe strict economy. With the aid of this film the economy campaign

was able to achieve a substantial reduction in the consumption of lubricating oil.

Other State institutions which are known to produce and use films for educational purposes are the State Power Board and the State Forestry Service, the latter institution having achieved considerable success with its "Safety First" films and instructional films teaching the correct care and maintenance of tools. These films are shown at the various lumber camps. Mobile film units have been specially designed for the purpose, equipped with projectors and motor driven generator carried on lorries and horse-drawn carts and sledges which are able to penetrate to camps inaccessible to ordinary transport. The older lumber jacks in particular, are not interested in attending instruction courses held at educational centers, but greatly appreciate the visits that the film units pay to their remote camps.

### ALSO SHOW WORKERS ECONOMIC FACTS

The production councils which were brought into being a few years ago have greatly increased the interest in economic problems and as a result of this an organization has been set up, called Economic Information, by the State, the Employers' Federation and Workers' and Employees' Federation. The organization has produced a number of films with the object of explaining the operative factors of national economy.

For the reasons mentioned above the private industries have not produced any great number of films of an educational character, but many firms make use of films which are already available for this purpose, especially in connection with their apprenticeship schemes. The training films which have been produced are mainly concerned with the products of the firm in question, particularly their use and maintenance and

(CONTINUED ON PAGE FORTY-EIGHT)

Railway Car Screening of an instructional film by the State Railways of Sweden.



# IAVA Holds Fall Meeting in New York City

INDUSTRIAL FILM SPONSORS' ORGANIZATION HONORS ROBERT FLAHERTY; HEARS KEY TALKS ON FILM DISTRIBUTION, RESEARCH AND PRODUCTION

The Fall Meeting of the Industrial Audio Visual Association was held on October 2, 3 and 4 at the Hotel Warwick in New York.

Highlighting the first day's sessions were talks by Fred Beach, of the New York Central System on *Films That Have Done a Job*; Frank H. Arlinghaus, of Modern Talking Picture Service on *The Present and Future of the Professional Film Distributor*; Tom Hope, of General Mills, conducting a seminar on the *Growing Audience for Sponsored Films*; and Stanton Osgood, of NBC, on *Your Films and TV*.

Mr. Beach presented specific examples of films that have accomplished particular purposes. He showed a successful TV one minute spot sponsored by Castro Stores in New York, an American Cancer Society film, Westinghouse's *It's CSP for Me*, Zenith's *Phonevision* picture, and a short US Rubber sales film for some demonstration.

## DUAL RESPONSIBILITY OF THE DISTRIBUTOR

Speaking at the luncheon session, Frank Arlinghaus described the responsibility of the commercial distributor as an equal balance toward the sponsor and the audiences. The distributor must be responsible that audiences are served with appropriate subjects, prints in good condition, and prompt delivery of films to meet the booking date.

Mr. Arlinghaus said that recommendations concerning the selection of the right audience categories, and the sensitivities of various types of audiences were the distributor's responsibility to the sponsor, in addition to efficient mechanical handling and promotion service.

In the future, Mr. Arlinghaus declared, a greater emphasis must be placed on specialized promotion of films to serve particular audiences, instead of merely seeking a mass distribution on a non-discriminatory basis.

Urging the regular showing of films at church and service club groups is an important part of Modern's current promotion activities. Results have been gratifying both to Modern's clients and the groups served, for average attendance, part of which has been attracted by regular film showings, has been increasing.

## TV EXECUTIVE CITES LACK OF FREE TIME

Stanton Osgood, of NBC, said that the time when TV stations will accept sponsored films for showing on a sustaining basis is just about past. Most major stations have little free time available now, and station sales departments exert great pressure against programming commercial films on un-sponsored time.

Robert Flaherty, famed "father of the documentary film," was guest speaker at the luncheon on October 3.

Mr. Flaherty described his introduction to making movies in 1913. Before setting out on his fourth exploration to the upper Hudson's valley regions in search of iron ore, Mr. Flaherty's backer, Sir William Mackenzie, sent him to the Kodak plant in Rochester to learn movie-making in a special two weeks course. Equipped with

this knowledge, great quantities of film, and camera number 25 from a struggling young Chicago manufacturing concern, Bell & Howell, Flaherty spent the winter in the far north, produced 70,000 feet of negative, and inadvertently burned every foot on his first day back with a carelessly dropped cigarette.

"Best thing that ever happened to me," Mr. Flaherty said. He realizes now that his film contained just scenic footage and unrelated episodes, no story.

## BROUGHT OUT "NANOOK OF THE NORTH"

The following winter, backed by Revillon Freres, the fur company, Flaherty went back to the north, spent the winter and produced a story of a year in the hard life on an Eskimo family. This was one of the first sponsored films designed for public relations exclusively, and one of the great pictures of all times in any category—*Nanook of the North*.

Robert Flaherty brought all his equipment along on this trip alone, transported it by canoe, and produced the film with no help from any other white man. All his co-producers were Eskimo friends. His dark room was a shack of his own construction. Water for developing and washing was cut from ice blocks in the river and brought to his shack by dog sled. His prints were made by passing negative and raw positive stock in front of a small hole cut in the shack to permit daylight to pass through while density was controlled by a piece of muslin.

## FLAHERTY TELLS IDEAL FILM OPPORTUNITY

Asked what he thought of current sponsored films, Mr. Flaherty said that the Studebaker "father-and-son" advertisements offered a sample of the type of treatment that could be developed into fine films. "Our plants are full of wonderful craftsmen—great film biographies could be based on their lives," he said.

Discussing television, Mr. Flaherty thought that there were unlimited opportunities, but much work to be done. As a baseball fan, he regrets

GUEST SPEAKER *Frank Arlinghaus, president of Modern Talking Picture Service, shown below with (l to r seated) Gordon Biggar, Shell Oil Co.; IAVA president R. P. Hogan, Kraft Foods Co.; and Jos. Schieferly, Standard Oil Co. (NJ).*



MASTER FILM MAKER *Robert Flaherty* in a candid glimpse with the youthful featured player in his recently-famed "*Louisiana Story*."

that the great drama of the game is not exploited more fully by a wider use of close-ups.

Mr. Flaherty deploras the necessity Hollywood feels for high budget, overstaffed productions. He feels that all films, "entertainment" as well as documentary, could be produced better with smaller, more integrated and imaginative crews.

Robert Flaherty is now working on a series of films depicting American life for the State Department.

## SCHWERIN PRESENTS RESULTS OF RESEARCH

During the afternoon of October 3, H. S. Schwerin, of Schwerin Research Corp., presented the results of tests conducted for the American Telephone & Telegraph Co. (presented in detail elsewhere in this issue).

IAVA members visited Precision Film Laboratories to conclude the day's sessions.

The closing session of the fall IAVA meeting on October 4 featured Ted Westerman of the New York office of Wilding Picture Productions, Inc., speaking on *How to Use a Producer*.

Mr. Westerman said that to get the most value out of a producer his facilities and experience must be used properly. As a relationship between sponsor and producer is exceptionally close, it is necessary above all to trust the producer. If any doubt exists as to his reliability and capabilities, he should not be chosen to produce the picture.

Other factors which enable sponsors to get the most out of their producers: giving them enough time to do a good job without cutting corners to meet close deadlines; providing him with a technical advisor who knows all facets of company operations and policies. Mr. Westerman cited the case of one picture that had to be completely re-shot because the workmen shown in the film were not dressed in the correct working uniform, and the technical advisor had not caught the error during production.

It is equally important that the answer print screening for top management be made under the right physical and psychological conditions—meaning a good screening room, and an explanatory statement by the sponsor's film executive on exactly what the film is meant to do.

# camera

LENS-EYE VIEWS ALONG THE PRODUCTION LINES



**SPEAKING OF FILM RESEARCH** here's the General Electric Opinion Meter in use by a discussion group. True attitudes toward debatable subjects are obtained by permitting each member of the group to register his degree of opinion, in terms of percentage from 0 to 100, on the dial of a small hand-held station. Indicator shows electrically calculated average of all opinions.

♦ **THE G. E. OPINION METER** (pictured above) has interesting possibilities for film evaluation. It is also a useful educational tool in helping determine the amount of instruction retained by trainees. Each meter setup consists of an indicating

unit, a string of twelve individual hand-held stations, and a carrying case. Opinion may be measured to show (1) no vote or percent not voting; (2) opinion on average of all opinions; and (3) positive vote percent voting yes in group.



**PREVIOUSLY REPORTED** but of pictorial interest is the above group picture of the recent signing of this year's record order for 572 RCA Model 400 Senior 16mm sound motion picture projectors delivered to Commonwealth of Pennsylvania schools. Raymond Rosen, seated, is signing on behalf of his RCA distributor firm. Looking on (l to r) are O. V. Swisher, manager of RCA's Visual Products Sales Group, Barton Kreuzer, manager of RCA Theatre, Film Recording, Sound and Visual Products; and Marc R. Bougere, eastern regional field sales representative of the RCA Visual Products Group.

## New Vidicam TV Film System Promises Economy, Time Savings

♦ A new system for producing TV programs on film has been announced by Larry Gordon, president of Television Features, Inc. The Vidicam system, engineered by the Camera Equipment Company, of New York, in conjunction with Television Features, is an adaptation of television production techniques to motion pictures.

Although devised principally for TV use, the system shows good promise of being valuable for certain types of straight motion picture production, especially where stringency of time or budget are of major consideration.

### TECHNICAL DETAILS GIVEN

The basic unit of the Vidicam system is an RCA Vidicon tube mounted in parallax to a motion picture camera, either 35mm or 16mm. As the Vidicon is connected to a monitor tube by cable, the director sees, as it happens, everything that takes place before the camera lens. If the camera changes from one focal length lens to another, a masking device is used on the tube so the director is always cognizant of the exact field of view being photographed. He is connected to the camera operator by intercom and gives instructions as the scene progresses just as in television.

In operation, the system consists of three units of cameras, Vidicons and monitor tubes. The director, with three monitors mounted on a console, is thus in complete control of all operations, and his finished product for each scene is the final version.

### TWO CAMERAS IN CONSTANT USE

Two cameras are in constant operation throughout the scene, allowing for movement, lens adjustments, etc. to a third camera at any time. As the director cuts from camera to camera, bloop marks are automatically made on the film allowing instantaneous film editing in producing the finished picture on film.

The Vidicam system offers several advantages for television over live production: (1) the show is on film, can be scheduled in various

cities at the most appropriate times; (2) the quality of straight film production is far superior to Kinescoping; (3) used in 10 or 15 minute production sessions at one time, it permits costume and set changes; (4) enables the show to go on with less rigorous rehearsal sessions, for re-shooting is easy; (5) has all the obvious advantages of film over live as far as prevention of fluffs, inadvertant remarks, etc.; and (6) is capable of considerable economy by reducing rehearsal times, taking advantage of studios for production at uncrowded hours.

### PERMITS IMMEDIATE EDITING

Over non-TV motion picture production by conventional means, the Vidicam system might offer the principal advantages of permitting the director to see the scene as it is taken, and allowing for instantaneous and accurate editing without skilled and expensive personnel.

Of course, the Vidicam system puts a terrific responsibility on the director's shoulders, for he must, in effect, be director, cameraman and editor all at one time.

The Vidicam system, which is patented by Television Features, is now going through extensive testing. It is scheduled for use on a new series of DuMont TV films.

### First Public Demonstration of Vericolor at National Business Show

♦ First public demonstration of VERICOLOR, the new color television system developed by COLUMBIA BROADCASTING SYSTEM and REMINGTON RAND, INC., for commercial and industrial use, will be a feature of the NATIONAL BUSINESS SHOW at the Grand Central Palace, New York, during the week of October 23.

Varied applications of industrial color TV will be demonstrated using models and stage settings and audience participation. Many of the office machines and recording units being displayed at the show will be televised on viewing screens located throughout the building, including one in the visitors' lounge.

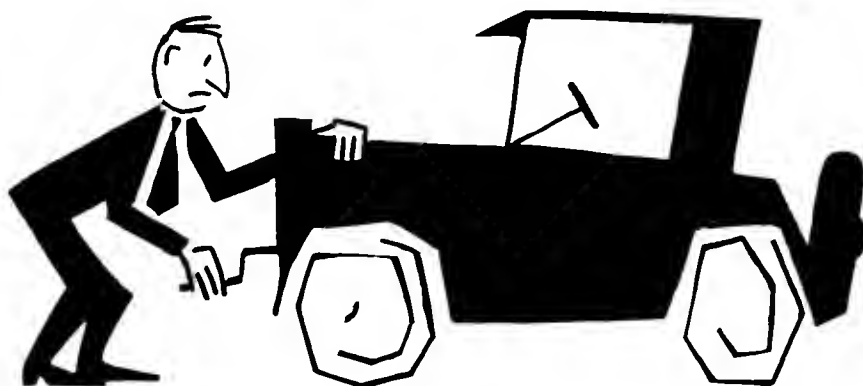
Presentations will be in four parts. First, a series of color demonstrations in which the audience will witness both the "live" show being staged and the reproduction on television screens, then other shows.

### Tops in Equipment

This new sound truck with complete field generator unit has just been placed in operation by the Raphael G. Wolff Studios, Hollywood, for location use.



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Gunnar Anvin (left) presents 16mm print of Swedish rail film to J. T. Hauckinson of Illinois Central during recent Chicago visit of the Swedish film worker. (story below)

#### Swedish Firm Awards Scholarship for Industrial Film Study

♦ MR. GUNNAR ANVIN of the ALLMANNA SVENSKA ELEKTRISKA (Swedish General Electric Company) of Vasteras, Sweden, was a welcome visitor to the United States, and the Middle West, last month.

Serving in the Educational Department of ASEA, manufacturers of electrical machines, Mr. Anvin was awarded a scholarship enabling him to study industrial film problems in this country for several months. Use of industrial films dealing with training simplifications of methods, supervision and human relations and the development, preparation, production, cost and proper use of motion pictures in schools, offices and workshops were among the main topics of Mr. Anvin's studies.

During the time Mr. Anvin spent in Chicago, he visited members of the Industrial Audio-Visual Association in charge of film department activities, including Swift and Company and the Illinois Central Railroad, where he viewed a wide range of motion pictures, sound slidefilms and disc recordings on human relations, job training, safety and morale building used by the companies in employe training programs.

Among other stops in the Midwest were film activities at the University of Iowa, and the Ford and the General Motors organizations in Detroit.

Mr. Anvin concluded his U. S. stay with a similar tour of Eastern film departments.

#### L. V. Peterson Named Chairman of Institute of Communications

♦ LEWIS V. PETERSON, former director of the Visual Aids Service at the UNIVERSITY OF ILLINOIS, has been named Chairman, Visual Communications, Institute of Communications, at the school. He will be responsible for motion picture and filmstrip production and research in media of mass communication.

# THE COMMERCIAL NEWSREEL

## Theater Screen Advertising Companies Hold Annual Meeting

DONALD W. SMITH, who has served as Mr. Peterson's assistant for a number of years, has taken over responsibility for Visual Aids.

#### Advertising Film Companies Meet

♦ MEMBERS of the ASSOCIATION ADVERTISING FILM COMPANIES changed their name to ASSOCIATION OF THEATER SCREEN ADVERTISING COMPANIES at a two-day meeting held at the Lafayette Club on Lake Minnetonka early this month. The new name is hoped to clarify the purpose of the Association as, primarily, distributors of national, regional and local advertising films of some 14,000 theaters in the United States. Association has been organized since 1937.

Current problems in handling national ad film campaigns and tele-

vision film distribution were among subjects discussed at the meeting.

Members and their companies attending were: D. M. Alexander, Mike McManney and Don Ringsred of the Alexander Film Company, Colorado Springs; Ted Cauger of A. V. Cauger Service, Independence, Missouri; Carl Mabry of Motion Picture Advertising Service, New Orleans; W. Hardy Hendreu, Jr., Ned Washburn and Opal McGhee, United Film Service, Kansas City. Reid H. Ray Film Industries, host for the two-day affair, was represented by Wm. Ringgold, Elmer Merten, Marjorie Allen, R. V. Jeffrey, John Lang and Reid Ray.

Next meeting has been scheduled for late February at Hot Springs, Arkansas.



RUTH NAOMI THOMPSON

#### Heads Cleveland A-V Center

♦ More effective and more lasting education in less time is the principal objective of the new AUDIO-VISUAL COMMUNICATIONS CENTER to be set up this fall at FENN COLLEGE in Cleveland, Ohio.

First of its kind in Cleveland, the Center will have three functions: 1) to be of service to Cleveland industry in training personnel directors, engineers, management directors and others in taking advantage of audio-visual aids in the training of their personnel; 2) aid members of the Fenn College faculty in their plans to use audio-visual aids as a supplement to books and lectures; 3) train Fenn College students in education courses in the use of audio-visual aids in the elementary and high school classroom.

Miss Ruth Naomi Thompson, a graduate of Ohio State and Western Reserve Universities with wide experience in audio-visual education in both schools and industry, will direct the new Center.

#### Industrial Management Society Holding Time & Motion Clinic

♦ Labor, management and government will be the main topics discussed at the 14TH ANNUAL NATIONAL TIME AND MOTION STUDY CLINIC, sponsored by the INDUSTRIAL MANAGEMENT SOCIETY, at the Sheraton Hotel, Chicago, on November 1, 2 and 3.

Recent developments in Methods, Plant Layout, Materials, Handling, Time Study Techniques, Motion Economy, Maintenance, Cost Reduction and Human Relations will be included in the program with "big name" speakers scheduled for the Labor and Management Luncheon and the Government and Industry Banquet.

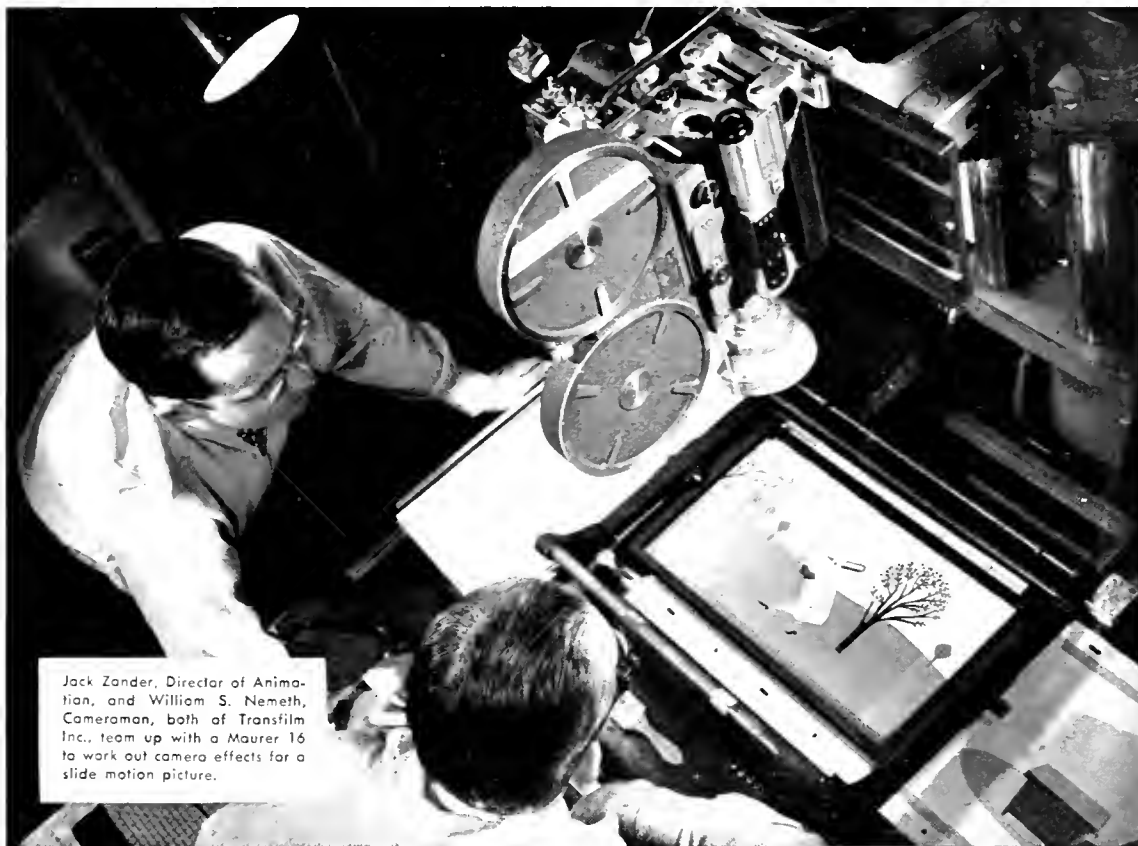
Among those serving on committees are Charles H. Percy, Bell & Howell Co.; Donald MacGregor, Zenith Radio Corporation; E. H. Ashley, General Electric Company; and W. J. Dornberger, Ford Motor Company.

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Jack Zander, Director of Animation, and William S. Nemeth, Cameraman, both of Transfilm Inc., team up with a Maurer 16 to work out camera effects for a slide motion picture.

## Where hair-line ACCURACY counts..

At Transfilm Incorporated, where animated motion pictures and slide films are produced in volume, hair-line accuracy is of utmost importance. Inevitably, this leading commercial film company selected Maurer as the 16 mm. camera that best supplies this vital quality.

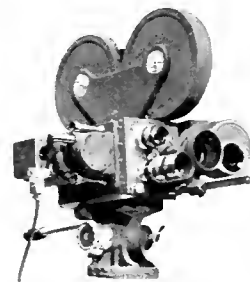
In Maurer **VERSATILITY** they found accurate registration of each individual frame, along with precise high-power focusing and large clear direct-through-the-lens viewing.

In Maurer **DEPENDABILITY** they found consistently accurate performance under all conditions, insured by years of rigorous testing by top industry technicians.

And in Maurer **EXCLUSIVE FEATURES**, such as the 235° dissolving shutter, they found fast accurate changes of exposure while shooting.

Because it meets so many varied needs, more and more producers like Transfilm are turning to the Maurer 16 mm. as the ideal camera for every phase of professional motion picture production.

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The Maurer 16 mm., designed specifically for professional use, is equipped with precision high-power focusing and the finest view-finder made. Standard equipment includes: 235° dissolving shutter, automatic fade control, view-finder, sunshade and filter holder, one 400 foot gear-driven film magazine, a 60-cycle 115-volt synchronous motor, one 8-frame handcrank, power cable and a lightweight carrying case.

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# In the PICTURE PARADE



Camera and lighting equipment setup used by Byron in production of Navy medical training film (see below).

## Producer's Technical Ingenuity Solves Medical Film Problem

♦ Burning paper with a small magnifying glass and the rays of the sun led to the fine detail obtained in a new Navy color training film produced by Byron, Inc., of Washington, D. C.

The script called for extreme closeups of individual teeth being sectioned by a dental surgeon, however, usual lighting produced multiple shadows, insufficient intensity of light and the resulting shallow depth of field.

By writing the answer of the paper-glass-sunray problem on paper, E. M. Russey, director of photography, and John Bessor, operative cameraman, reached a solution. They attached a five-inch magnifying lens to the camera finder as close as possible to the camera lens and exactly two feet one inch from the subject. One 750 watt spotlight was placed two feet one inch to the rear of the magnifier and the resulting light beam, concentrated on the magnifier, produced a color-correct, shadowless spot of light approximately 2½ inches in diameter.

This setup made possible the use of diaphragm openings as small as f-22, with commercial Kodachrome and a 104mm lens and one inch extension tube. However, Russey settled for f-12.5, with more than adequate depth of field, to permit long takes without burning the patient.

## Atom Bomb Defense Picture Being Researched by Mitchell Films

♦ *What to Do When the Bombs Come*, including a pictorial presentation of many of the facts included in the recently published government book, *The Effects of the Atomic Bomb*, plus a program for community protection and individual survival, will be produced by Mitchell Film Associates, Inc., of New York City.

Consulting with the Department of Defense, the National Resources Security Board, the Mobilization

Unit of the Department of Commerce and other government agencies, Mitchell Film researchers are now in Washington gathering authentic material. Cooperation is also being sought from the National Conference of Governors, the directors of Civil Defense in each state and originators of the Cambridge Plan in Massachusetts.

Colonel Curtis Mitchell, president of the organization, stated, "A good deal of criticism has been directed at national officials because no specific information has been made available to the man on the street regarding the bomb. The last war demonstrated that people learn faster through the use of films, and

therefore, through motion picture theaters and television screens, most people will immediately know how to take care of themselves, thus avoiding panic."

The new films will be distributed on a non-profit basis and will be available to communities, clubs, theaters, television stations and all organized groups interested in the problem of survival in the event of an atomic war through Mitchell Film Associates, Inc., 106 West End Ave., New York, N. Y. Both 35mm and 16mm prints will be offered.

## Riverside Metal Company Film Premiere at the Metal Congress

♦ A new motion picture on metals

will be premiered by the RIVERSIDE METAL COMPANY at the National Metal Congress and Exposition in Chicago on October 23-27.

Following the production of phosphor bronze, nickel silver, cupro nickel and beryllium copper alloys from initial casting all the way through final inspection and shipping, the film shows new equipment in action.

In addition to actual production scenes—loading induction furnaces, reducing castings, annealing sheets, drawing wire and slitting coils—the motion picture follows the routing and scheduling procedures. Testing inspection and control operations—sampling and testing heats; "miking" strip as it is milled; testing for tensile strength, grain size and hardness—are shown as applied at key production points to provide constant high-quality output.

## Muscular Dystrophy Association Picture by Films For Industry

♦ A 16mm sound, motion picture, in kodachrome, directed by Jess Colby and produced by Films For Industry, Inc., New York, has just been completed. This film, sponsored by the Muscular Dystrophy Association, employs new techniques in combining entertainment with medical information at a non-technical level of the least known of all incurable diseases. Originally produced for release on television and theaters, prints are available free of charge for any general showings.

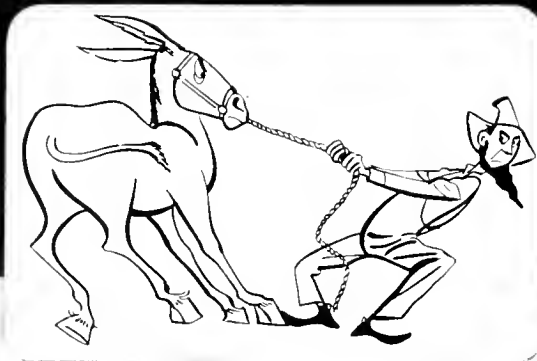
## Pan-American World Airways Lists Twelve Films in Library

♦ *Wings Over the World*, a library of twelve 16mm color motion pictures sponsored by PAN AMERICAN WORLD AIRWAYS, is actually a world-tour via sound motion pictures.

Shot since the war, the camera visits the most colorful and interesting places over the face of the earth and brings to life the sounds and tongues of faraway lands . . . Guatemalan Indians praying before a smoldering shrine, the friendly brogue of Ireland, native music and songs of the Calypso singers, the thundering of the surf at Waikiki, the strumming of Mexican guitars and hundreds of other sounds familiar to the well-traveled tourist.

Clubs, business groups, lodges, churches, educational institutions, farm and labor groups and similar

They're ALL from Missouri...  
**YOU'VE GOT TO SHOW 'EM!**



Whether moving merchandise, training salesmen, or teaching employees, your story will hit hardest when you—

**Show 'em with Visuals!**

Express your ideas dramatically through sight and sound. Let us put our 25 years' experience to work for you.

MOTION PICTURES  
SLIDEFILMS  
FILMS FOR TV

**FREDERICK K. ROCKETT** Company

6063 SUNSET BOULEVARD, HOLLYWOOD 28, CALIFORNIA



organizations are eligible to borrow these films from official distributors throughout the United States. For further information address: Supt. Visual Sales, Pan American World Airways, 135 East 2nd Street, New York 17, N.Y.

**Malleable Iron Founders Show Film Story of Their Industry**

*This Moving World*, the first motion picture telling the story of malleable iron, sponsored by the MALLEABLE FOUNDERS' SOCIETY, is now available to the public.

Showing how metal is made, tested and used, the three-reel 16mm Technicolor film makes a tour of the plants where this iron alloy is made tough and ductile by heat-conversion process, and explains its uses to a wide variety of industries because of its unique metallurgical structure and malleable iron.

Recommended for showings at metal manufacturing plants, engineering societies, heavy industries, machinery manufacturing plants, automobile plants, technical schools, purchasing agents' associations, trade schools, chemistry and physics classes and vocational schools. *This Moving World* may be borrowed from any one of the following Association Films exchanges: New York—35 W. 45th Street; Chicago—206 S. Michigan Avenue; San Francisco—351 Turk Street; and Dallas—1915 Live Oak Street.

**New York University Offers Fall Course in Film Production**

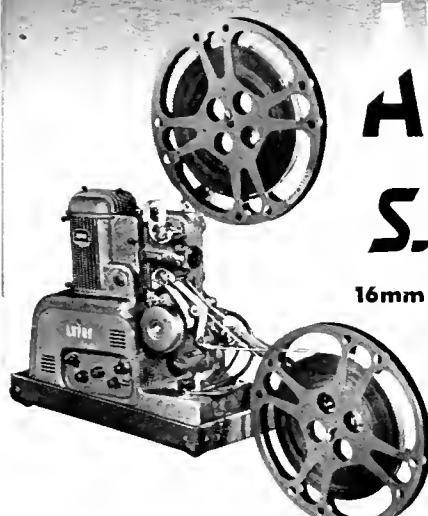
Experimental films and film making will be the subject of a new course to be given this fall by NEW YORK UNIVERSITY'S adult unit, the Division of General Education, in collaboration with Cinema 16, the film society devoted to screening of documentary and experimental motion pictures.

Dr. George Amberg, lecturer on arts at the University and theater consultant at the Museum of Modern Art, is co-ordinator of the series, "New Frontiers in the Cinema," which will be the first time that any motion picture course devoted solely to experimental films has been offered.

Selected from four groups, films will include those using unusual photographic methods, those offering symbolic and poetic imagery, nonrepresentational films and films exploring fantasy and surrealism.

Classes will meet in fifteen bi-weekly sessions on alternate Monday evenings at the University's Washington Square Center, beginning October 30 and continuing to May 23, 1951.

**Four People... All Happy About the Same Thing!**



*the New*  
**AMPRO**  
*Stylist*

16mm SOUND PROJECTOR

Businessmen everywhere are turning to this new kind of projector to economically, effectively solve their managerial problems. The amazing Ampro Stylist gives all the precision and fine performance of \$500.00 projectors PLUS MANY AMPRO EXCLUSIVES—all at \$354.00 complete.

Your office boy can carry the 29 lb. Stylist with ease—and it's so easy to set up and thread, he can run it for you, too! Best yet, Ampro's patented "film cradle" eliminates damaged rental films. You also enjoy the convenience of an hour's running time without reel change.

Remember, facts prove they learn more—remember more—and like to learn the Ampro Stylist way.

**\$354<sup>00</sup>**  
Complete

**BOOST AUDIENCE CAPACITY OF STYLIST PROJECTOR**



Ampro Power Speaker Model 690 converts the Stylist from a training classroom projector for use in a large auditorium. Powerful 12" PM speaker; easy-carrying handle; handsome luggage-type case.

**\$99<sup>75</sup>** Complete

**AMPRO CORPORATION**  
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8mm Cameras and Projectors • 16mm Sound-on-film • Slide Projectors • Tape Recorders



**PRESIDENT**

"The Ampro Stylist doesn't cost anything—it *pay*s off when used to iron out managerial problems."

**SALES MANAGER**

"Sales Training is much easier . . . more effective with the Stylist on the job."

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"Production Methods shown with the Stylist hit home every time."

**PERSONNEL DIRECTOR**

"The Stylist is a must for keeping employee relations at a high, healthy level."

**MAIL COUPON...WRITE NOW!**

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Rush me FREE illustrated literature on the amazing Ampro Stylist Projector for industrial use . . . also folder on Ampro Model 690 Power Speaker.

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Write today for complete details on the Film Guide Library and the Business Film Bookshelf Services available to subscribers. These economical reference

services have now been improved to meet your needs. Address: Film Guide Library, Business Screen, 150 E. Superior, Chicago 11. Write today—don't delay!

## SMPTE Holds 68th Semi-Annual Convention at Lake Placid

◆ Advances in the fast-moving progress of television, ranging from a new video system for television studios and a new arrangement of studios to new application for television in industry, business, education and research, will be presented at the opening sessions of the 68th semi-annual convention of the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS, to be held October 16-20 at the Lake Placid Club, Lake Placid, New York.

The new video system, worked out at Station WOR-TV, will be described by *Newland F. Smith*, of that station, at the Monday afternoon session, starting at 2:20 p.m. *W. L. Norvell* of *Remington Rand, Inc.*, will discuss uses of television in Army Ordnance depots, aircraft motor plants, atomic research and other industrial and educational fields at the same session. Other papers will be *Lighting Methods for Television Studios*, by *H. M. Gurin*, of *NBC*, and *Color Television*, by *Peter Goldmark*, of *CBS*.

### SESSION ON TELEVISION FILM

At a session devoted entirely to television film on Tuesday morning, *Jerry Fairbanks*, Hollywood producer, in a paper entitled *Motion Picture Production for Television*, will describe the Multicam Process, a new technique of motion picture filming said to effect important economies in theatrical production costs. *Engineering Aspects of Teletranscriptions*, by *Thomas T. Goldsmith, Jr.*, of the *Allan B. DuMont Laboratories*, and *Dynamic Transfer Characteristics of a Television Film Camera Chain*, by *W. K. Grimwood* and *T. G. Veal*, of the *Kodak Research Laboratory*, and the report of the *Joint RTMA-SMPTE Committee on Television Film Equipment*, by *F. N. Gillette*, committee chairman, will also be presented.

### EVENING TECHNICAL SESSIONS OUT

Two remaining television papers, *Characteristics of All-Glass Television Tubes*, by *J. L. Sheldon*, of the *Corning Glass Works*, and *Wire Television Transmission in Telephone Areas*, by *L. W. Morison*, of the *Bell Telephone Laboratories*, will be given Tuesday afternoon.

Departing from the traditional format of its semi-annual convention programs, the SMPTE streamlined schedule eliminates all evening technical sessions but one, and separates the presentation of annual awards and the introduction of new officers, which will take place on Monday evening, from the midweek banquet.

# TELEVISION in the NEWS

## Technical Developments Highlight Month's Events

◆ In charge of the over-all planning for the convention is *William C. Kutzmann*, Society Convention Vice-President and technical representative for National Carbon Division of Union Carbide and Carbon Company.

*E. J. Sponable*, Society president and research director of 20th Century-Fox Film Corp., will direct local arrangements for accommodations of members and guests with *Mrs. Sponable* and *Mrs. Oscar F. Yeu* as co-Chairmen of the Ladies' Committee.

The program of 52 technical papers and reports has been assembled by the Papers Committee under direction of its New York Vice-Chairman, *E. S. Seeley*, chief engineer of Altec Service Corporation.

Publicity will be handled by *Harold Desjor* and *Leonard Bidwell* of RCA Victor Division, Camden.

*Ervin R. Geib* and *Paul D. Ries*, of National Carbon, will register members and convention guests.

*Lee E. Jones*, director of the Society's International Membership Program and sales manager of Neumade Products will represent the Society's membership activities, assisted at Lake Placid by *Allen G. Smith*, New York branch manager of National Theater Supply.

### Kodak Research Laboratories Announce TV Filter Technique

◆ Better television picture tone reproduction and greater operating ease of television film camera equipment has resulted from a new EASTMAN FILTER TECHNIQUE, developed by *DR. OTTO SANDVIK* and *T. GENTRY VEAL* of KODAK RESEARCH LABORATORIES.

Giving more faithful reproduc-

tion of picture contrast and brightness combined, "The result is like lifting a grey veil from movies on the television screen," reports *Dr. C. J. Staud*, director of the laboratories.

The new Kodak technique uses a filter of infrared absorbing glass and an interference filter. These filters, placed between the projection light and film, take out the infrared and the red wave lengths of the visible spectrum. The bluish-green light is not absorbed by the filters and is transmitted to the photosensitive pick-up tube.

Very significant in black-and-white televising of programs which are available only on color films, the new filters will also result in improvement of picture quality when televising color films in color, although only the infrared absorbing filter can be used in the projection beam.

Networks are now preparing to use the filters in their projectors and the Kodak Laboratories are continuing research to determine the most suitable types of filters for the new television technique.

## TELEVISION PICTURE NOTES

### Five New Sherwin-Williams TV Spots Made by Pathescope

◆ THE SHERWIN-WILLIAMS COMPANY is now using five new one-minute TV commercials to introduce Super Kem-Tone. Each film demonstrates a different phase of a repainting job on the living room featured in Super Kem-Tone advertisements.

A number of unusual dramatic techniques are used, such as painting a glass panel in front of the camera to give the impression that the TV screen is being painted.

PATHESCOPE PRODUCTIONS made the films for Sherwin-Williams through FULLER & SMITH & ROSS.

### Philco Shows TV Set Picture

◆ PHILCO CORPORATION's new motion picture, *The Story of Philco Quality in Mass Production*, covers the evolution of a television receiver from designer's drafting board to finished product.

Two phases of TV production; design and manufacture of cabinets and development, and production of picture and television receiving tubes are shown. Step-by-step portrayal of production of a TV set in the assembly plants and a group of historical scenes of pioneering TV research during the past twenty years winds up the motion picture.

Designed for the company's distributors and dealers, the 13-minute film is also available to business and industrial groups in 16mm.



A Film Comes to Life In Storyboard Session

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We'd be pleased to screen some of our latest productions for you. No obligation.

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HOLLYWOOD

SLIDEFILMS • MOTION PICTURES  
TELEVISION COMMERCIALS

presents **Wolf** in the East

**DICRAN NAHIGIAN** has been put in charge of the eastern territory for the **RAFAEL G. WOLFF STUDIOS** for the second time.

In the early thirties, Mr. Nahigian represented the Studios in the East until Mr. Wolff went to Hollywood to make motion pictures for management. Nahigian went into business for himself as a product design and development man.

**DICRAN NAHIGIAN**



**Ettelson Appoints Len Slaton**

As part of a new expansion program which includes complete writing, production and laboratory facilities, **DAVID ETTELSON AND ASSOCIATES**, film producers with studios in Chicago and Hollywood, have appointed **LEONARD H. SLATON** to take charge of the scenario department in Chicago.

Formerly with Sarra, Inc., Slaton has worked on writing and producing films since 1935, and has written television commercials and sales training and sales promotional films. He had also served as visual aids director for an Army training unit, where he planned production and use of films and other training aids.

In his new capacity with Ettelson and Associates, Slaton will also collaborate in planning film utilization programs in sales and industry.



**MALCOLM LOWTHER**

**Jam Handy Service Office Names Lowther to New Liaison Post**

♦ **MALCOLM LOWTHER**, formerly a project supervisor in the **JAM HANDY ORGANIZATION'S** slidefilm department, has joined the Organization's service offices, according to **Jam Handy** vice-president in Charge of Automotive Operations, **William Luther**.

Lowther will act as production and contact liaison between the General Motors Building office and the Jam Handy slidefilm department to facilitate production of sales and training films.

**Murphy-Lillis to Attitudes, Inc.**

♦ **MURPHY-LILLIS, INC.**, producers of motion pictures for industrial and advertising purposes, including films recently created for **Chesterfield** and **Firestone**, has appointed **ATTITUDES, INC.**, as their public relations counselor.

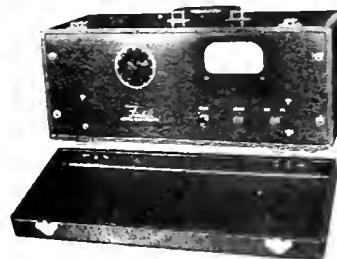
**SVE Names Robert J. Kahl as Sales Promotion Manager**

♦ **ROBERT J. KOHL** has been named sales promotion manager at the **SOCIETY FOR VISUAL EDUCATION**. Prior to military service in World War II, Kohl was associated with **Westclox**, Division of **General Time Corp.**, LaSalle, Illinois, in sales and advertising activities.

**NOW!** **Synchronous Recording**

**WITH YOUR PRESENT TAPE RECORDER**

Here's good news! The new Fairchild Control Track Generator makes possible picture synchronous sound-track recording with any tape recorder with response good to 14KC. Here's how! This new Fairchild instrument superimposes a high frequency signal on magnetic tape simultaneously with the sound track. This signal becomes the tape speed control when played back on a Fairchild Pic-Sync Tape Recorder. No extra heads or modifications to presently owned tape recorders are required.



*This compact unit comes in a small carrying case—for on-location work—and may be removed for rack mounting.*

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Model MM-119—(Illustrated) Film filing cabinet. Individual reel index plus master index; door has a lock as well as three point latching device. 70" high, 30" wide, 16" deep. CAPACITY 40—400 ft. reels; 20—800 ft. reels; 20—1200 ft. reels; 20—1600 ft. reels; 100 filmstrip cans. Utility drawer in base.

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**CAMERA EQUIPMENT CO.**  
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# BUSINESS SCREEN EXECUTIVE

now playing in Canadian theaters.

Having filmed relief operations in China on behalf of UNRA in 1948, the Canadian is on his second United Nations' commission.



WILLARD L. HEMSWORTH

## Ampro Appoints W. L. Hemsworth as 16mm Sound Sales Director

♦ WILLARD L. HEMSWORTH has been appointed sales director of the 16mm Sound Division of AMPRO CORPORATION, according to HOWARD MARX, vice-president and general sales manager of the company.

Previously active in sales, advertising and promotion for other concerns as well as his own company which provided specialized advertising and merchandising service for industrial concerns, Hemsworth will direct the sales of all 16mm sound and silent projectors and related products.

Recent product innovations backing up the 16mm Sound Division program include light-weight precision projector models and an improved low-cost Ampro tape recorder now available.



ERNEST W. GOLDBERG

## GoldE Mfg. Company Observes 25th Anniversary in September

♦ Organized in 1925 by the late MAURICE H. GOLDBERG, the GOLDE MANUFACTURING COMPANY marks its 25TH anniversary this month.

Started in a small shop, with a handful of employees, many of whom today hold supervisory positions, the company has expanded from concentrating on items exclusively for use in the motion picture projection booth, to activities in display and lighting, as well as the amateur and professional slide projection fields.

During the war, a variety of new training aids were developed, including a complete series of projection devices, film readers, filmstrip heads, automatic projectors, stereopticons and opaque projectors.

In 1945, ERNEST W. GOLDBERG took over the president's duties upon the death of his father, and GoldE has continued to grow with the audio-visual field.

## Ideal Pictures Corporation Enters Sponsored Film Field

♦ IDEAL PICTURES CORP., distributor of 16mm rental films, has entered into sponsored film distribution.

A subsidiary of ESQUIRE INC., the 30-year old enterprise was taken over by Esquire early last year, further expanding by the establishment of eight additional branch offices—a total of 26.

A. L. BLINDER, Ideal's president, says that the new service will include the complete package—securing bookings through promotion and servicing and distribution.

Among film sponsors who have appointed Ideal as their distributor are Longines-Wittnauer Watch Co., American Bakers' Assn., Westinghouse Electric Corp., Pan-American Airways, SPORTS AFIELD and National Conference of Christians and Jews.

The new distribution setup headquarters at 65 E. South Water St., in Chicago.

M. R. Bougere (left) RCA Eastern Sales rep. receives Baltimore Schools order from Milton Stark. Looking on are Lowell H. Good and G. A. DeValle, RCA engineers. (See story below.)

## Baltimore Schools Acquire 152 RCA Sound Projectors Via Stark

♦ Calls for immediate delivery of 152 RCA Model 400 Senior 16mm sound projectors have been received by STARK FILMS, RCA VISUAL PRODUCTS DISTRIBUTOR, in Eastern Maryland, from the BALTIMORE SCHOOL BOARD.

Baltimore is the latest of several metropolitan centers to be supplied with RCA equipment for use in the visual education program of the City School systems. Others include New York, Philadelphia, Washington, Houston, Portland (Ore.), and Seattle.

## Byron, Inc. Names Max Brasch and George Merriken to Staff

♦ BYRON, INC., has added GEORGE MERRIKEN and MAX BRASCH to its staff.

Mr. Merriken returns to Byron after directing several agricultural films with the Motion Picture Service of the U.S. Department of Agriculture. He has been associated with the organization for the past ten years, and is now in charge of production.

Former Chief of the Medical Films Section, Department of Medicine and Surgery, Veterans Administration, Mr. Brasch has joined the Byron editorial staff.

For those interested in visiting the 16mm studio-laboratory, Byron has just completed a brochure which presents a complete picture-tour through the fifty-room plant. Copies are available from Byron, Inc., 1226 Wisconsin Ave., N.W., Washington 7, D. C.

## United Nations Sends McLean on Korean Film Assignment

♦ On a special assignment from the United Nations' department of public information, GRANT MCLEAN, National Film Board cameraman recently granted leave of absence, will spend two months on a film assignment in Korea.

Director of photography for the Canadian National Film Board, since the beginning of 1948, McLean is a native of Saskatchewan. His most recent film, *Family Circles*, is

## THERE IS SOMETHING NEW

DeSoto has just released a new series of Product Training films that will never be out-dated regardless of the model changes.

*The Opening — The Presentation — The Demonstration — The Appraisal — The Close and Prospecting.*

These permanent training films for selling automobiles, none of which show the DeSoto, may be reviewed by you.

We can do the same for you . . . train your men to sell your products without showing your products . . . permanent training.

Interesting? We would like you to review these . . . no obligation, of course.

*Counsellors, Creators and Producers  
of Planned Film Programs*

## ROCKET PICTURES, INC.

6108 SANTA MONICA BLVD.

Hollywood 38, Calif.

**Camart Optical Effects Unit Aids Producers of Business, TV Films**

Unusual optical effects, often a necessary but expensive additional cost to TV, educational and business film production, may now be made almost any 16mm, 35mm or TV camera by a new gadget called the SMART OPTICAL EFFECTS UNIT, marketed by THE CAMERA MART, 70 West 45th Street, New York.

The unit, which is operated by the cameraman, himself, as he shoots, consists of a base which fits between



*The Camart Optical Effects Unit In Position on a Cine Camera*

pod head and camera and holds a prism housing before the camera lens. A crank, extending from the right side of the housing, is operated by the cameraman to set prisms in motion to produce the desired optical effect. The crank may be turned either direction and at any speed. The prisms supplied with the unit are ground to 2, 3, 4, 5, or 6 surfaces and are well defined to exacting tolerances. The prisms will produce from 2 to 6 identical images on a single frame of film, and the images can be made to revolve around each other. The five surface prism, for example, will create four images revolving around a center image which is stationary. Other effects possible with this device are making objects appear elongated and thin, or short and squat. Two prisms may be used in combination to produce an eight image result, or four still and four revolving images. Still another use is to dissolve from one scene to a split image effect, then dissolve back to the regular scene.

**MONTAGES THREE SCENES**

A montage unit, which is part of the device, makes possible filming three different scenes on a single frame of film. This is done by setting the unit to mask off a portion of the frame, then operating the camera to expose the remainder. The film is then wound back in the camera with the lens capped or shutter closed, and the action repeated

until all three sections of the film frame have been exposed.

**OTHER EFFECTS ARE DESCRIBED**

Producers of 16mm business films, for example, may use this effects device in a number of ways to add a cinematic fillip to their films or to secure eye-arresting effects for TV film commercials. The revolving image effect might be employed to concentrate attention on a sponsor's product with a multiple close-up. The split-stage effect can be used to center attention on three or four related activities at one time, where showing them on the screen clarifies the operation for the audience or makes more clear the steps necessary in a complicated operation. Such treatment is ideally suited for training films, also.

Business film producers can effect marked savings in the use of the device. Through its use, costly effects made outside the studio are no longer necessary, and they can now write special effects into their scripts that hitherto have been avoided because of the expense.

**New Association Films' Catalog**

◆ ASSOCIATION FILMS' new 56-page, fully illustrated catalog of rental, free and sale films—"SELECTED MOTION PICTURES"—has been released.

Listing almost 1100 16mm sound films in the educational, religious and entertainment field, this catalog inaugurates a grade-level system of film evaluation so that exhibitors will now know at what school-age level a film should be used.

Available free of charge, the catalog is offered by Association Films, Inc., 35 W. 45th St., New York 19, N.Y.

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De Luxe Laboratories  
Pathe Laboratories  
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- FT. LEE, N. J.  
Consolidated Film Inds.
- BOSTON, MASS.  
Master Mot. Pict. Co.
- WASHINGTON, D. C.  
Byron, Inc.
- TORONTO, ONT.  
Peerless Laboratories
- CLEVELAND, O.  
Motion Picture Prods.
- DAYTON, O.  
Wright-Patterson A. F. B.
- DETROIT, MICH.  
Jam Handy Organization
- EAST LANSING, MICH.  
Capital Film Service
- CHICAGO, ILL.  
Chicago Film Lab.  
Crescent Film Labs.  
Wilding Picture Prods.  
Ideal Pictures Corp.
- OAK PARK, ILL.  
Atlas Film Corp.
- ST. PAUL, MINN.  
Reid H. Ray Film Inds.
- KANSAS CITY, MO.  
The Calvin Company
- ATLANTA, GA.  
Distributor's Group
- DALLAS, TEXAS  
Southwest Soundfilms
- HOLLYWOOD, CALIF.  
Peerless Film Proc. Corp.  
Acme Film Labs.  
Columbia Pictures Lab.  
Consolidated Film Inds.  
Pathe Laboratories  
Telefilm, Inc.
- LOS ANGELES, CALIF.  
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to keep it right...  
longer —  
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Only effective films are economical. Only well-planned and well-written films can be effective. That's why we are regularly employed to plan and write films for the most exacting film users\* in the nation.

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*Scripts By Oveste Granducci*

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★ IN NEW YORK, ENTERPRISE 6535 ★

TECHNICAL FACTS AND BUYING SOURCES FOR THE LATEST IN AUDIO-VISUAL EQUIPMENT FOR PROJECTION AND PRODUCTION IN BUSINESS AND INDUSTRY



The ADMaster Display Unit

**Automatic Color-Action Displays**

♦ **ADMATIC PROJECTOR COMPANY**, of Chicago, has released to the public the ADMASTER, newest in automatic color-and-action for point of sale display.

Scientifically designed and engineered for foolproof operation for an unlimited time, this equipment accommodates from six to eighteen separate illustrations and messages, each of which remains in view approximately four seconds and then changes to the next in sequence.

Modern and compact, the unit is 21 x 16 x 15½ inches and weighs approximately thirty pounds. It can be used to equal advantage as a counter display, in windows or as a salesman's itinerant display.

For further information, write the Admatic Projector Company, 111 West Jackson Blvd., Chicago 4.

**New Kodaslide Table Viewer**

♦ **EASTMAN KODAK COMPANY** announce a new, simple and inexpensive 2x2 inch table viewer which is designed to bring projection-type viewing of miniature color slides within the reach of all picture takers.

A single, compact unit, the KODASLIDE TABLE VIEWER, includes a high-quality miniature slide projection system and Kodak's special newtype Day-View screen so that miniature color transparencies can be projected in full brilliance in ordinary room illumination or full daylight without darkening the room, or setting up a separate projector and screen.

Featuring particularly cool operation, the KODASLIDE TABLE VIEWER, IX, has an optical system which consists of a three-element, Lumenized Kodak Projection Ekatanon Lens, 50mm f 3.5; a 115-volt

Bayonet Candelabra Projection Lamp with a 50-hour life expectancy; a spherical Lumenized glass reflector, a tempered heat-absorbing glass, and Lumenized spherical and aspheric condensing lenses; and three aluminized front-surface projection mirrors.

Ideal for personal viewing of transparencies and for small group showings, the new IX will be available through all Kodak dealers.

**New Cine Projector Attachment Promised for Slidefilm Showing**

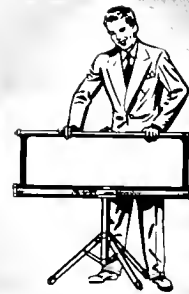
♦ **YORK INDUSTRIES OF DETROIT** will soon offer to the public the UNOSCOPE, an attachment for 16mm projectors that will project single

frames of stripfilm without loss of light for an indefinite period of time.

Designed to fit into the lens opening of most 16mm silent projectors, the Unoscope projects the film instead of the regular film track which prevents loss of light and overheating of film. A hand-operated feed knob controls the projection time for each frame and shots may be viewed as long as desired.

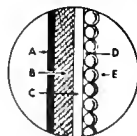
The approximate cost of producing silent stills with a standard 16mm camera is three pictures for one cent as compared with the costs of conventional slidefilms which varies from twenty to fifty cents per slide.

The **FIRST** Step to **BETTER** SHOWMANSHIP



DeLuxe Challenger offers theatre-quality projection in a convenient, easily carried mounting. Sizes from 30" x 40" through 70" x 70"

**Why Da-Lite Screens Are Better**



- A. Three opaque coatings
- B. Strong non-cracking, non-sagging fabric
- C. Highest quality Pyraxylin facing
- D. Coating fuses beads to Pyraxylin
- E. Da-Lite Crystal Beads for maximum brightness

Write for FREE sample of Da-Lite Crystal-Beaded Screen fabric. Compare it with your present screens and see if the Da-Lite surface doesn't make your pictures 200% to 500% brighter. Also ask for helpful folder "Planning for Effective Projection."

**DA-LITE SCREEN COMPANY, INC.**

2703 N. Pulaski Road • Chicago 39, Ill



Trade Name Reg. U. S. Pat. Off. Quality Screens Since 1909

**Comco Broadens Shipping Case Line With New Durable Products**

♦ Two kinds of fiber cases for shipping movie films and salon prints are now available from the COMCO CORPORATION, Chicago.

The "economy line" case, made of non-vulcanized fiber, fabricated and reinforced with steel corners, is light in weight. It is fitted with web straps and has a large 4x6½ inch address card holder.

For longer service, the Comco 16mm films shipping case of durable vulcanized fiber has been designed. Heavily varnished inside and out for weather proofing, the case's full telescopic construction gives about 50% additional capacity. Steel reinforced corners and web straps make it extra strong.

Complete details may be obtained from the Comco Corporation, 2251 W. St. Paul Ave., Chicago 47, Ill.

**Precision Projection Pointer Announced by EdnaLite Optical**

♦ A PROJECTION POINTER which enables a lecturer to cast a micro-sharp, clear, color-free, arrow-image the full length of an auditorium while simultaneously operating the projector has been perfected by the EDNALITE OPTICAL COMPANY.

Producing clear, non-fuzz definitions of even microscopic organisms and photomicrographs of all colors and densities, the EdnaLite instrument in no way interferes with the subject matter.

Made from precision lathe-machined, light metals, completely anodized, the Projection Pointer is perfectly hand-balanced with feather touch momentary switch. It operates on 115 volt AC, with built-in transformer and comes complete with 25 feet of detachable cord.

Further details are available from the EdnaLite Optical Company, 126 N. Water St., Peekskill, New York.

**GE Lamp Department Develops Repeating Flashtube for Video**

♦ Development of a repeating flashtube, designed to produce clearer televised motion pictures at lower operating costs than were formerly possible, has been announced by General Electric Lamp Department at its Nela Park headquarters, Cleveland.

Designated as the new G-E flashtube No. "231," this new TV light source is similar in principle to the photographic flashtubes developed by GE during the war and since which are capable of emitting thousands of intense flashes of light with durations down to 1/1,000,000th of a second.

Improvements over other systems

ted are: a steadier arc resulting in reduced picture flicker; marked reduction in bulb blackening with corresponding improvement in maintenance of light output; greatly increased lamp life; and simplification in adjusting the transmitter for best picture quality.



The "Shopper Stopper" Unit

**Continuous Slidefilm Projector Now Offered by Harwald Company**

For point-of-purchase advertising, THE HARWALD COMPANY, INC., is now offering the SHOPPER STOPPER, continuous slidefilm projector presenting 18 brilliantly lighted pictures at 6-second intervals. Featuring an exceptionally wide

viewing angle and washable glass base, the unit has a newly designed film track which gives a film life of six months or more. The cabinet is 15 $\frac{3}{4}$  inches high, 12 inches wide and 12 $\frac{3}{4}$  inches deep with a picture size of 9 $\frac{1}{2}$  by 7-3/16.

Complete information on the Shopper Stopper is obtainable from The Harwald Company, Inc., 1216 Chicago Ave., Evanston, Ill.

**Power Rewind, Cleaner-Inspector Developed for Filmstrip Use**

♦ With the growing use of filmstrip and the consequent need for its care and maintenance, a filmstrip power rewind, cleaner and inspector has been designed by the STANDARD PROJECTOR AND EQUIPMENT COMPANY, Chicago.

Designed to rewind and clean a 70-frame filmstrip in five seconds, the new REWIND cleans both sides of the filmstrip while it is being inspected. No electrical connections are needed.

Available as an accessory to the Standard filmstrip projector, or alone, the Rewind is obtainable from the Standard Projector and Equipment Co., Inc., 205 West Wacker Drive, Chicago 6, Illinois.

**Growing Use of Hand Viewers for Business Reported by Ettelson**

♦ TRU-VUE three dimensional films kits will be used by salesmen of the S. A. Hirsh Manufacturing Co., and the Ivanhoe Restaurant, both of Chicago, as a selling tool to show customers realistic presentation of facilities and services of these companies.

Among businesses currently using Tru-Vue kits are the Ford Motor Company, the Rock Island Railroad, Hiram Walker Distilleries, Walter Johnson Candy Company and others.

DAVID ETTELSON & ASSOCIATES, Chicago, produced the Hirsh and Ivanhoe programs as part of a special Tru-Vue development campaign.

In New York It's

**RUBY EDITORIAL SERVICE, INC.**

Complete Film Editorial Facilities For Motion Picture & Television Production

SOUNDPROOF AIR-CONDITIONED PRIVATE EDITING ROOMS MODERN EQUIPMENT FOR EVERY TECHNICAL REQUIREMENT — 35 & 16mm

Rentals By Day, Week or Month

ALL NEW MOVIOLA EQUIPMENT

Equipment Available for Off The Premise Rentals  
729—7th Ave., N.Y. at 49th St.  
Tel.: Circle 5-5640

**For Sale**

**MOTION PICTURE FILM LABORATORY**

Complete for 35mm and 16mm Productions

Still ★ Trailers ★ Slides

Established 30 Years • Heart of San Francisco

FOR DETAILS WRITE:

**C. R. Skinner Manufacturing Co.**

294 Turk St., San Francisco

The basic principles of First Aid are portrayed in Johnson & Johnson's film "Help Wanted." This 16-mm. sound picture contains interesting and important information. Thirty minutes of realism. If you want to give a showing to groups interested in First Aid, send the coupon below. No charge, except you pay the return postage for the film.

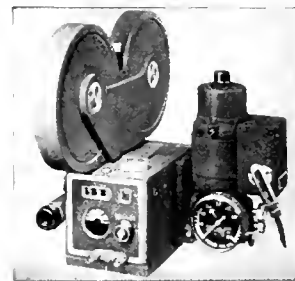
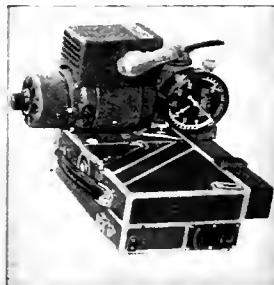
**Johnson & Johnson**

JOHNSON & JOHNSON  
Dept. "E" NEW BRUNSWICK, N. J.  
Please send me information on the Motion Picture "HELP WANTED."

NAME .....

ADDRESS .....

CITY ..... STATE .....



**VARIABLE SPEED MOTOR with TACHOMETER**

for

**CINE SPECIAL CAMERA AND MAURER CAMERA**

- 115 V. UNIVERSAL MOTOR—AC-DC
- VARIABLE SPEED 8-64 FRAMES
- SEPARATE BASE FOR CINE SPECIAL
- ADAPTER FOR MAURER CAMERA

Interchangeable Motors:  
12 Volt DC variable Speed 8-64 Frames.

- 115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.
- 220 Volt AC 60 Cycle, 3 Phase, Synchronous Motor.



Animation Motors for Cine Special Maurer and Mitchell Cameras. Motors for Bolex and Eclair Cameras. Time Lapse Equipment

**NATIONAL CINE EQUIPMENT, INC.**

20 West 22nd Street

New York 10, N. Y.

**Compeco**  
TEMPERED STEEL  
**REELS • CANS**  
AND FIBER SHIPPING  
CASES



Compeco products are specially built to meet the exacting requirements of professional movie makers . . . and priced to keep your budgets low.

THE LINE THAT OFFERS YOU A COMPLETE RANGE OF 8 mm & 16 mm SIZES

**Compeco**  
CORPORATION  
2231 ST. PAUL AVE. CHICAGO 47

## The Hallen B-22



**Synchronous  
Magnetic Recorder**  
Engineered for the Professional

**\$1,850<sup>00</sup>**

**hallen** CORPORATION  
3503 W. OLIVE AVENUE  
BURBANK • CALIFORNIA

## Schenley's TV Sales Convention:

(CONTINUED FROM PAGE FOUR)  
Phoenix, New Haven, Providence and Rock Island.

All told, approximately 10,000 Schenley representatives in 33 cities viewed the proceedings.

"Closed channel television," Loewi concluded, "opens a new era for the sales manager. It puts a firm's top executives in face-to-face contact with sales representatives in regions hundreds of miles apart," he added. "A closed circuit program permits instant transmission of top management policies and programs to key personnel in territories throughout the country. Sales meetings of thousands of company representatives can be held as secretly as a director's meeting in a locked board room."

### Canadian Association of Film Producers Holds Annual Two-Day Meeting in Ottawa

★ The Canadian Association of Motion Picture Producers and Laboratories were hosts at a dinner given for W. Arthur Irwin, Canadian Government Film Commissioner, during their meeting in Ottawa Sept. 29-30 at the Chateau Laurier. The dinner was the highlight of a two-day session which brought together key representatives of the majority of Canadian film studios.

Speakers at the dinner were Mr. Irwin, Taylor Mills of the Motion Picture Association of America, A. H. Newman of the Department of Trade and Commerce, and J. J. Chisholm, president of the Producers Association.

#### WILL PRODUCE CANADIAN PROMOTION FILM

During the session the Canadian Producers Association decided to make an all-Canadian short subject *Canada the Nation* which will be released by a U.S. major distributor. Arrangements for the production of the film are being made by the Canadian Cooperation Project. The picture will be designed to interpret Canada to the U.S. and foreign theatre-going public.

Mr. Mills, who is now working closely with the Canadian producers to advertise Canada abroad, explained the Canadian Cooperation Project, pointing out that it is a branch of the Johnson office in the United States.

#### TAKE STEPS TO INCREASE FILM INTEREST

During the day Mr. Alex Miller of Toronto, manager of the Canadian Association of Advertising Agencies, described the structure of advertising agencies. A committee was formed to study with the C.A.A.A. how industrial films can become a more potent advertising medium. Secretary Graeme Fraser reported on plans for the annual Canadian Film Awards and the Association decided to offer full cooperation to the Canadian Association of Adult Education, sponsor of the Awards.

A resolution was also passed offering full facilities of the industry to the Government in the event of a national emergency.

For Sale — Inc. T.V. Rights  
Please Bid  
Feature—World War I and Events 1910-20.  
Special Oldtime Movie Satire  
"Power of Innocence"  
"A Religious Painting"—Color or B&W  
Apply W. J. AHERN FILMS  
716 Federal St., Troy, N. Y.

## THE MART MESSAGE

SEND FOR ILLUSTRATED BOOKLET ON  
"THE COLORTRAN STORY"

and you will be amazed by the way Colortran uses ordinary house current to provide high intensity studio illumination with 150 watt bulbs.

SALES DISTRIBUTORS RENTALS  
GET COLOR RIGHT with COLORTRAN LIGHT

CAMART OPTICAL EFFECTS UNIT will permit the filming of special effects in your own camera, previously impossible without additional laboratory work. Price with 4 surface prism (plus tax) .....\$99.75

CAMART TV MIKE BOOM, the sturdy and dependable boom with the 13' extension arm that you can fold up and put into your car during transportation. Has rear handle for directional mike control. Price .....\$261.85

HALLEN MAGNECORD KINEVOX 17½mm magnetic film and ¼ inch tape recorders. Synchronous for 16mm and 35mm cameras. Meets high professional standards.

#### ARRIFLEX HEADQUARTERS

Wide selection of 35mm Arriflex handcameras with 200' or 400' magazines, three matched Astro or Zeiss lenses, tripods, batteries, all accessories. Ideal for television newsreel work.

WANTED: Mitchell cameras, tripods, moviolas, cine-specials. Send listing.

## THE CAMERA • MART INC.

70 WEST 45th ST.  
NEW YORK 19, N. Y.  
CABLE ADDRESS—CAMERAMART  
WORLD-WIDE SERVICE

16 mm { SPECIALIZED LABORATORY SERVICES } 35 mm  
COLOR • B&W • BLOWUPS • REDUCTIONS

35mm  
3-COLOR PRINTS  
ENLARGED DIRECTLY FROM

16mm COLOR ORIGINALS

16mm Optical Printing—masters for use in making color release prints  
Precision Fine Grain B&W Blow-up  
Negatives from 16mm Originals

Special Effects • TV Film Services  
Slides Duplicated Optically  
Experimental Work

**FILMEFFECTS**

OF HOLLYWOOD

1153 N. Highland Avenue  
Hollywood 38, Calif.  
HOLLYWOOD 9-5808



## PRODUCERS!

### ANOTHER NEW SERVICE!

A NEW PHOTOGRAPHIC SERVICE COMBINING LIVE ACTION WITH ANIMATION IN ONE OPERATION. LOW PRODUCTION COSTS FOR TELEVISION AND COMMERCIAL PRODUCERS.

## CINEMA RESEARCH

### ANNOUNCES...

The installation of two ACME ANIMATION CAMERAS with special background projection unit.

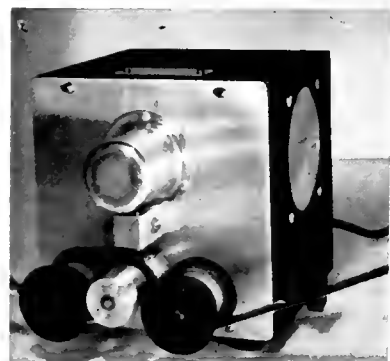
Price inquiries and personal inspection of our facilities cordially invited.

16MM or 35MM • SLIDEFILMS  
ANIMATION TITLES • COLOR OR  
BLACK AND WHITE

## CINEMA RESEARCH CORPORATION

7000 Romaine St. • HUDSON 2-7464  
HOLLYWOOD 38, CALIFORNIA

## EDL SOUND READER



Used with Rewinds For Editing  
16mm and 35mm Sound Film

- ★ Completely self contained, PM Speaker, volume control, off on switch, etc., all inside compact 6 $\frac{3}{8}$ " H x 6" W x 6" deep case. Weight 7 lb.
- ★ 3W audio power.
- ★ Operates on 117V 60 cycles A.C.
- ★ No Fly Wheel—instant start and stop, with no damage to film.
- ★ Price \$165.00 net F. O. B. Chicago.

## EDL COMPANY

MILLER STATION, GARY, INDIANA

## Film Audience Research:

(CONTINUED FROM PAGE TWENTY-THREE)

sions left by the film more favorable than before. . . . *Story Without End* did even better than the revised *Screen Review*. It created favorable changes in impression in all cases, in a number of instances large ones, and also overall and excellent changes in attitude.

. . . In general, the impression and attitude studies of these films revealed the extreme sensitivity with which films affect opinions. Inferences unpredictable in advance can be drawn from seemingly innocuous statements in the script, and can negate much of the favorable influence a film would otherwise have had. These findings underline the desirability of testing, and whenever possible pre-testing such films.

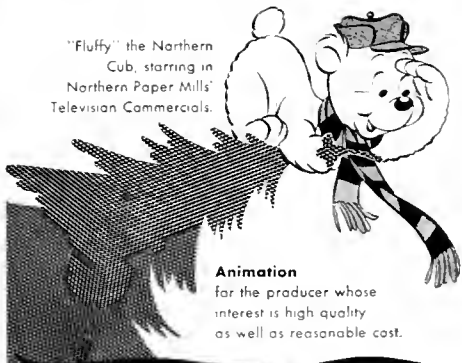
. . . Content analysis showed the films' contours to be of two types, the first "jagged" with frequent ups and downs of interest, the other much more level with interest rising and falling in long, gradual curves. The nature of the contour was determined by whether there was frequent or infrequent change from straight to editorial matter. Usually, but not always, drops in interest came on editorializing. Such drops, which can be expected to some extent on "commercial" material, were minimized when the film shots were carefully selected to tie in closely with the editorial copy.

. . . Other faults to guard against that were brought out in content analysis included using scenes without orienting the audience at the outset as to their purpose, and using trick production techniques that emphasized entertainment at the expense of demonstrating a point (as in the stop-motion parade in *Parade of the Relays*).

Business film sponsors will probably be doing a great deal of re-evaluation after considering the AT&T-Schwerin reports. Without doubt, they are a major advance in establishing a more effective measurement of audience attitudes, not only on completed films already in distribution, but on new films before release or even in rough cut state.

The American Telephone & Telegraph Company is much encouraged by the results of the tests. It is not sure it has all the answers, but considers the reports a definite step in the right direction.

"Fluffy" the Northern  
Cub, starring in  
Northern Paper Mills'  
Television Commercials.



Animation  
for the producer whose  
interest is high quality  
as well as reasonable cost.

## The CARTOONISTS

430 N. MICHIGAN • CHICAGO 11

samples available

## Something New!

## The S. O. S. TRADING POST

Your idle or surplus equipment may fill the bill for another producer or lab. Tell S.O.S. what you've got, whether for rent or sale, and we'll offer it to a receptive customer. NO CHARGE FOR THIS SERVICE.

—> Send for 1950 Catalog  
Supplement, listing  
hundreds of unusual buys!

AGENTS FOR: Acme Animation • Blue Seal Recorders • Bridgomatic Developers • Dupre Printers • Fearless Dailies • Auricon 16mm line • Hallen Magnetic Recorders • Magnecorders • Smith Viewfinders • Colortron Lites • Badde Screens • Hollywood Printers • Zoomar Cine Balowstar Lens • Kinevox Synchronous Magnetic Recorders • Mole Richardson Lighting.

MANY ITEMS AVAILABLE ON TIME PAYMENTS



Write for Details

S. O. S. assures Top Quality  
and Lowest Possible Prices—  
a combination that cannot be  
beat. 24 years of strict adher-  
ence to square dealing.

## S. O. S. CINEMA SUPPLY CORP.

Dept. H. 602 West 52nd St., New York 19

**ILLUSTRAVOX**  
SOUND SLIDEFILM PROJECTORS  
Ready to roll in  
less than 3 minutes!

In audio-visual equip-  
ment as in television  
receivers and radio-  
phonographs, you can  
depend on Magnavox  
quality. For complete  
information on new  
automatic models write  
to ILLUSTRAVOX,  
2145 Bueter Road,  
Fort Wayne 4, Indiana.

DIVISION OF THE **Magnavox** COMPANY

## EASTERN STATES

### • CONNECTICUT •

**Rockwell Film & Projection Service**, 182 High St., Hartford 5.  
**Eastern Film Libraries**, 148 Grand Street, Waterbury 5.

### • DISTRICT OF COLUMBIA •

**Jam Handy Organization, Inc.**, Transportation Bldg., Washington 6.  
**The Film Center**, 915 12th St. N.W., Washington.  
**The Walcott-Taylor Company, Inc.**, 501 Mills Bldg., Washington, 6. D. C.

### • MARYLAND •

**Robert L. Davis**, P. O. Box 572, Cumberland.  
**Howard E. Thompson**, Box 204, Mt. Airy.

### • MASSACHUSETTS •

**Bailey Film Service**, 59 Chandler Street, Tel. 4-0214, Worcester 8.

### • NEW HAMPSHIRE •

**A. H. Rice Co., Inc.**, 78 West Central Street, Manchester.

### • NEW JERSEY •

**Slidecraft Co.**, South Orange, N. J.

### • NEW YORK •

**Association Films, Inc.**, 35 West 45th Street, New York 19.  
**Buchan Pictures**, 79 Allen St., Buffalo.  
**Charles J. Giegerich**, 42-20 Kissena Blvd., Flushing.  
**Comprehensive Service Co.**, 245 W. 55th St., New York 19.  
**Council Films, Inc.**, 50 N. Main St., Homer, N. Y.  
**Crawford & Immig, Inc.**, 265 W. 14th St., New York City 11.

**Institutional Cinema Service, Inc.**, 1560 Broadway, New York 19.

**The Jam Handy Organization, Inc.**, 1775 Broadway, New York.

**Mogul Bros., Inc.**, 112-114 W. 43rd St., New York 19.

**Jack Patent**, 13 East 37th Street, New York 16.

**S. O. S. Cinema Supply Corp.**, 602 W. 52nd St., New York 19.

**Specialized Sound Products Co.**, 551 Fifth Ave., New York 17.

**United Specialists, Inc.**, Pawling.  
**Visual Sciences**, 599BS Suffern.

**Wilber Visual Service**, 119 State St., Albany. Also 23 Genesee St., New Berlin, New York.

### • PENNSYLVANIA •

**Jam Handy Organization, Inc.**, 917 Liberty Ave., Pittsburgh 22.

**J. P. Lilley & Son**, 277 Boas St., Harrisburg.

**Lippincott Pictures, Inc.**, 4729 Ludlow St., Philadelphia 39.

### • RHODE ISLAND •

**Westcott, Slade & Balcom Co.**, 95-99 Empire St., Providence 3.

### • WEST VIRGINIA •

**J. G. Haley**, P. O. Box 703, Charleston 23.

**Pavis, Inc.**, 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

**United Specialties**, 816 W. Virginia St., Charleston 2.

**Theatre Service & Supply Co.**, Phone 24043, Box 1389, Huntington.

## SOUTHERN STATES

### • ALABAMA •

**Stevens Pictures, Inc.**, 506 Eighth St., North, Birmingham.

### • FLORIDA •

**Norman Laboratories & Studio**, Arlington Suburb, Jacksonville.

**Orben Pictures**, 1615 Hendricks Ave., Tel. 9-1906, Jacksonville.

**Southern Photo and News**, 608 E. LaFayette St., Tampa.

### • GEORGIA •

**Stevens Pictures, Inc.**, 101 Walton St., N. W., Atlanta 3.

### • LOUISIANA •

**Stanley Projection Company**, 211<sup>1</sup>/<sub>2</sub> Murray St., Alexandria.

**Stevens Pictures, Inc.**, 1307 Tulane Ave., New Orleans.

**Stirling Visual Education Co.**, 1052 Florida St., Baton Rouge.

**Delta Visual Service, Inc.**, 815 Poydras St., New Orleans 13.

**HarFilms, Inc.**, 600 Baronne St., New Orleans. Since 1915.

### • MISSISSIPPI •

**Herschel Smith Company**, 119 Roach St., Jackson 110.

**Jasper Ewing & Sons**, 227 S. State St., Jackson 2.

### • TENNESSEE •

**Southern Visual Films**, 687 Shrine Bldg., Memphis.

**Tennessee Visual Education Service**, 416 A. Broad St., Nashville.

### • VIRGINIA •

**Capitol Film & Radio Co., Inc.**, 19 W. Main St., Richmond 20.

**National Film Service**, 202 E. Cary St., Richmond.

### • ARKANSAS •

**Democrat Printing and Lithographing Co.**, Little Rock.  
**Grimm-Williams Co.**, 719 Main St., Little Rock.

## MIDWESTERN STATES

### • ILLINOIS •

**American Film Registry**, 24, E. Eighth Street, Chicago 5.  
**Association Films, Inc.**, 206 S. Michigan Ave., Chicago 5.

**Jam Handy Organization, Inc.**, 230 N. Michigan Ave., Chicago 1.

**Midwest Visual Equipment Co.**, 6961 N. Clark St., Chicago 26.

**Swank Motion Pictures**, 614 N. Skinker Blvd., St. Louis 5, Mo.

### • INDIANA •

**Burke's Motion Picture Co.**, 434 Lincoln Way West, South Bend 5.

### • IOWA •

**Pratt Sound Films, Inc.**, 720 3rd Ave., S.E., Cedar Rapids, Iowa.  
**Ryan Visual Aids Service**, 409-11 Harrison St., Davenport.

### • KANSAS-MISSOURI •

**Kansas City Sound Service**, 1402 Locust St., Kansas City 6, Mo.  
**Erker Bros. Optical Co.**, 610 Olive St., St. Louis 1.  
**Swank Motion Pictures**, 614 N. Skinker Blvd., St. Louis 5.

### • MICHIGAN •

**Engleman Visual Education Service**, 4754-56 Woodward Ave., Detroit 1.  
**Jam Handy Organization, Inc.**, 2821 E. Grand Blvd., Detroit 11.  
**Capital Film Service**, 224 Abbott Road, East Lansing, Michigan.

### • MINNESOTA •

**National Camera Exchange**, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

### • OHIO •

**Ralph V. Haile & Associates**, 215 Walnut St., Cincinnati.  
**Manse Film Library**, 2514 Clifton Ave., Cincinnati 19.  
**Academy Film Service, Inc.**, 2300 Payne Ave., Cleveland 14.  
**Carpenter Visual Service, Inc.**, 13902 Euclid Ave., East Cleveland 12, Ohio.

van Film Service, 3228 Euclid Ave., Cleveland 15.

rray Films, Inc., 2108 Payne Ave., Cleveland 14.

n Handy Organization, Inc., 310 Talbot Building, Dayton 2.

ryman Films Inc., 400 West First Street, Dayton.

H. Martin Company, 50 Charles Ave., S. E. Massillon.

• WISCONSIN •

H. Flath Company, 2410 N. 3d St., Milwaukee 12.

WESTERN STATES

• CALIFORNIA •

onald J. Clansonthne, 1829 N. Craig Ave., Altadena.

ast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

ollywood Camera Exchange, 1600 N. Caluenga Blvd., Hollywood 28.

m Handy Organization, Inc., 7016 Hollywood Blvd., Los Angeles 28.

alke Company, 329 S. Flower St., Los Angeles 17.

indler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

ssociation Films, Inc., 351 Turk St., San Francisco 2.

R. Skinner Manufacturing Co., 292-294 Turk St., San Francisco 2.

• COLORADO •

ome Movie Sales Agency, 23 E. Ninth Ave., Denver 3.

• OKLAHOMA •

aseco, 2301 Classen, Oklahoma City 6.

. O. Davis, 522 N. Broadway, Oklahoma City 2.

Kirkpatrick, Inc., 1631 S. Boston Ave., Tulsa 5.

• OREGON •

Audio-Visual Supply Company, 129 S. W. 12th Ave., Beacon 3703, Portland 5.

Moore's Motion Picture Service, 306 S. W. Ninth Ave., Portland 5.

• TEXAS •

Association Films, Inc., 1915 Live Oak St., Dallas 1.

Audio Video, Inc., 4000 Ross Ave., Dallas 1; 1702 Austin Ave., Houston.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

Capitol Photo Supplies, 2123 Guadalupe St., Phone 3-5717, Austin.

• UTAH •

Deseret Book Company, 41 E. So. Temple St., Salt Lake City 10.

• WASHINGTON •

Audio-Visual Supply Company, 2150 Boyer Avenue, Franklin 2068, Seattle 2.

CANADA

Audio-Visual Supply Company, Toronto General Trusts Building, Winnipeg, Man.

FOREIGN

Distribuidora Filmica Venezolana, De 16MM., S.A., Apartado 706 Caracas, Venezuela, S.A.

SLIDEFILM CARRYING CASE

Plywood construction with brown leatherette covering

Holds ten 16-inch slidefilm pressings

17" x 18 1/2" x 2 1/2" overall size

2 heavy duty metal clasps

Holds 10 slidefilm prints in cans

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Protect your films  
Ship in FIBERBILT CASES  
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original  
Cases  
this  
MARK

**Industrial Films in Sweden:**

(CONTINUED FROM PAGE THIRTY)

specialized methods of manufacture. In this case sound slide films are sometimes used.

The concern in which the writer is employed even makes use of simple, home-made 16mm films for the purpose of studying methods of simplifying and rationalizing manufacturing processes. Several films of the "before and after" type have been made and are used for training foremen and Time and Motion study personnel.

**BRING TECHNICAL EQUIPMENT INTO MEETING**

Home-made, very inexpensive films are also used as a means of translating a machine or method of operation into the conference room so that experts are able to discuss the problems arising from it with the visual aid of a film.

In certain cases the film has been used as means of recording manufacturing methods and processes when the factory is to be moved from one place to another. The film is then shown to the workers at the new factory to give them an idea of how work is carried out, before they commence production.

**SHOW FILMS TO WORKERS IN THE SHOP**

A particularly unglamorous method of exhibiting films has been practiced with films of a general, informative character. A screen is put up at suitable places in the workshops and the performance commences immediately after work has ceased. The workers are naturally notified of the film beforehand, and those who are interested stay behind in the workshop, sitting on benches or machines. The films are of short duration, 10-15 minutes, and these "by-the-way" performances have proved very popular. It is evident that the "audience" appreciates this simple, but attractive and readily accessible method of gaining valuable information which does not take up any more of their time than the few minutes actually required for showing the film.

EDITOR'S NOTE: We are indebted to Mr. Anvin, a recent visitor to the U.S. as an observer of industrial film practices for his company, ASEA, and for other Swedish industries. Remarkable coincidences of film application are evident in his excellent report.



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

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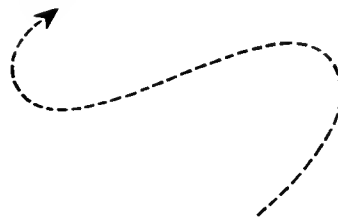
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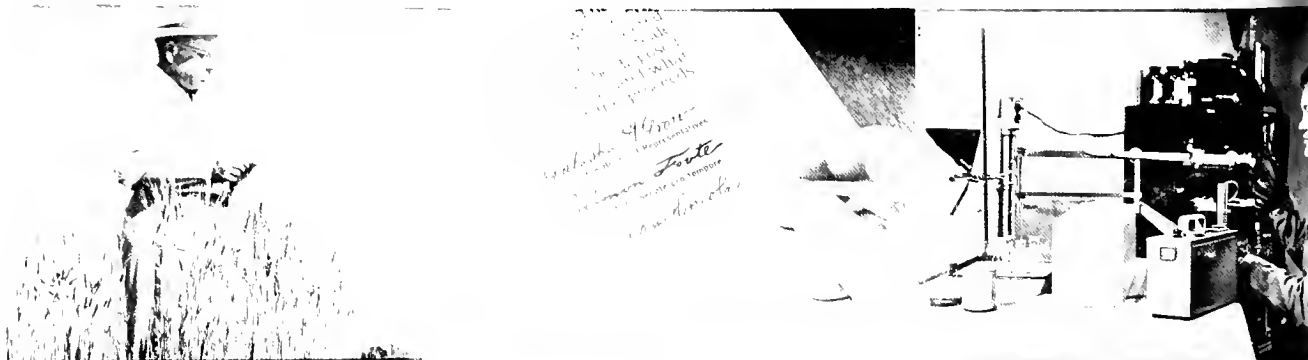
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LOS ANGELES

# BUSINESS SCREEN

## M A G A Z I N E



ISSUE SEVEN OF VOLUME ELEVEN • 1950

*This month's feature:*

**NEW SPONSORED FILMS  
MEET NATIONAL PROBLEMS**

the

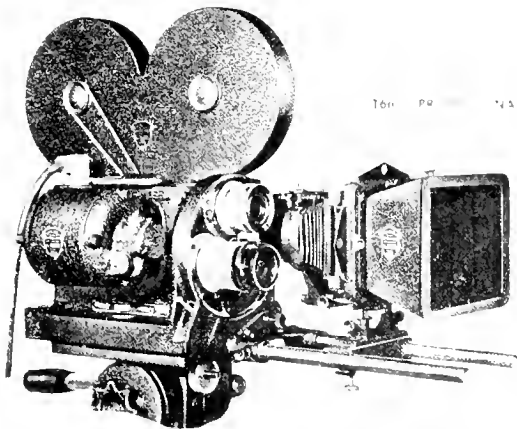
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 Professional Equipment for Professional Results

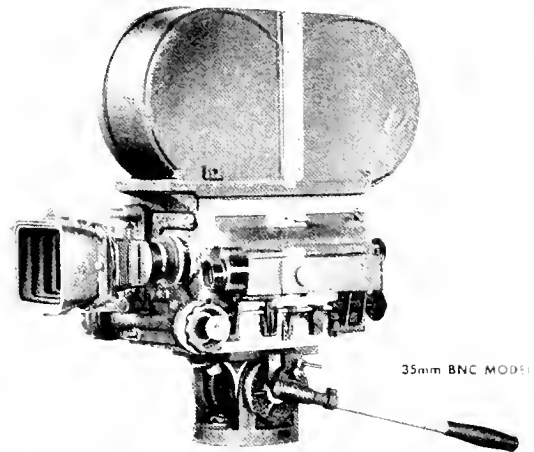
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*16mm and 35mm Cameras!*

For over 20 years Mitchell Cameras have set professional photographic standards for the Motion Picture Industry. These flawlessly designed, ruggedly constructed cameras have proven themselves in smooth positive operation under the most exacting conditions. Today, as yesterday, the World's greatest film depend upon Mitchell professional equipment for truly professional results.



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85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell





SCENE FROM "JERRY PULLS THE STRINGS"  
Included in the cast were 85 puppet-ers!



SCENE FROM "VITAMIN RIVERS"



*Twice!*

*—and each time a top-flight picture*

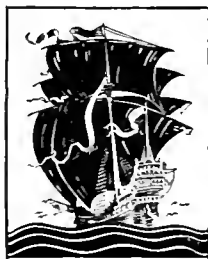
WHEN A MOTION PICTURE is really good, its value over a period of years is out of all proportion to the cost.

In 1938 we produced for American Can Company an educational picture entitled "Jerry Pulls the Strings." Since that time it has been shown to nearly eight million students in American schools, and it's still going strong.

Recently we produced a second educational picture for American Can Company—"Vitamin Rivers." In full color. Its purpose is to give future housewives and future breadwinners some of the history of

canned fruit and vegetable juices—also to demonstrate their convenience and goodness.

We fully expect that this *second* picture will perform as bravely as the *first*, since already more than 200 prints are in constant circulation—all of which suggests that if you're interested in getting full return for your motion-picture money, you would do well to consider Caravel. And to ask our clients why they repeatedly come back to Caravel—in the case of one of the leading oil companies as many as 50 times!



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INCORPORATED

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*The fable* of the busy ant and the lazy grasshopper is a familiar one . . . but even more familiar to the sales staff of the "Zerone"- "Zerex" Anti-freeze Section of E. I. du Pont de Nemours & Company is the story these little creatures have to tell in connection with the particular problem which faces Du Pont's anti-freeze sales force every fall.

**PROBLEM:** to train jobber salesmen to sell dealers and help them merchandise "Zerone" and "Zerex" Anti-freeze prior to the first freeze of the season.

**SOLUTION:** two sound motion pictures produced by ATLAS for use by Du Pont "Zerone" and "Zerex" sales representatives in meetings with their jobbers' salesmen.

Do you have a short selling-season problem which requires high concentration of sales power? Why not let us help you turn your objective into a bull's eye.

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## No Sprocket Hole Damage

Exclusive Safe-Lock sprockets literally *stand guard* over film! Incorrect film threading is prevented. Film damage cannot possibly occur. This new construction makes Filmosound even easier to thread than before.

## Single-Case Filmosound

For 16mm sound or silent films. Governor-controlled gear drive assures constant film speed. Metered lubrication. Weight only 35½ lbs. with 6-inch built-in speaker. Other models also. Write for further information.

**Guaranteed for life** During life of the product any defects in workmanship or materials will be remedied free (except transportation).

THE J. I. Case Company of Racine, Wisconsin has prepared a number of movies showing the most modern and progressive farming techniques. These movies are shown to company personnel, community groups, and students.\* Case dealers use the films at farmer meetings.

And for these extensive showings, the J. I. Case Company uses more than 30 Filmosounds. This company has found that these precision-made projectors mean *more* hours of clear, lifelike pictures, the best in full, natural sound. The Filmosound is easy to carry, simple to operate.

To use movies to best advantage in *your* company, make sure you show them with Filmosound. Your nearby Bell & Howell special representative will be happy to explain to you the many advantages of using Filmosound.

\*Sound and silent films alike are offered free of charge to teachers, county agents, program chairmen of farm groups and others interested in advancing farming methods. Write to: J. I. Case Company, Racine, Wisconsin.

You buy for life when you buy

# Bell & Howell

Chicago 45



IT'S EASY to have a successful film showing for meetings with stockholders, directors, clients, sales or business organizations—when you call on the RCA Service Company to handle the showings for you.

Your sound motion pictures will be presented faultlessly . . . because the RCA Service Company takes over the supervision of *all* details.

A skilled RCA Service Company engineer will personally take charge of every phase of your showing . . . provide the projector . . . the right kind of screen and loud speakers . . . supply a skilled projectionist . . . set up a P.A. system . . . arrange telephone tie-ins from your headquarters to the local meetings, if you desire.

And since RCA Service Company field engineers are located in every state of the union, one or a hundred film showings can be successfully handled for you.



SEND  
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It costs so little to be sure your film presentations are successful. We'll be glad to send you complete information on how the RCA Service Company can help you get the best results from your film showings.



RCA SERVICE COMPANY, INC.  
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Please send me complete information on your Professional Motion Picture Presentations.

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## THE OFFSCREEN VOICE

We Have Lost a Friend and Pioneer  
Leader in the Passing of Marie Witham

THIS AUDIO-VISUAL WORLD has lost a dynamic business personality and one of its real visionaries in the passing of Marie Witham, founder and past president of the Society for Visual Education, Inc. Miss Witham passed away suddenly at her home, Lakewood Estates, Dundee, Illinois on Friday, November 3.

She made SVE a highly-respected and widely known basic supplier of still projection equipment as well as one of the principal producers of filmstrip and slide materials for the educational and religious fields. Her success story was not only a personal triumph but helped to give a much-needed background of perseverance and confidence to the industry in which she was a real pioneer.

Born in Mason, Ohio on April 19, 1889, she began her business career with the Indianapolis Street Railway. Her position as an administrative executive in the utilities field led to her association in 1920 with Harley L. Clark, one of the founders of the Society for Visual Education. In 1924 she was appointed general manager of the Society and in 1929 she became its president, holding this position until the concern was sold to a new management group in 1949. She had continued to serve since that date as a director and consultant of SVE.

We knew her as a friend and astute business leader. But we remember her, too, as a gracious hostess whose fondness for people and many unheralded kindnesses will be sorely missed.

In addition to the host of friends within the industry, Miss Witham's passing is mourned by two sisters, Mrs. Opal Burke and Mrs. Nina Guthrie, and a nephew, Melvin Guthrie, Jr.

—OHC.



MISS MARIE WITHAM

. . . audio-visual field mourns her passing.

AMERICAN  
FOLDING CHAIRS

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BEST FOR EVERY FOLDING CHAIR PURPOSE!

- DURABLE—strong steel frame
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OVER 8 MILLION IN USE!

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## BUSINESS SCREEN MAGAZINE

Issue 7 • Volume 11 • 1950

Issue Seven, Volume Eleven of Business Screen Magazine published November 7, 1950. Issued 8 times annually at six-week intervals at 150 East Superior Street, Chicago 11, Illinois by Business Screen Magazines, Inc. Phone Whitehall 4-6807. O. H. Coelin, Jr., Editor and Publisher. In New York City: Robert Seymour, Jr., 489 Fifth Avenue. Telephone: Riverside 9-0215 or Murray Hill 2-2482. In Los Angeles: Edmund Kerr, 6005 Hollywood Blvd. Telephone: Hemstead 3171. Subscription \$3.00 a year; \$5.00 two years (domestic); \$4.00 and \$7.00 foreign. Entered as second class matter May 2, 1946, at the post office at Chicago, Illinois, under Act of March 3, 1879. Entire contents Copyright 1950 by Business Screen Magazines, Inc. Trademark registered U. S. Patent Office. Address advertising and subscription inquiries to the Chicago office of publication.

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. . . is the answer to fluctuating and low line voltage—

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Can raise 85 volts to 120 volts with 1250 watt load.

*Media, Inc.*

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Tulsa, Oklahoma

**W**HAT makes a newspaper a useful member of its community is the theme of "The Editor's Notebook," a picture written and produced by Wilding for the Chicago Daily News. Beginning with the city room of 75 years ago, the film dramatizes the role played by the newspaper as an influential citizen of the young and growing city and some of its achievements through the years.

It is currently showing at the Woods Theatre in Chicago's Loop; and at the end of its run there, it will be booked into other theatres of the Essaness chain in and around the city.

This is the third Wilding picture on Chicago screens this year. The other two were "Big Tim," sponsored by Timken Roller Bearing, and "Last Date," written and produced for Lumbermens Mutual Casualty.

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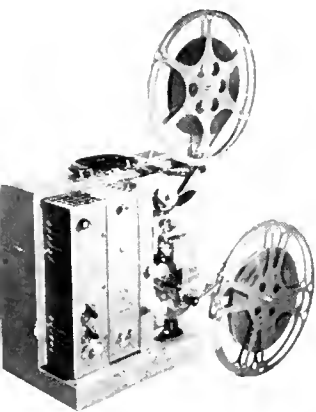


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**COMPARISON PROVES YOU GET  
THE FINEST 16mm Projection with the**

*RCA "400"*



**Compare THE PICTURE!** Screen images are more realistic because the light output of the RCA "400" produces the greatest range in contrast between the brightest highlights and the deepest shadows. Pictures are clear and crisp to the corners and edges of the screen . . . they are steady and sharp under the largest magnification.

**Compare THE SOUND!** You'll hear voices, music and sound effects reproduced with the dramatic realism and tone shadings of theatre-like sound.

**Compare THE QUALITY!** The RCA "400" is a precision-made projector, specifically designed to give years of dependable service at the professional show level. It meets all the requirements for school and church classroom use, as well as the needs for

mobile showings of films by business, industrial and civic organizations.

**The RCA "400" is your best buy!** Add to these features—simplicity of threading . . . ease of operation . . . portability . . . maximum protection to films—and it's plain to see why the RCA "400" is the finest 16mm projector you can buy at any price. We'll be glad to send you illustrated literature and name of your nearest dealer. Write Department 17K.

**RCA "400" JUNIOR.** *The only single-case standard 16mm sound projector of fully professional quality.*

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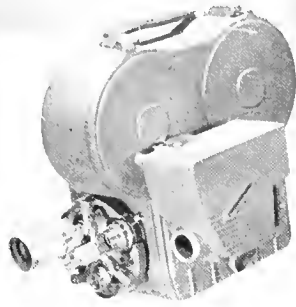
# Auricon

16mm  
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QUALITY EQUIPMENT — SENSIBLE COST



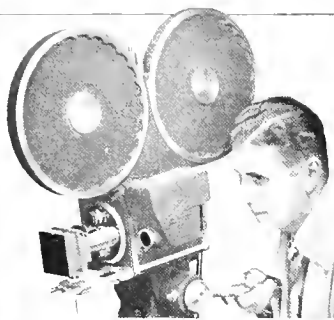
AURICON "Cine-Voice" CAMERA  
100 FT. 16mm Sound-On-Film . . . \$695<sup>00</sup>



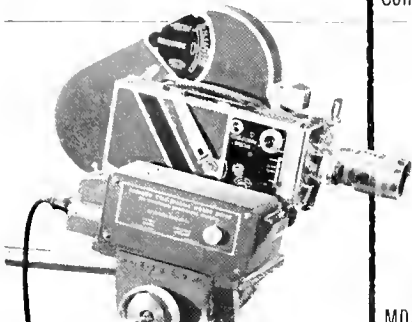
"AURICON-PRO" CAMERA  
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1200 FT. 16mm Sound for 33 minutes  
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AURICON Synchronous Motor Drive  
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MODULITE Sound-On-Film Recording  
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AURICON Sound-On-Film Recording Cameras provide ideal working tools for 16mm Talking Pictures of all kinds, from Spot Newsreels and Sidewalk Interviews to Major Studio Productions. Free Catalog fully describes this Auricon Equipment in detail, plus "Double-System" Recorder, Dual Phono-Turntable, and other Sound-On-Film Equipment. Sold on a 30 day money-back approval basis. Write for free Catalog.

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MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

## Society of Motion Picture and Television Engineers Elects Peter Mole as President; Herbert Barnett, Vice-President

A New president of the Society of Motion Picture and Television Engineers is PETER MOLE, president of Mole-Richardson Co., Hollywood.

HERBERT BARNETT, General Precision Laboratories, Pleasantville, N.Y., will serve as executive vice-president and JOHN G. FRAYNE, of the Westrex Corporation, Hollywood, has been elected editorial vice-president. All three will assume office on January 1, 1951.

Re-elected officers were William C. Kunzmann, convention vice-president and Secretary Robert M. Corbin. Other officers are Fred T. Bowditch, engineering vice-president, Ralph B. Austrian, financial vice-president and Frank Cahill, treasurer.

The new SMPTE board of governors, who will also take office January 1, includes: William B. Lodge, CBS; Oscar F. Neu, Neumade Products Co.; Frank E. Carlson, GE, Nela Park; Malcolm G. Townsley, Bell & Howell; Thomas T. Moulton, 20th Century Fox, Hollywood; Norwood L. Simmons, Eastman Kodak and Lloyd Thompson, Calvin Co., K. C.

Awards of Fellowship in the Society were made to Gerald J. Badgley, George L. Beers, Herbert E. Bragg, Fred W. Gage, Raymond L. Garman, Watson Jones, John P. Livadary, William B. Lodge, Boyce Nemer, Charles Rosher, John H. Waddell, Emerson Yorke, and Frederick J. Kolbe, Jr.

### Zworykin Wins Progress Medal for Basic Television Research

Responsible for the basic research and developments which have made television a present day reality, DR. VLADIMIR K. ZWORYKIN has recently been awarded the 1950 Progress Medal by the Society of Motion Picture and Television Engineers, the highest distinction conferred by the society on an individual for significant scientific contributions in a new field.

Known as the scientific "father of television," Dr. Zworykin is the inventor of the iconoscope, television's electronic camera "eye", and he developed the kinescope, electronic picture used in the home receiver.

Given honorary membership in the SMPTE, the vice president and technical consultant of the RCA Laboratories Division, Radio Corporation of America, is at present attempting to perfect a means of color television.

Dr. E. W. Kellogg, noted authority on acoustics, was also presented an honorary membership.

Other major award-winners were Charles R. Fordyce, superintendent of the Department of Manufacturing Experiments of the Eastman Kodak Company, who received the Samuel L. Warner Memorial Award Medal for research and development leading to wide commercial adoption of safety film; and Dr. Frederic J. Kolb, Jr., also of the Eastman Kodak Company, who was presented with the Journal Award for his technical paper, "Air Cooling of Motion Picture Film for Higher Screen Illumination," adjudged the best to be published in the Society's Journal for 1949.

### U. S. Sponsored Films Are Shown at Amsterdam Hotel Convention

America's Heritage (Liberty Mutual Insurance Company), Tremendous Trifles (Pan American Coffee Bureau), Smoothing the Flow of Restaurant Hospitality (National Restaurant Association), and Modern Commercial Dishwashing (Wyandotte Chemical Company) were among the subjects sent abroad by the Department of Commerce's Office of Technical Services to be shown at the international Hotel, Restaurant, and Cafe Association convention held at Amsterdam September 29-October 8. Films and film strips from fourteen business sources were obtained. With an eye to their future use abroad, the Office also screens pertinent industrial subjects for the various European specialist teams brought to this country by the Economic Cooperation Administration to study American methods. Eric A. Tietz is Chief of the Office of Technical Services.

### Crawley Dramatizes Pipeline Laying

The dramatic story of the laying of 1,127 miles of pipeline to carry oil from Alberta to the Great Lakes will be told in a new film now being produced by CRAWLEY FILMS LIMITED of Ottawa and Toronto.

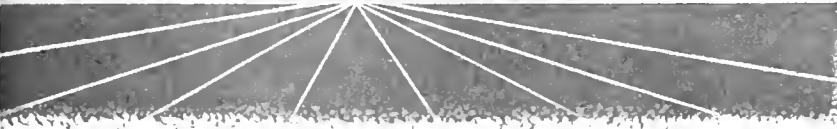
Sponsored by the INTERPROVINCIAL PIPE LINE COMPANY, the film is designed to explain the full significance of the new line, especially in the West. In spite of floods and excessive rains, the pipeline construction is believed to be the fastest major job of its kind ever undertaken.

### UNUSUAL OPPORTUNITY

for experienced production man with leading independent studio. State qualifications. Editing experience desirable. Write Box 11A.

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# Epilogue...

Industrial advertising has a new role to play in our "armed camp economy"...principally to serve our national security by presenting "technical know-how" to industry. This is the message of "Epilogue," a 16mm color animation film, produced by us as a companion to the picture "Radar of Selling" for National Industrial Advertising Association and Putman Publishing Co.



*Raphael B. Wolff*  
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# SLASH

## FILM PRODUCTION COSTS

### with the Fairchild PIC-SYNC\* Tape Recorder

\*Pic-Sync means "in sync" with picture camera regardless of tape stretch.

Each time you retake a sound track, film production costs go up. The waste of film stock and the time delay for processing increase operating costs immeasurably. You *eliminate* these extra costs with the Fairchild PIC-SYNC Tape Recorder. Play back the sound at once . . . check it . . . erase the track . . . retake the sound *before the talent, the set and crew are disbanded.*



### Now Use 1/4" Tape For All Original Sound Tracks

Fairchild's development of the PIC-SYNC feature makes possible the use of 1/4" tape. Sprocket driven magnetic tape is costly.

- 1/4" tape costs 80% less than 16 mm magnetic tape.
- 1/4" tape requires 50% less storage space.
- 1/4" tape is easier to handle.
- 1/4" tape assures more intimate contact with the heads.
- 1/4" tape has more uniform coating—less amplitude flutter.
- 1/4" tape eliminates roughness of tone caused by sprocket drive.

Write for data on the Pic-Sync Tape Recorder and the Control Track Generator.



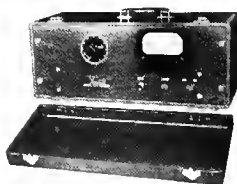
154TH ST. AND 7TH AVE.

WHITESTONE, L. I., N. Y.

**TELEVISION SAFETY SOUND TRACK RECORDING**

CBS-TV saves \$24.00 per hour by making safety sound tracks of television recordings with the Fairchild PIC-SYNC Tape Recorder.

Now! . . . Synchronous Recording With Your Present Tape Recorder and the FAIRCHILD CONTROL TRACK GENERATOR.



Inexpensive! Simple to connect! With no modifications to your present 1/4" tape recorder you can "sync" sound-on-tape with picture-on-film. The Fairchild Control Track Generator can be removed from its compact carrying case for rack mounting. Does not require special skill to connect or operate.

## SIGHT & SOUND

### Flory Succeeds Edwards as Advisor On Non-Theatrical Films at Kodak

♦ Appointment of JOHN FLORY as advisor on non-theatrical films for the EASTMAN KODAK COMPANY has been announced by W. B. POTTER, director of advertising operations for the company.

Flory, until now president of Flory Films, Inc., of New York City, succeeds the late KENNETH R. EDWARDS in the film advisory position.

The informational films division of Kodak's advertising department will also be under Flory's general jurisdiction. EDWARD B. HALL, JR., continues as active manager of that division.

### IN MOTION PICTURES 18 YEARS

Flory is a veteran of more than 18 years in the motion picture field. His background includes producing, directing, writing, and distributing motion pictures. He spent five years in Hollywood on the production staff of Paramount Pictures, Inc.

Since 1943 he has been president of Flory Films, Inc., successors to Grant, Flory and Williams, Inc., producers and distributors of public relations, advertising, training, educational, and television motion pictures and slidefilms.

Flory is a native of Cleveland, Ohio. He was graduated from Yale University in 1932. He is a former member of the editorial staff of "The Cleveland Press."

He has served as an instructor on films for television at the Television workshop in New York City since 1944. As a lecturer, he has instructed on television and motion picture techniques at the University of Southern California, New York University, Western Reserve University, the Cleveland Museum of Art, and others.

### ACTIVE IN ORGANIZATIONS

Flory is a member of the Society of Motion Picture and Television Engineers; secretary of the Screen Directors' Guild, New York; a charter member and former director of the American Television Society; and member of the board and former vice-president of the New York Film Council. He has just become chairman of the Films Committee of the Association of National Advertisers.

He is also a trustee of the Metropolitan Branch, Division of Audio-Visual Instruction, National Education Association; secretary of the Educational Film Producers Association; member of the Sales Exec-



JOHN FLORY

utives Club of New York; and a member of the National Sales Executives Club.

Mr. and Mrs. Flory and their son, John, now reside at 32 Laney Road, Rochester. Mrs. Flory is a graduate of Oberlin College. She was formerly supervisor of motion picture activities at the Cleveland Museum of Art and past executive secretary of the Educational Film Library Association.

### Netherlands Advertising Men See Tap U. S. Sponsored Films

♦ American advertising principles and practices have gone abroad with the first European showings of advertising's two new motion pictures—*The Radar of Selling* and *The Magic Key*—at the recent convention of the NETHERLANDS ADVERTISING ORGANIZATION in Haarlem, Holland.

In addition to all advertising directors of the national newspapers and magazines, government officials and leaders of industry, both films were viewed by the advertising managers of all large concerns.

Since advertising is basically America's own selling tool, the films present a clear picture of the competitive, ever-moving life which has made America the great country it is. *The Magic Key* carries out this theme by telling the importance of advertising in "the American way of life" and how its influence gave to its citizens the highest standards of living ever known to man.

*The Radar of Selling* reveals the real-life story of industrial advertising at work—its part in making sales to industry. It is sponsored by the National Industrial Advertisers Association.

Both films were produced by the Raphael G. Wolff Studios, Hollywood. *The Magic Key* may be purchased by sponsoring firms, ad groups, or agencies. Write directly to the producer.

### FARM FILM GUIDE LISTS OVER 1,000 FILM TITLES

A new Farm Film Guide, listing over 1,000 agricultural motion pictures and film-strips (and sources) is available at only 50¢ per copy. Order from: BUSINESS SCREEN MAGAZINE, 150 EAST SUPERIOR, CHICAGO 11

"J'apprends à parler le français avec un . . ."\*

# Revere Magnetic Tape Recorder

YES, *it's easy to learn to speak French, or any foreign language—with the aid of a Revere Recorder.*

Students not only hear their own voices and detect mistakes more readily, but they learn more *thoroughly* because lessons are more enjoyable.

A Revere Recorder adds interest and efficiency to almost *any* class, from kindergarten to college. Its economy, high fidelity sound reproduction, and simple trouble-free operation make it the choice of modern educators everywhere. Let us show you how Revere fits into *your* school picture. See your dealer or write direct.

**\$159<sup>50</sup>**  
COMPLETE

Your School Needs a Revere Recorder for: Foreign language classes • stenography—practice dictation • band and orchestra rehearsals • speech and diction correction • choral group study • dramatic presentations • improving debating techniques • preserving important lectures • "on-the-spot" interviews.



Show 16mm educational films at their best with

## REVERE SOUND MOVIE PROJECTOR

Bright, clear screen images and finest "Theater Tone" sound. Shows silent movies, too. Even youngsters can set it up and operate it easily. Slipover carrying case holds accessories, doubles as speaker to make single unit weighing only 33 lbs. COMPLETE \$299<sup>50</sup>

PREPARE FOR NATIONAL AUDIO-VISUAL EDUCATION WEEK OCTOBER 22-23, WITH REVERE TAPE RECORDERS AND PROJECTORS.



REVERE CAMERA COMPANY • CHICAGO 16

# Capitol Commentary

NEWS OF FILMS IN GOVERNMENT FROM OUR WASHINGTON BUREAU

bat Bulletins 101. *Battle for Time*; 102. *Turning the Tide*; and *Our Stand in Korea* (AFSR-121), which presents a 20-minute chronological report of events beginning with the assault upon the Republic of Korea on June 24.

Other films of current public interest produced by the Signal Corps include:

*The Medical Effects of the Atomic Bomb—Part One*—(color - 32 minutes) — *Physics—Physical Destruction—Casualty Effects* and Part Three, *Medical Services in Atomic Disaster* (color - 23 minutes). Quiet, sober, and factual in nature, this film was made not only to provide orientation and instruction in the medical problems associated with atomic bombing of large populations but to stimulate thought, participation, and leadership by civil authorities and organizations. Part Two is available only to professional medical groups.

## TWO FILMS FOR INDUSTRIAL SHOWING

*Communism* (32 minutes) traces the history, strategy, and tactics of world-wide Communism from its inception with the writing of "The Communist Manifesto" to the present day. The film illustrates the methods used by Communists in attempts to penetrate labor, industry, public groups of all kinds, Government offices, and the Armed Services. Reasoned and restrained in approach, it would tend to promote a sharp, but balanced awareness among all groups.

*Guarding Against Sabotage* (50 minutes) illustrates how attempts to destroy industrial facilities can be combatted. Although produced in 1943 against the background of the war with Germany and Japan, this highly polished study of sabotage and means to combat it should be of value to management and all those charged with plant protection.

All Signal Corps films available to the public

COMBAT CAMERAMAN *Cpl. John S. Romanowski is one of a gallant Signal Corps unit whose Korean films are helping bring the war to the home front.*



may be obtained from the Signal Officer of the Army Area in which the borrower resides.

Chief of the Motion Picture Branch of the Army Pictorial Service is Major G. L. Davis and Jim Gibson is Chief of Production. On active duty as chief of the Distribution and Evaluation Division is Lt. Colonel Charles Hoban widely known in audio-visual circles and until recently professor of visual education at Catholic University, Washington.

## Treasury Lags in Using 16mm Films:

★ Since the Treasury's Savings Bond Division is not presenting a 16mm. film for the November drive in industrial plants, bond rally chairmen will have to look to Signal Corps, Navy, Air Force and other non-theatrical sources for films to be used in plant showings.

Production of 36 one-minute and 20-second announcements-on-film was expected to start on November first, however, for release to television stations. Bidding was through the Bureau of Federal Supply, General Services Administration. Twenty 1-minute films, produced at cost by Fox-Movietone, were sent out to television stations and the networks early in October.

## State Gets Largest Film Appropriation:

★ Largest appropriation in history to a civilian department for motion pictures was made by the Congress in September to the Department of State's International Motion Picture Division. The supplemental of \$10 million combined with the regular appropriation of \$2,450,000 will expand the production and distribution of films for twenty critical geographic areas (BUSINESS SCREEN, Nos. I and II, 1950).

Original production will be increased by nearly \$4 million to provide approximately 53 reels of "documentaries," 40 reels of animated cartoons, 70 reels of news magazines and local coverage films, 58 reels of weekly newsreels and a feature cartoon.

Innovation in the program is the production of cartoons. For the past five years, the I. M. P. has been using with considerable success the Walt Disney-produced series of health films originally made for the wartime Office of Inter-American Affairs. Reports from the files indicate that the animations now available always "go over big" with all except the most sophisticated audiences.

## EXPECT FILMS TO REACH 500 MILLION

Product will be tailored not only to target areas but to target groups within those countries, with particular care being given to films for the least sophisticated and most backward audiences. The new program is expected to reach half a billion people.

One hundred and ninety-six reels will be acquired from the motion picture industry and private producers.

A minor innovation will be the establishment of three production centers, including four cam-

(CONTINUED ON PAGE FORTY-FOUR)

IN WARTIME the factual film came into its own. To teach, to persuade, to inform—these were the functions assigned the film of fact, which the 16mm. industry undertook with vigor and renown.

But what of this grey period, this time in which we look longingly over our shoulder at an uneasy peace, and despite ourselves, are confronted with reality—the reality of preparing the strongest defense in history, in all its aspects, the reality of preparation for possible war.

There are signs and portents that the non-theatrical film will again assert its own peculiar potentialities. More often than not, reality is not particularly entertaining. That is one reason we seek and need entertainment. Medium for peace, for exploring the world around us though it is, the non-theatrical film, like women, appears to be fully utilized only in urgency and crisis.

## CIVIL DEFENSE HAS FILM POTENTIAL

Shortly before or shortly after the elections, it is expected that a Civil Defense Administration will be set up by executive order, temporarily financed by the President's emergency fund of \$10 million until such time as the Congress passes enabling legislation and subsequent appropriation. This step has implications for the non-theatrical film.

The tempo of Army production is being stepped up. Since the first days of Korea, 25 Signal Corps combat cameramen have sent back thousands of feet of film showing what it was like when "kids became men overnight."

## SIGNAL CORPS PICTURES KOREAN WAR

The first Signal Corps combat team\* assigned to Korea with United Nations troops lost their lives when the transport plane bringing them in crashed on landing. Three Signal Corps photographers have been decorated for heroic conduct in picturing the conflict: Lt. Robert L. Strickland of Atlanta, Georgia; Sgt. Martin W. Barnes of Oshkosh, Wisconsin; and Cpl. Ronald L. Hancock of Jacksonville, Florida.

Much of this combat footage has been released to the newsreels and television. Part of it has gone into weekly restricted Staff Reports for the information of the high command and Combat Bulletins for the troops. Some of it has emerged for the public in *The First Forty Days* (Misc. 7761). This 24-minute 16mm. film was made at the request of the Secretary of the Army to glorify the average individual foot-soldier who fought the long delaying action—Operation Delay—against the North Koreans until the U.N. beachhead was secure. Also available are Com-

\*Lt. Roy T. Riggs, Clearwater, Fla.; Sgt. Alex Relek, Dupont, Pa.; Cpl. Edmund A. Klezanowski, Westfield, Mass.; Cpl. Raymond Morrissey, Bloomington, Illinois; Cpl. Richard E. Mills, Kennard, Indiana.

★ ★

*this wonderful color movie free!*



—why the carbon arc  
gives you the brightest,  
sharpest picture!

● This 16 mm sound color movie, "Carbon Arc Projection", took two years to produce... cost \$80,000... and has been called the finest thing of its kind ever made. It's the inside story on the "National" High Intensity Carbon Arc. Shows why this arc gives more light, brighter light, better color-balanced light. Shows why the High Intensity carbon arc is used in the finest 35 mm theatres. If you plan to buy projection equipment for your school, hotel, in-

—why the carbon arc  
gives you the richest,  
most vivid color!

dustrial hall or other large auditorium, you ought to see "Carbon Arc Projection".

Available on free loan basis only by writing to  
National Carbon Division, Box 6081, Cleveland, O.

The term "National" is a registered trade-mark of

**NATIONAL CARBON DIVISION**  
**UNION CARBIDE AND CARBON CORPORATION**

30 East 42nd Street, New York 17, N. Y.  
District Sales Offices: Atlanta, Chicago, Dallas,  
Kansas City, New York, Pittsburgh, San Francisco

# NOW A BETTER GENERAL ELECTRIC LAMP\*

for your 300-watt slide projector

IMPROVED FOR

- 10-25% more light on the screen
- Stronger Construction
- More Uniform Performance



*\*not for use in projectors  
designed for biplane  
filament lamps*

See how General Electric lamp research works for you to provide better and better lamps . . . more for your money.

Get top value and make sure you show your pictures at their best. When you buy a "spare" bulb for your projector ask for G-E!

*Remember, there's a G-E lamp for every photographic purpose*

## GENERAL ELECTRIC

### A BUSINESS FILM REFERENCE AND RESEARCH LIBRARY AT YOUR SERVICE

Write today for complete details on the Film Guide Library and the Business Film Bookshelf Services available to subscribers. These economical reference

services have now been improved to meet your needs. Address: Film Guide Library, Business Screen, 150 E. Superior, Chicago 11. Write today—don't delay!

### Shell Wins Massachusetts Award For Financial Film Made by Tomlin

♦ A 20-minute color motion picture that makes a complex financial story understandable to all employees has won an award for SHELL OIL COMPANY in the Associated Industries of Massachusetts' third annual contest for annual reports.

Called *The Story of Shell in 1949*, the movie is based on the company's annual report to stockholders. It received a special award for "originality of presentation" because of its fresh approach to the job of telling the company's financial story in a simple and clear manner.

This is Shell's first attempt to handle such a subject in movie form, and, according to a Shell spokesman, the annual report movie was so successful that another is being considered for 1950.

To show the scope of Shell's operations as well as employees at work on their jobs, the film uses many live action shots. These are combined with animated drawings and big, easy-to-understand charts that show where Shell got its income, how much was spent for wages, employee benefits, taxes, materials, new construction, what was left over, and so on. There is also a strong tie-in between the job of each employe and the company's over-all operations.

The film was written and directed by Shell and produced by Tomlin Films, Inc., of New York.

Reports on recent winners of FINANCIAL WORLD "Oscars" for best annual report films appear on another page of this issue.

### House Financing Is Crawley Theme

♦ Modern house financing in Canada is dramatically portrayed in *Pride of Possession*, a new CRAWLEY FILM produced for CENTRAL MORTGAGE AND HOUSING CORPORATION, Canada.

Relating the story of Frank and Marion MacIntyre and how they financed construction of a house under the National Housing Act, the 16mm sound color film illustrates in graphic story-form the easy steps to home building and ownership through NHA loans.

A good insight into how Canada is meeting her housing problem, the film is intended primarily for young Canadian couples who are faced with the problem of building a home without sufficient ready cash. However, as a medium of information and entertainment, *Pride of Possession* has some value in this country, also.

Crawley Films Ltd., Ottawa, Canada is handling bookings of the 17-minute film.



# TAPE RECORDER NEWS

from THE BRUSH DEVELOPMENT COMPANY, Cleveland 14, Ohio

## NEW SOUNDMIRROR ARRIVES

**New Design—  
Silent Control—  
More Power—  
Are Features**

It looks like a fine piece of luggage. It has the quiet operation of a high-priced phonograph. It possesses great power output, self-contained speaker . . . superb playback quality. These are the high lights of the new Soundmirror by Brush.

Long famous for its precision characteristics, the new model is a *third smaller* than any traveling tape recorder previously made by Brush. Further refinements . . . microphone storage compartment; a readily-accessible telephone jack for input hookup from radio, phonograph or other source, and output for playback through any speaker; a removable cover with lock-type hinge.



NEWEST AND FINEST of magnetic tape recorders is this new Soundmirror by Brush. The case in beautiful two-tone tan looks like fine luggage and is perfectly balanced for easy carrying. A reel of "Magic Ribbon" plastic tape . . . 30 or 60 minutes is supplied without additional charge with each new machine. BK-445-P will record for 30 minutes. BK-445-PS, similar to it in every other way, takes recordings up to an hour. Priced at \$277.50, 30 minutes; \$289.50, 60 minutes, complete.

**Leaders in Tape  
Recording Bring  
New Standards  
to Amateur Field**

The trade will call the new portable Soundmirror the most useful magnetic recorder ever to be introduced. It is not technical, electrical equipment like recorders in the \$500 to \$1,500 class, nor a toy; it combines popular price, high flexibility of use and faithful recording in a mechanism any amateur can learn to operate in five minutes.

Yet all through, to the very tape itself, on a rigid metal reel, to its RCA high quality accordion cone speaker and the Soundmirror's high output, it is built to the finest precision standards.

Five new Brush models, including the Educational Soundmirror, include the same advanced features at practical prices ranging from \$149.50 to \$249.50.

### NEW "Magic Ribbon"™ for All Recorders

The new "Magic Ribbon" magnetic recording tape, plastic or paper base by The Brush Development Company, wound on a rigid metal reel to assure professional standards, can be used with all makes of tape recorders employing quarter-inch tape.

Brush tape is packaged in the library album hinged box which makes indexing and storing as easy as putting a book on a shelf.

™Trade-Mark

### Latest Brush Achievement Praised by Many Experts

Brush has always made magnetic recorders to professional standards, no matter how popularly priced an individual model might be. The new models just announced are no exception. "Previewed" and "preheard" by such professionals as radio people, musicians and engineers, the new recorder was highly praised.

Many professional people use the portable Soundmirror for street interviews, local recording and other purposes.

The Soundmirror produces such high fidelity and successful results because of such professional features as the eye record volume indicator, the provision for setting volume record level in advance of recording, full precaution against unwanted erasure, and the automatic silent brake stop switch at the end of playback or record.

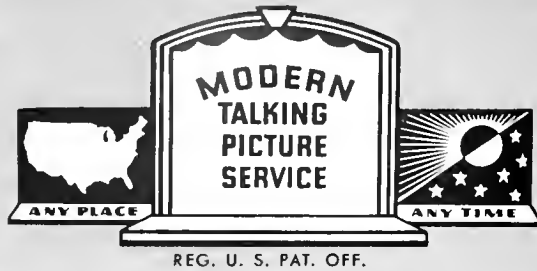
This is why the Soundmirror is known as "the professional tape recorder amateurs find easy to use".

#### COUPON..

THE BRUSH DEVELOPMENT COMPANY, Dept. B-11  
4405 Parkers Avenue, Cleveland 14, Ohio  
Please send me information about the  
new SOUNDMIRROR models and the  
Brush dealer franchise.

First Name \_\_\_\_\_ State \_\_\_\_\_  
My Name \_\_\_\_\_ Zone \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_

FOR MORE THAN 10 YEARS LEADERS IN MAGNETIC RECORDING



**TWO DECADES AGO** the trademark of Modern Talking Picture Service was raised over a new organization created to make possible the distribution and projection of the newly-born talking motion picture. The definition of our purpose began . . .

*“ . . . to be exclusively devoted to the development, promotion and distribution of the sponsored motion picture . . . ”*

That definition is unchanged and uncompromised today as Modern remains the only national film distribution organization exclusively devoted to the distribution of sponsored films—and their sponsors' interests.

The path of experience and growth we have travelled is reflected in the cumulative total of more than 2,507,000 showings to more than 361,679,000 persons to date.\* Keeping faith with these audiences of influential Americans has established Modern's reputation as a channel of acceptance for the 114 leading associations, foundations and industrial concerns whose film programs we distribute. Always progressive, Modern has originated many new patterns of sponsored film circulation such as the "Film of the Month" programs and the weekly "Movie Day" showings for plant employees.

The physical growth of the Modern network is exemplified in our large headquarters organization, five divisional offices, 26 regional 16mm film exchanges integrated with a network of 46 sub-libraries, 31 theatrical 35mm film exchanges, and 200 projection service licensees.

*A Modern Talking Picture Service representative is conveniently located near you for consultation and assistance on your sponsored film program.*

\*as of June 30, 1950



## MODERN TALKING PICTURE SERVICE, INC.

45 ROCKEFELLER PLAZA • NEW YORK CITY 20, N.Y. • Circle 6-0910  
 142 EAST ONTARIO STREET • CHICAGO 11, ILLINOIS • Superior 7-0588  
 612 SOUTH FLOWER STREET • LOS ANGELES 17, CALIF. • MADison 9-2121

### Eastern Coal Producer Sets Up Vocational Guidance Program

♦ Realizing the need for well-trained minds in the executive positions in the coal mining industry, the EASTERN GAS AND FUEL ASSOCIATION in Pennsylvania, West Virginia and Kentucky has set up a continuous vocational guidance program. Not being offered to public schools near the 21 mines in this area, the service is intended for the best men possible for those jobs—sons of the men who now mine the coal.

Motion pictures supplemented by reference material such as booklets and reprints of articles will be provided to school executives monthly to show what the future holds for those who prepare themselves through higher education.

L. C. Campbell, vice-president of the association said, "It requires brains and skill to operate efficiently and productively the mechanized mass production plant that is the modern coal mine."

He added, "The need for trained minds in mining has become a serious problem. Changes in the industry have created new opportunities while young men have been turning to other, already-crowded fields."

### Training Field Projectionists

♦ A new group has proved its interest in motion pictures as a teaching tool. At a recent three-week information and visual aids course at Prairie View A. & M. College, Prairie View, Texas, 47 out of 102 Negro extension agents from 11 states enrolled, and their problems regarding a-v education were discussed.

Sherman Briscoe of the United States Department of Agriculture, who taught the course, pointed out two problems which tend to limit more effective use of motion pictures by the Negro extension workers: 1) obtaining 16mm. sound projectors and learning to operate them, and 2) the unavailability of subject-matter and promotion films with Sepia casts.

Proper consideration of these problems may bring an entirely new audience into the audio-visual fold.

**You can buy titles for less than KNIGHT QUALITY sells for, but you cannot get greater value at any price. That's why our titles cost less in the long run.**

**THE KNIGHT STUDIO**  
 341 E. Ohio Street, Chicago 11, Illinois



# We Announce the Opening of Our New Marionette Studios



## *Films for Industry Business Film Clients Include:*

American Bakers Association  
American Can Co.  
William L. Barrell Co.  
Boonton Molding Co.  
Robert Broeckman Productions  
Burlington Mills Corp.  
Calling All Girls Magazine  
Al Capp Enterprises  
Cincinnati Milling Machine Co.  
Columbia Broadcasting System  
Community Chests of America  
S. W. Farber Company  
Formica Insulation Co.  
Frankfort Distillers Corp.  
Gruen Watch Co.  
Richard Hudnut Co.  
International Silver Company  
Johnson & Johnson, Inc.  
John Loveton Organization  
Mac Gregor Goldsmith Co.  
Mahoney-Troast Construction Co.  
Metro-Goldwyn-Mayer  
Muscular Dystrophy Association  
National Broadcasting Company  
Proctor & Gamble Co.  
Puerto Rican Rum Institute  
Rubico Brush Mfg. Co.  
Society of Plastics Industries  
Socony Vacuum Oil Co.  
Spaulding Bakeries  
Sun Oil Company  
Union Bag & Paper Corp.  
Univis Lens Co.  
Westinghouse Electric Co.  
Yale University

WE ARE PROUD to have been selected to produce on film Al Capp's Fearless Fosdick comic strip through the medium of marionettes and puppets. A one-half hour production to be shown weekly on the N.B.C. network.

In order to carry out this program we have set up complete studios for the making of marionettes, sets, costumes and production facilities that will allow us to work on three different productions simultaneously, thus assuring continuous marionette and puppet productions to our business clients.

The entire marionette and puppet unit will be under the supervision of Mary Chase who for many years has been a leader in the field of the creation and direction of marionettes.



*Mary Chase marionette creations celebrate opening of F. F. I. studios. Elsie the Cow, Bob Hope, Mammy Yokum and Puss n' Boots.*

## FILMS FOR INDUSTRY, INC.

NEW YORK—135 WEST 52<sup>nd</sup> STREET • PLAZA 3-2800  
PHILADELPHIA—1700 WALNUT STREET • KINGSLEY 5-0831



# HOW YOU CAN STAY ALIVE IN AN ATOM BLAST

If one enemy plane gets through . . .

Will you die in the blast and the heat and the deadly Gamma-rays?

Or will you find out — *in time* — how to prepare against the A-bomb, how to shield yourself and your loved ones, how to know when you are safe?

### SEE THE FILM THAT SHOWS YOU HOW TO STAY ALIVE

This 20-minute film shows you people protecting themselves in ways now approved by defense authorities. You learn what to do if you get a warning, where to find shelter, what materials you need in your home, how to cleanse yourself of radioactivity and much more important information you must know.

### FOR YOUNG AND OLD--NO SHOCKING SCENES

*Pattern For Survival* does not frighten. It explains dramatically. You see breath-taking views now released to the public for the first time!

See this vital film! if atomic disaster strikes your town, you may be able to save many lives.

# pattern for SURVIVAL

A Documentary Film That Dramatizes Personal Defense Against Atomic Attack  
Written by Alberta Baldecchi  
Featuring WILLIAM L. LAURENCE, Scientific writer for the New York Times — the only newspaperman who was assigned officially to cover the entire Atomic project—the only reporter who flew with the A-bomb to Hiroshima. Filmed with the cooperation of the Army, the Navy and the American Red Cross.

#### DEALERS!

**HERE IS THE TIMELY FILM FOR EVERYBODY!**  
You don't have to tell people why they should see this exciting film. Their newspapers and radios tell them why, every day!  
It's the most perfect, two-reel "natural" for your local defense groups, schools, church, civic, industrial, fraternal, patriotic and all kinds of organizations! And of course, for any family . . . including your own.  
*Pattern For Survival* is hot — right now! We're rushing to prepare a study guide, posters, counter circulars and other advertising material to help you.  
Available in 16mm sound: color and black-and-white. We're trying to keep up with orders. Better send in your order today!

Ask for it at your film library or write to Cornell Film Co.

Produced and distributed exclusively by  
**cornell film company**  
1501 Broadway, New York 18, N. Y.

#### Screened and Approved by:

Institute of Life Insurance  
American Cyanamid Company  
National Association of Manufacturers

Fordham University  
New York State Civil Defense Commission  
New York City Department of Health

New Hampshire Office of Civil Defense  
Order of Masons, Department of Hospitals  
International Municipal Signal Association

# With a Wealth of New Features that INVITE COMPARISON with Any Film on the Market Today!

**ANSCO COLOR  
TYPE 238  
16mm Duplicating Film**

● We invite you to *compare* this great film, yourself. Authorize your laboratory to make up your next order on ANSCO TYPE 238... then *compare*... feature for feature... with the duplicating film you're now using.

You'll agree it's the finest by far of all color duplicating films you ever used.

- COMPARE for *finer* definition.
- COMPARE for *faithful* color reproduction.
- COMPARE for cleaner, *whiter* whites.
- COMPARE for *high-fidelity* sound.

**Plus** ... fast processing service through New York,  
Chicago, and Hollywood

# AnSCO

ANSCO, BINGHAMTON, NEW YORK. A DIVISION OF GENERAL ANILINE & FILM CORPORATION. "FROM RESEARCH TO REALITY."

# TRAINING FILMS by Audio

**"THE NEW MURRAY METHOD OF SHELL MANUFACTURE"** 20 mins.  
A war production film showing the short-cuts in making mortar shells.

**"INSTALLING CAST IRON PIPE"** 30 mins.  
Accepted methods for water supply systems and other public utilities.

**"THE SAFE RAILROADER"** 25 mins.  
Safe working habits in dealing with cars, engines, hand brakes, switches and conditions around tracks and yards.

**"SEX HORMONES: PHYSIOLOGY, DIAGNOSIS AND THERAPY"** 50 mins.  
Three reels black-and-white and two reels Technicolor, with clinical and laboratory examples, for showing to physicians.

**"THE ELECTRICALLY HEATED FLYING SUIT"** 20 mins.  
A teaching film for Army and Navy pilots and plane crew members.

**"THE STORY OF METAL BELLOWS"** 30 mins.  
The story of a little known but vital part of many products, from refrigerators to battleships; how they work and how they are made.

**"TELEPHONE RELAYS"** 40 mins.  
Training film for plant men on the design, manufacture and operation of telephone relays.

**"POWER BY WRIGHT" and others** 380 mins.  
A series of instructional films for the pilots and ground crews of the Army, Navy and commercial airlines on the operation, servicing and maintenance of Wright Cyclone engines.



**AUDIO PRODUCTIONS, INC.**

**"DIESEL—THE MODERN POWER"** 20 mins.  
A basic film on Diesel engines and their place in modern transportation, with animated drawings illustrating the fundamental principles of Diesel power.

**"WAR ON WEAR"** 30 mins.  
An instructional film for farmers on the importance of lubrication and maintenance of farm machinery.

**"IT'S UP TO YOU"** 20 mins.  
Tractor maintenance and correct servicing procedure with trouble-shooting sequences presented in animated drawings.

**"STEAM FOR POWER"** 40 mins.  
A color film presenting the development of steam power, beginning with James Watt and ending with the creation of a modern giant boiler.

**"STEEL"** 20 mins.  
Steel making, with off-screen description of processes.

**"ENERGY RELEASE FROM FOOD"** 20 mins.  
A technical film in color for physicians explaining the action of the Vitamin B Complex in the body.

**"MODERN BATTERY SHOP PRACTICE"**  
Servicing Edison nickel-iron-alkaline industrial batteries.

**"THE RECORDING AND REPRODUCTION OF SOUND FOR MOTION PICTURES"** 30 mins.  
A technical explanation, combining photography and animated drawings showing various methods and improvements in recording and reproduction of sound.

Send for

**"A FEW FACTS ABOUT AUDIO"**

**AUDIO PRODUCTIONS, INC.**  
PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK

## THE SCREEN MEETS A NATIONAL PROBLEM

# Films Fight Traffic Death

INDUSTRY AND EDUCATION JOIN FORCES TO WAGE WAR AGAINST NEEDLESS FATALITIES WITH STRONG WEAPONS

**D**EATH at the wheel is steering motorized America to a traffic fatality record of 35,000 by the end of 1950, the worst mark in nine years and the only year to show an increase since 1946. The first nine months of 1950 produced 24,580 traffic deaths, a rise of 11 per cent over the parallel period of last year.

Collisions with other motor vehicles, says the National Safety Council, constituted the largest classification of cause of deaths, practically one-third of the total last year. Next came fatalities from non-collision accidents, chiefly driving off the road. Third were deaths to pedestrians struck by autos.

### 3,800 CHILDREN KILLED LAST YEAR

More than one-eighth of the fatalities were to youngsters of 14 years or less, and of those 3,800 deaths over one-half were in the pedestrian grouping. That signifies that 1,950 children at play and crossing streets paid with their lives for the carelessness of drivers.

Every segment of American life is responsible for this testimony to man's appalling inhumanity toward man. Every age group must be alerted to the unmistakable truth that it shares the blame. Every occupational group should be participating in a nationwide movement to reverse the trend that is making life cheaper on the highways of peace than on the front lines of war.

Nor is the shameful toll of traffic lawlessness written only into the records of the mortuaries or potter's fields. There are the sufferings of the maimed, those permanently disfigured, the paraplegics. Then, too, there are the huge losses from the pockets of the insurance companies, and the countless increase of cost to the insured.

One company alone says the trail of death and destruction in the wake of the "teenacide" drivers is costing its policyholders \$125,000,000 a year in higher rates in the United States and Canada.

### MANY MORE VEHICLES ON HIGHWAYS

One reason cited for the sharp upward thrust of 1950's death curve (see chart) is the fact that consumer demand on the auto manufacturers' assembly lines has placed 45,000,000 motor vehicles on streets and highways.

The National Safety Council states that the number of deaths per 100,000,000 miles of auto travel has actually been reduced from 12 in 1941 to approximately 7. President Ned H. Dearborn comments, however, that these figures give no more solace than a football team de-

HERE'S THE TRAGIC RECORD of traffic deaths from 1945 to the late months of 1950. A Business Screen graphic illustration.

rives from "making the most first downs and still losing the game."

The game has *not* been lost. Films have arisen to meet the challenge. A miracle of production, and distribution, is taking place. An avalanche of productions, with the compelling emotional appeal of the sound talking picture and the sober but equally effective techniques of the slidefilm, is being rushed into the breach. Without them the line of motorized death in the chart might well have marched straight up and off the page.

### PICTURES FOR EVERY INTEREST GROUP

The tools are therefore at hand, and as important is the fact that they have miraculously fallen into logical channels of interest according to age groups and occupations.

For instance, the mass education need met through family audiences and adult groups is well served by such films as *And Then There Were Four*, *Last Date*, *Screwdrivers and Screwjays*, and *Safe As You Think*. Bearing out this general interest approach is the spontaneous demand for the first two of these titles by first-run theatres throughout the country where they have received marquee billing and newspaper advertising by the theatres.

In the direct occupational field of adult interest such films as *Caution at the Crossroads*

(CONTINUED ON THE FOLLOWING PAGES)



FILMS LIKE "On Your Toes" a recent Zurich Safety-Zone slidefilm help fight carelessness.

## Let's Hold That Line!

★ "The traffic safety problem in the United States is growing more acute every day. A traffic death toll of 35,000 for 1950 is in prospect—the greatest toll since the record year of 1941.

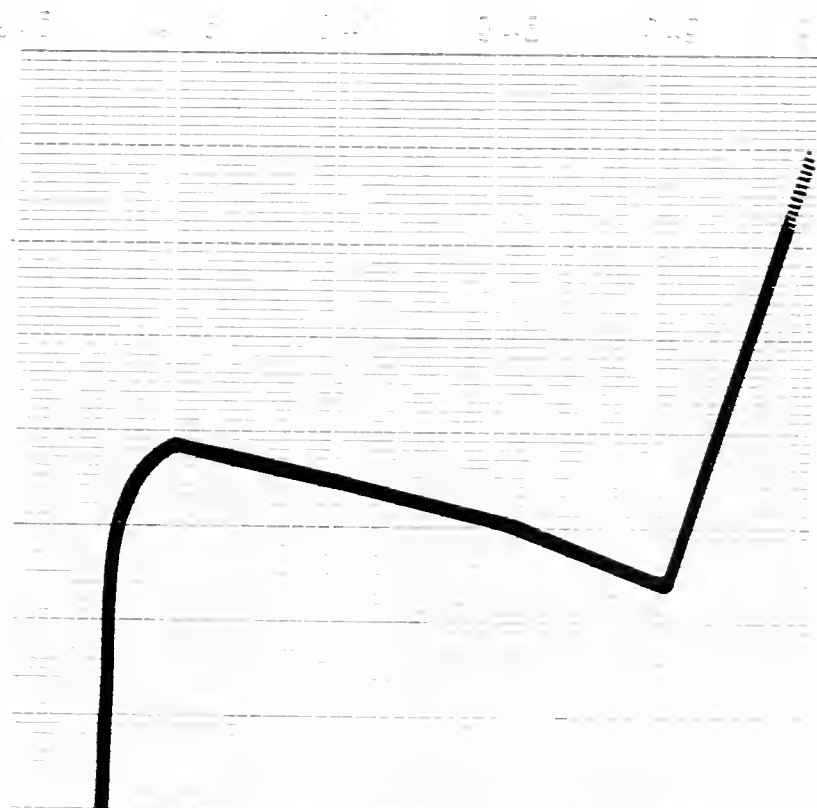
"Thus I welcome this special appraisal by BUSINESS SCREEN of the part that industrial film programs can play in traffic safety education.

"There is no good reason why industrial films must be limited to job safety. The number of workers killed in off-the-job traffic accidents is equal to the number killed in all kinds of work accidents. It is important to workers and management alike to prevent accidents wherever they occur, since the individual and business losses are virtually the same if the accident occurs inside or outside the plant.

"Such a program also would provide an important public service in meeting a growing social problem."

NED H. DEARBORN, President  
National Safety Council

## DEATH CURVE FOR 1950 AGAIN REACHING RECORD PROPORTIONS



## SAFETY PICTURE PROMOTION



FIRST-RUN THEATRES showing "Last Date" gave top promotional aid through street displays such as this wrecked car.



MARQUEE BILLING for "Then There Were Four" at the first-run United Artists theatre in Los Angeles was typical of national interest.



TACOMA (WASH.) Police Chief Hans Kabel (second from left) aided "Then There Were Four" showings.



WINDOW DISPLAYS such as Modern's distributor in Detroit (Engleman Visual Ed. Service) featured 16mm prints available to local groups.

(CONTINUED FROM THE PRECEDING PAGE) typify the direct application of the medium to a specific area of hazards, in this case, commercial vehicle operation.

But it is in the vitally important early formative years that renewed educational effort is being most strenuously applied. The adage, "Get them young and raise them right," is being put forth with emphasis in the General Motors-National Education Association *Driver Education Program* (see report in these pages), in the forthcoming major campaign by the Plymouth Division of the Chrysler Corporation, based on *The Case of Tommy Tucker* (a sound motion picture with many additional promotional tie-ups); in the follow-up *Lumbermen's Mutual Sergeant Bruce Reporting*, and in such specific titles as the American Automobile Association's *The Safest Way*. The Ford Motor Company also is reported to have in creative stage a major film campaign at this important level.

These programs begin at the elementary grade level and work upwards to the teen-age group served by *Last Date*.

### FILMS AVAILABLE AT EACH LEVEL

A thorough examination of the tools at hand in each age level is worth reviewing:

The suspenseful and emotionally powerful *And Then There Were Four* has been piling up first-run theatre bookings in key cities, as noted.

Meanwhile 16mm prints also have been strategically placed in Modern Talking Picture Service exchanges throughout the country, where they may be acquired by any group free of cost excepting transportation charges or the time it takes to pick them up.

The wide interest in the picture has been variously attributed to the narration by Academy Award winner James Stewart and to the public-spirited cooperation which has been given by theatre owners and organizations.

A certificate of award was given to General Petroleum, Producer Roland Reed and Director Frank Strayer by Southern California Motion Picture Council, Inc., an honor rarely accorded by the Council to a commercial picture or a short subject.

### SAFETY PICTURES WIN TOP AWARDS

Chairman Charles S. Kemper of Lumbermen's Mutual reports that *Last Date*, a story of the tragedy of "teenacide" show-off driving, was seen by 3,250,000 in eight months following its premiere.

The National Committee on Films for Safety this spring gave *Last Date* first award in the field of traffic and transportation safety films, and an Award of Appreciation was presented to Kemper by the International Association of Chiefs of Police at the premiere.

*Safe As You Think*, General Motors film on the needless risks taken by the average person, is another example of long-range production vision and professional skill.

First award in the general safety field was given by The National Committee to *Safe As You Think*. The picture emphasizes public safety and has a minimum of reference to General Motors.

*Screwdrivers and Screwjays*, a widely-known Shell Oil Company picture, free of commercial-



SAFETY AWARD WINNER was General Motors "Safe as You Think" produced by Jam Haady.

ism, has been completely modernized to conform to the new problems of increased traffic and to improvements in automobile design and highway construction in the last decade.

*It's Wanton Murder*, a potent short subject with commentary by Lowell Thomas, hits indifference to traffic laws with both fists. The film is distributed by the AAA, American Transit Association and the American Trucking Association.

### MORE GOOD FILMS ARE DUE SOON

Moving into the battle for adult consciousness of the war against traffic tragedy in early December is still another top-flight production. *A Closed Book*, sponsored by the Farm Bureau Insurance Companies and produced by Wilding, will premiere at that time and soon thereafter will become available to nontheatrical audiences. This subject tells the poignant story of one doctor's personal bereavement through the traffic death of his wife which launches him on a literal one-man crusade against carelessness. His fellow townsmen, successively amused, baffled and annoyed at his tenacious efforts, finally join the crusade with effective results.

Among other well-known films available for general audience showing are: *Everybody's Business*, AAA, emphasizing the fact that knowing traffic laws is the driver's responsibility, as are the duties of safe driving and keeping the car in good condition; *Guilty*, Ideal, depicting the tragedy of failure to observe sound practices at the wheel; *Your Responsibility*, National Safety Council, a warning that unless the following of safety rules becomes a habit, a child may forget when alone on the street; *The Man at the Wheel* and *Death Walks the Highway*, which was made for the instruction of Navy personnel. Both are National Safety Council releases.

### COMMERCIAL DRIVERS' TRAINING SERIES

Training films for drivers of commercial vehicles, a group distinct from personal vehicle operators, concentrate on educational material in a special field.

*Caution at the Crossroads*, recently completed by Vogue Wright Studios, is the first of a series called The Commercial Driver Training Series, made for the National Association of Automotive Mutual Insurance Companies. The 12-min-

ute subject is available in 16mm. slide motion-film or 35mm. sound slidefilm.

Plans are being made by the Association for more films in the series, on such subjects as *Preventing Backing Accidents*, *Avoiding Rear-End Collisions*, *Preventing Vehicle Fires*, *Driving in Bad Weather*, *Night Driving Precautions*, *Preventive Maintenance*, *Procedure in Emergencies*, and *Courtesy and Driving*.

*Caution at the Crossroads*, which concentrates on intersectional hazards of truck and bus drivers, has a driver trainer as the principal character. The picture was produced in cooperation



FIRST OF A SERIES is this new subject produced by Vogue-Wright Studios.

with the Association's Engineering Committee and Automotive Subcommittee.

Widely known among bus driver training films is *Priceless Cargo*, Superior Bus Company appeal to parents, teachers, manufacturers and drivers to protect school bus children. Another is *Operator and Safety*, in two parts, the first part emphasizing maintenance checks, the second showing driver responsibility for the safety of children.

#### SOUND SLIDEFILMS GOOD IN TRAINING

For group educational meetings the highly effective but bold simplicity of the sound slidefilm has long proved an excellent training tool. While such presentations can well contain an emotional pull, their point-by-point and undeviating delineation of good safety practices and techniques is their chief strength. Examples are National Safety Council's *Defensive Driving*, *Mary Jones Goes to Court*, and *No Use Skidding*. Zurich-American Insurance Companies' titles in traffic safety subjects include *Here's the Dope*, *Destination—Death*, *Award to the Wise*, *On Your Toes*, *Mostly Personal*, and *Rough Riders*.

The most successful pictures for youngsters keynote action, with a play on the emotions and as little dialogue as is necessary.

#### CHRYSLER PREVIEWING TOP NEW FILM

Chrysler is launching *The Case of Tommy Tucker* at a luncheon of company executives at Highland Park, Michigan, on November 21. During the following weeks, luncheon previews will be held separately for press, educational, safety and public officials and Detroit area personnel. The picture will be distributed nationally to the-

(CONTINUED ON THE FOLLOWING PAGE)

## Educating the Young Drivers

GENERAL MOTORS & NEA  
COOPERATE ON PROGRAM

by James W. Bostwick,  
General Motors Photographic

GENERAL MOTORS, through its Photographic Section, and with the counsel of the National Commission on Safety Education of the National Education Association, has produced a new, comprehensive and correlated series of motion picture and slide films on driver education, for use in high schools throughout the country.

The series is the first of its kind ever produced. General Motors and the National Education Association designed it to help fill a long standing need of high schools for good audio-visual materials on driver education. Educational authorities who have previewed the films say that they will greatly facilitate the presentation of effective instruction in this important subject.

The films also were designed to meet specifications developed last year by the National Conference on High School Driver Education and thus are specially suited to the instruction of high school students. A special committee of teachers, school administrators and specialists on audio-visual instruction materials, appointed by the National Education Association, provided counsel on all phases of the project. Technical guidance also was furnished by leading automotive and traffic control authorities. The films offer a valuable supplement to other driver instruction methods, adding clarity and interest by bringing into the classroom visual situations which are difficult or impossible to provide by any other means.

The series includes three motion and twelve slidefilms. It covers all important points involved in operating an automobile. Each film is an instruction unit which provides specific coverage of a single topic. This assures easy

*Animated drawings get pupil interest . . .*



*If your eyesight is subnormal, you should overcome this handicap by driving slower—being extra alert.*

Whether it be signs, signals or men—*for your protection—obey them.*



and effective integration of the series into any high school's course plan. General areas of instruction covered include driver qualifications, functioning and care of the automobile, basic driving techniques, rules of the road and advanced driving skills.

Motion pictures are 16mm., black and white, sound films, with running times ranging from 11 to 17 minutes. Slidefilms are 35mm., black and white, silent films, averaging about sixty frames each. A booklet containing descriptions of the films and suggestions on presentation methods is provided for instructors' guidance.

The films may be purchased at a price of \$69.75 for the complete series. This represents only the cost of prints, as General Motors has underwritten all production costs. Orders should be submitted to General Motors Photographic, 485 West Milwaukee Ave., Detroit 2, Michigan.

Those wishing to preview the films should communicate with their state education department. General Motors has donated a set of the films to this department in each state.

Driving phases covered by the series are *Your Permit to Drive*, which is introductory; *Driving Economically*, *Driver Fitness and Attitude*, *Switches, Instruments and Controls*, *Preventive Maintenance*, *Road Emergencies*, *Starting the Car*, *Controlling the Car*, *Driving Straight Ahead*, *Turning*, *Speed Control*, *Intersection Controls*, *Parking*, *In Case of Accident* and *Practice Makes Perfect Drivers*. The first, second and last are motion picture films, while the remainder are slidefilms.

A majority of the frames of the motion and slidefilms are actual photographs. They are interspersed with some diagrams, and an occasional cartoon to illustrate a point.

*. . . key facts made clear in GM's program.*



*Retighten every nut securely—in this order.*



"THE CASE OF TOMMY TUCKER" is Chrysler's new weapon in the battle to save lives.

## Films Fight Traffic Toll:

(CONTINUED FROM THE PRECEDING PAGE)

tres and nontheatrical audiences as well as through Chrysler Division dealers.

The story is of Tommy, injured in an accident, and the adventure he experiences in his sub-conscious mind while he lies on the operating table.

Under the general program title, *Sergeant Bruce Reporting*, Lumbermen's Mutual is readying an entire series of 13 graphic driver education lessons on film, averaging 6 to 8 minutes each. Excepting preliminary testing in California, this program will not enter the school field generally until the second semester of this school year, after February, 1951. After that date, Lumbermen's plans an extensive campaign to place the film within easy reach of driver training classes in U.S. schools.

### MOTOR CLUBS TAKE ACTIVE PART

The AAA has been particularly active in this field of traffic safety film and accompanying instructional work, as well as films for adults. An example of the success of the member motor clubs, which could be paralleled in a number of sections of the United States, is that of the Chicago Motor Club.

More than 300,000 persons will have viewed the safety films distributed by the Chicago Motor Club in Illinois and Northern Indiana before the year-end, the Club reports. A total of 210,000 saw the 14 pictures of the Club in 1949, at showings in schools, before civic organizations and in connection with illustrated lectures.

### FILM'S BASIC ROLE IN PATROLS

Seventeen thousand high school students were enrolled in driver-training classes, with films as a basic tool of instruction, after 600 teachers had been film-instructed to take over the classwork. Two hundred high schools in the area have made driver-training a part of their curricula. Students are given full credit.

Fifty thousand school boys and girls are active in the Safety Patrol movement launched in 1922 by Charles M. Hayes, president of the Chicago Motor Club. The headquarters office estimates that 7,000 lives have been saved by the patrols since the organization was formed.

The motion picture *Trained to Serve* plays a fundamental role in the training of the patrols.

Club officials are convinced, by results, that

## Lumbermen's Mutual Chairman Cites Campaign Against 'Teenicide'

★ "The problem of saving young people from injury or death on the highway is complex. Its solution will come only when parents, educators, law enforcement authorities and other groups work together on a united front to prevent 'teenicide.'

"As part of its continuing campaign nationwide to help reduce 'teenicide,' Lumbermen's Mutual Casualty Company produced the film *Last Date*, designed particularly for teen-age audiences. Since its premiere eight months ago, *Last Date* has been viewed by more than 3,250,000 people."

JAMES S. KEMPER, Chairman  
Lumbermen's Mutual Casualty Co.

motion pictures have a vast educational value in training youth in traffic safety.

Many of the films for children of the elementary grades concern the training and operations of the school patrols, but not all.

An outstanding production for this group is *The Safest Way*, AAA's 16mm color and sound film, also the holder of a recent first place award by the National Committee on Films for Safety. A 10-year-old tells the story while each member of his class is seen making a map of his safest route to and from school.

### "ONCE UPON A TIME" A CLASSIC

Another is Metropolitan Life Insurance Company's *Once Upon a Time*, an animated cartoon.

There are several widely known films on safe bicycling, among them *Bicycling with Complete Safety*, *Jack Finds a Way*, and *Rules for Safe Cycling*. Child subjects on pedestrian safety include *Between the Lines*, *One-Two-Three Go*, *The Safest Way* and *Street Safety for Advanced Grades*.

### THE TOOLS ARE AT HAND—

The wide array of product for all age levels establishes the fact that sponsors have passed the test of providing the films for the life-or-death traffic emergency that is upon us. It is to the everlasting credit of the industry that it has helped hold down the toll of needless sacrifice caused by the indifferent drivers as well as the maniacs of speed.

DRIVER EDUCATION CLASS scene in the film "Caution at the Crossroads."



## Here's What YOU Can Do About This Vital Problem

### FILMS ARE A MEANS TO ACTION

★ The fight has only begun, however. Though the fatality rate would have been much higher, the ghastly truth remains that the number of deaths is increasing. Every reader of BUSINESS SCREEN has a job to do. Every reader should ask himself—herself—this question:

What can I do to help reduce the traffic death rate?

The answer is: Precisely as much as I try to do—no more, no less.

### BEGIN IN YOUR OWN GROUPS

Everyone is a member of an organization, perhaps of a church. First prepare a draft of a plan, then call together leaders and enthusiasts and get down to business. Enlist the aid of the newspapers from the start.

With this beginning, visit your Chamber of Commerce and the officers of other civic groups of the community. Get every organization interested. Now summon a general meeting, insist on suggestions from all, and get set for a comprehensive, overall program.

Enlist the aid of theatre managers and others who can provide auditorium space for the communitywide gatherings to follow.

If you are a plant public relations officer or recreation director, the same course can be followed, in the plant itself and in the larger field.

In all cases, contact BUSINESS SCREEN for its National Directory of Safety Films, or other lists. Borrow props from the National Safety Council: posters, speeches, publicity pieces for newspapers and radio, leaflets, outdoor advertising, and any other pertinent material. It will be a simple matter to borrow wrecked autos for display; they unfortunately are all too available in this reckless age.

For rural areas plenty of farm safety films may be had, such as *Miracle in Paradise Valley*.

With the films as pegs, bring in traffic police officers as speakers. They not only know firsthand the tragic facts that prompt the meetings, but in many communities they have been active themselves in film programs for safe driving instruction.

### TRAFFIC JUDGES SHOW THESE FILMS

Enlist traffic judges. Many of them have made attendance at traffic film showings compulsory for law violators. Call upon teachers and clergymen to participate. They can tell your audiences of homes wrecked by traffic accidents. City and state officials also are speaker material. So are insurance men.

The program should be serious—deadly serious. Playlets and pantomimes are in order, with props that shout the story of grim tragedy. The films will be the finale and will drive home the message of safe driving.

Know this: Cooperation is assured, all along the line, once the program is complete and the community is aroused. The campaign is a natural, but it cannot wait. The time is now. •



**T**HIS MONTH'S COVER shot (by New York photographer Jay Seymour) shows a typical Yale & Towne (Philadelphia Division) sales meeting in action with films in their usual top attention spot. The story is on page 31 of this issue, reminding us that there is plenty of important selling work to be done. Defense production eras work havoc on all kinds of sales programs but as *the backbone of a healthy economy* (and this country had better keep on having one) *good planners* are prepared against every contingency.

Which brings us to the theme of an early BUSINESS SCREEN feature on "What's New in Retail Training" which is now in construction and includes the excellent success story of the National Retail Grocers Association's program; the National Retail Furniture Association films; and reviews of activities in many diversified fields from banking to specialty shops.

#### *National Committee on Films for Safety:*

★ A November letter from Bill Englander of the National Safety Council, secretary of the National Committee on Films for Safety, notes the recent resignation of committee chairman J. Sterling Livingston of Harvard University. A new chairman will be selected by the forthcoming March, 1951 meeting. A pamphlet on the

# THE VOICE

## Sales Training and Promotion Are No Less Important in Our Economy

work of this important organization is being prepared as well as a proposed "Seal of Approval" for the films to which annual awards are made.

#### *Important Meeting Dates for Your Interest:*

★ Members of the National Audio-Visual Association will attend regional meetings at Biloxi.

#### Schenley—Television Milestone

TELEVISION AND BUSINESS HISTORY were made recently when officials of Schenley Distributors, Inc. participated in a closed-circuit video meeting (the first of its kind) from the Dumont studios in New York. The production stage below shows the setting which was simultaneously shown to 2,300 company salesmen and representatives of wholesale distributing firms.

Mississippi (central region) on January 13-20 and at Berkeley, California (western region) on January 26-27. An eastern regional meeting is tentatively scheduled for New York city in February.

★ The Seventh Annual Convention of the American Society of Training Directors will be held at the Bellevue-Stratford Hotel in Philadelphia next March 15, 16, 17, 1951.

#### *Note of Correction and Amplification:*

★ The film *And in Return*, listed in our Number 5 issue of this year, is incorrectly noted as a U. S. Steel Corporation picture. This film, notes George Dorman, manager of the Motion Pictures & Visual Aids Section, Advertising Division of the Corporation, was produced by 13 individual steel companies and is distributed *only* by the American Associated Consultants, Inc., c/o Co-operative Wage Bureau, 3315 Grant Building, Pittsburgh.

#### *New Films and Picture Stories Coming Up:*

★ Space did not permit our usual extensive review of new materials. Among those carried over to the next BUSINESS SCREEN are *The Fourth Man*, a new sound slidefilm on government spending; a good feature on the latest J. I. Case films; two Calvert sales training films; and the new Sinclair picture *Rain Maker*.





"The Editor's Notebook" is created by Publisher John S. Knight of The Chicago Daily News.

## "The Editor's Notebook" Is On The Screen

STORY OF THE CHICAGO DAILY NEWS HAS WORLD PREMIERE

**T**HEATRES in Chicago and its environs are showing the new picture story of THE CHICAGO DAILY NEWS with its appropriate title *The Editor's Notebook*, taken from one of the paper's outstanding features.

Factual and straight to the point, *The Editor's Notebook* tells the NEWS' story from the days of Melville Stone and Victor Lawson to its present continued leadership under John S. Knight who writes the "Notebook" column each week. Featured highlights are certainly the sequences devoted to current affairs such as the recent Skid Row expose,

the prison investigations of a girl reporter, and the resume of other editorial achievements for which NEWS-men and women have earned the Pulitzer Prize.

*The Editor's Notebook* makes no attempt to glamorize the city but it treats with understanding and warmth the people who live there. Audiences who saw it without previous notice on

THIS WAS THE DAILY NEWS of the 90's when the paper was already an institution in Chicago journalism.



DAILY NEWS REPORTERS joined Skid Row habitues to write series.

press-room. The comparison of early "horse-and-buggy" methods with present facilities is noteworthy. The thoroughness of the reporting job done on the Skid Row series has been documented for its full dramatic values.

Considerable promotion through the paper itself should make the picture widely known throughout Chicagoland. Because the subject and the sponsor are close to the hearts of these prospective audiences it will be no surprise if *The Editor's Notebook* sets a new showing record.

Indicative of the newspaper's special attentions to publicizing the production was the advertising space taken for the showing at the Woods theatre. "Double World Premiere" was the heading across a full-page advertisement which *The Editor's Notebook* shared equally with 20th Century-Fox's feature, *American Guerrilla*, starring Tyrone Power.

first previews in neighborhood Chicago theatres very apparently enjoyed the picture. Its world premiere followed at the first-run Woods Theatre in the Loop and subsequent bookings are expected to follow in outlying theatres before it is made available for direct 16mm audiences. Modern Talking Picture Service, Inc. is the distributor of both theatrical and non-theatrical versions.

A considerable portion of the film is also given to physical details on worldwide and domestic news-gathering and the subsequent production of the paper from copy to the

### Armour and Company Presents Series of Color Films on Food Preparation

★ A new series of six color soundfilms on the economics of food cooking techniques, supplemented by a teachers manual and free educational reference material for students as supplementary reading, is being previewed in a series of employee meetings of Armour and Company.

The pictures, which range in length from 11 minutes to 16, to permit class discussion, were made by Stanley Neal Productions at the Hal Roach Studios in Hollywood, for showings to home economics classes, student assemblies, adult education classes, women's clubs, parent-teacher associations, and food dealer groups.

Distribution is by Modern Talking Picture Service, Inc., and by Association Films, Inc., at no cost except transportation charges.

The titles, and running time, are: *Your Frankfurter Favorites* (11 minutes), *Better Bacon* (12 minutes), *The A-B-C's of Beef Cookery* (14 minutes), *Can You Carve?* (12 minutes), *Spring Chicken Year-Round* (11 minutes), and *Easy As Pie* (16 minutes).

Miss Esther Latzke, director of Armour's Marie Gifford kitchens, is featured in the series, with three of her staff, Mrs. Josephine Gordon and Miss Bette Hinkel of the Armour organization, and Miss Ruth Klumb, west coast representative, Charles N. Shaw, of the merchandising department, represented Armour.

Miss Latzke and her associate economists cooked the meats and prepared the dishes (three of each to protect film production time) and then appeared in front of the cameras.

Twenty professional actors and a production staff of 24 participated.

The food products included nine sides of beef, 15 boxes of bacon, and 100 packages of frankfurters. Backstage were seven stoves and two refrigerators used to prepare the hundreds of dishes. A refrigerated Armour truck, with 300 pounds of dry ice, was stationed on the set as a storage cooler.

Two related films are mounted on one reel with sufficient leader between to facilitate the showing of a single subject, or two at a time. Teachers

APPETIZING FOOD SCENES in full color are featured in the new series of six Armour & Company sound pictures.



suggested this arrangement, to save rethreading. The first subject on Reel I shows outdoor and indoor preparations of frankfurters, types of packages with information on buying and easy heating methods, ways to use leftovers, and seasonal menu suggestions. The second subject depicts frying, broiling and baking bacon.

## Learn About Bananas

**Sponsor:** United Fruit Company.  
**Title:** *Journey To Banana Land*, 21 min., color, produced by The William J. Ganz Company.

★ Last spring, the United Fruit Company commissioned the Editorial Consultant Board of the Institute of Visual Training (Associate distribution organization of the William J. Ganz Co.) to prepare a teaching aid motion picture specifically planned to meet the needs of geography and social science courses in schools.

The board, headed by Dr. Irene F. Cypher, Assistant Professor, New York University, worked with other educators, script-writers, and C. W. Moore, head of United Fruit's Educational Department, to come up with the final result, satisfactory to all educational standards. *Journey To Banana Land*. It is an interesting study of Middle America—Mexico, Colombia, the Caribbean Islands and the "Banana Republics." Planned to meet 5th and 6th grade school standards, the film shows the growth process of the banana, the lands in which it grows, and traces the fruit to the table.

*Journey To Banana Land* was previewed last month aboard the S. S. Talamanca of United Fruit's Great White Fleet at pier in New York. Along with top educators, visual educational experts and the press, a class of students provided a working demonstration of how the film will be used.

Now available for showings to schools across the country through exchanges of the Institute of Visual Training, *Journey To Banana Land* is a complete visual unit, consisting of the motion picture, a 34 frame filmstrip, and a teacher's guide.

**CHECKING PUPIL REACTION** are (l. to r.) C. W. Moore, educational dept. head of United Fruit Co., producer William J. Ganz, and Dr. Irene F. Cypher, chairman of the Institute's editorial consultant board and advisor on the new film.



You can save your life by prompt action . . . . . as these scenes in "Pattern for Survival" show

# Atomic Defense in "Pattern for Survival"

AUTHORITATIVE NEW FILM FEATURES WILLIAM L. LAURENCE

**Title:** "Pattern for Survival."  
**Collaborator:** William L. Laurence, science writer for THE NEW YORK TIMES.  
**Producer:** Cornell Film Company.

★ What will happen to you if an atomic bomb should strike your city? Do you think now that the possibility is too remote for you to consider? Or do you resign yourself to feel that nothing you could do would help you in such a calamity so why think about it?

If your thoughts have been in these channels—think again! There is certainly good reason to fear atomic attack, while working and praying that it may be avoided. But if it should come, there is something you can do to save yourself, your family and your working associates. It might someday save the lives of all of you.

### LIVES CAN BE SAVED WITH KNOWLEDGE

Terrible as it would be, and fatal as it would certainly be to many, thousands, or millions could be saved if they knew some of the steps they can take—*now*—to learn methods of survival.

Most important of all is to *understand* the nature of the weapon—what it is, what it can do and how to avoid its worst effects. And no better instruction can be had on this than a new, authoritative motion picture, *Pattern For Survival*.

It would seem out of place to describe such a vital subject as "attention-getting," or "interesting," or "well-made," but the fact is that it is all of this, and is so for a purpose. It has a message that must be told—and told well—to be firmly understood and retained.

Rather than bring out a quick movie designed merely to capitalize on a problem of current interest, the Cornell Film Company, distributor of *Pattern For Survival*, engaged one of the foremost authorities on atomic science to present his story and document the film with authenticity. William L. Laurence, Pulitzer Prize science writer for the NEW YORK TIMES (and the only writer who was assigned officially to cover the entire atomic bomb project) appears in the film and tells what people can do to prevent fear and take active steps to protect themselves in case of atomic attack.

*Pattern For Survival* shows what the ordinary citizen should prepare for in case of atomic dis-

aster—either after warning, or immediately after the bomb goes off. It is based on government records and research, and has been approved by the Atomic Energy Commission, the Department of Defense and many other civil defense organizations. It was produced by J. Milton Salzburg with cooperation of the Armed Forces and the American Red Cross.

### GROUPS CAN PURCHASE FILM OUTRIGHT

Prints of *Pattern For Survival* may be obtained from most audio-visual dealers or from Cornell Films, 1501 Broadway, New York, either in color, at \$150 per print, or black and white, at \$100.

As civilian defense organizations begin their activities in the key target areas designed by official Washington, *Pattern for Survival* will provide excellent training material. It is a tribute to the medium and the producer that the first definite steps in providing such material have come from private enterprise. The film merits universal support.

### A Story of American Enterprise

★ The Keystone Steel and Wire Company has recently premiered a new 22-minute 16mm sound motion picture *The Shadow of a Pioneer*. Written and produced by Frances and C. L. Venard and narrated by Henry J. Taylor, the film presents an inspiring message of the founding and growth of that company. A feature review will appear in these pages in an early issue but prints may now be obtained from the sponsor at Peoria, Illinois, or from the producer in the same city.

A scene in "Shadow of a Pioneer"



# Let the LAB Help You

by Russell Holslag.

Manager, Precision Film  
Laboratories, New York

**T**HE GROWTH OF 16MM. has been so rapid because, among other attributes, the medium has a deceptive simplicity. Perhaps this is because it had its beginnings as "home movies" or because much of the apparatus and equipment involved in 16mm. seems compact and easy to manipulate. It may be, simply, that there is such a strong demand for non-theatrical movies that the most economical and workable medium must needs be used.

Whatever the reasons that seem to compel the adoption of 16mm., the attraction of so many new workers in the field that have not had wide experience in the production of motion pictures creates a tendency to demand over-simplification of the machinery involved, while expecting perfection of results. Of course, this is a fallacy, for, like every craft, 16mm. motion picture production needs workers who have acquired the knowledge and experience of their own efforts.

## CONTROLS ARE KEYS TO RESULTS

The production of a motion picture seems to embody to the inexperienced little more than to form the creative idea and then point the camera. But the initiates know that practically no other art exhibits an end result that is hedged about by so many uncertain factors, each of which must be carefully controlled. This turns out to

be a task which involves the application of many sciences and arts.

It isn't just a matter of looking at the medium with respect or even realizing that, in bringing to life the simplest ideas on film, prodigious labors are often involved. It is more a matter of a super careful check-over of every single factor, technical or organizational, that goes into the realization of the film, from script to screen. Otherwise the result may be the producer's nightmare—a cancellation or failure of the first official screening, which is invariably arranged well in advance of the first print and to which the president of the company, all the top executives and other notables have been freely invited.

## LAB IS LAST—BUT ESSENTIAL—LINK

Among the many factors which attend upon the production of a functional film, none is more important than the last, essential link that brings the final results of the producer's effort to his audience—the film laboratory. Too often this institution is regarded merely as a mechanical agency into which can be fed any sort of original—or combination of originals—and smooth, perfect prints will roll out. If the sponsor or producer finds the process of getting the picture on film a complicated one, he should take the trouble some time to investigate the workings of a well equipped, modern 16mm. laboratory.

Here are involved exact controls in the fields of physics, chemistry, optics and electronics, together with building and maintenance of film handling machinery of extremely close tolerances. There are many side lines involved: the careful filtering and close temperature control of liquids, air conditioning of an optimum value for handling film, removal of dust from air, storage and handling of raw stock and a thousand other items.

## MUST KEEP UP WITH THE MATERIALS

A good film laboratory must organize itself into a complicated structure, continually carrying on research and ready to produce the best results from any new film materials which may be placed upon the market. It would seem logical that the producer, therefore, should know something about the lab. He will then find that, by gearing his production into the best methods of lab operation, he can produce better prints.

The cry "blame it on the laboratory!" is a standing joke in the industry. Not that the lab is perfect any more than the producer is perfect, but that every extra complication in an already complicated process introduces another chance for error. If unnecessary complications can be avoided, the sponsor's message on the screen will

come through in a truer form, with fewer blemishes and with greater uniformity from print to print.

This kind of insurance for better reproduction can go right back to the beginnings of the film, in planning and in the camera. An instance is in the choice between negative film and reversal for a black and white production. Many who are determined to be "professional" feel that the negative, since it is used in 35mm. theatrical film practice, is the best one to use in 16mm.

## 16MM IS A LAW UNTO ITSELF

Sixteen mm. is a law unto itself, with its own set of individual conditions. Lab research has already discovered this, with the result that the best prints are turned out by methods and machinery radically different from those of 35mm.

Most 16mm. negatives must be extensively edited, which means extensive handling and splicing. In 35mm. all splices are well concealed by the "sound aperture" which provides a wide space between frames. But in 16mm. the frames touch each other and the overlap of a splice, unless carefully made, is painfully apparent on the print. Even if a work print is used for the preliminary editing, the inevitable extensive handling of a thin, transparent camera negative may show marks and scratches that print out on the positive as white. Here in 16mm. a smaller picture area is involved and care in handling must increase in direct proportion to the reduction in area.

## WORKING WITH ORIGINAL REVERSAL

Contrast the above to the situation where original reversal is used as the camera film. This is an emulsion originally created for the needs of 16mm. When properly exposed and processed (preferably by the manufacturer at present) it exhibits good gradation and fine grain for clean picture quality. Because made for reversal it is rich in silver and gives good, velvety blacks and full halftones.

The technique recommended by a lab of many years exclusive experience in 16mm. is to shoot in reversal, have a work print made, edit the work print and then match the reversal original to this. The weight and general body of the reversal film make it capable of resisting casual scratches that would be plain on a negative and the splices are generally unnoticeable in the general background of a reversal positive original.

After the reversal is edited, the 16mm. specializing laboratory can then make a carefully controlled and developed spliceless dupe negative and multiple prints from this. Because confined to expert laboratory handling, prints from such a dupe negative on fine grain release 16mm. positive are most satisfactory.

Another way in which the producer can help the laboratory (only to help himself!) is check up on the uniformity of the cameras he uses to shoot a given production. It seems a very small

(CONTINUED ON PAGE FORTY-FIVE)

EDITOR'S NOTE: As the business film "authority" we maintain an open forum for constructive features on all technical aspects of the medium. You are invited to submit your ideas for consideration.



Figure 1:

Variations which may occur in 16mm frame lines and method of correcting on step printer. (Author's drawing)

GENERAL MILLS PREMIERES ANNUAL REPORT FILM: LENS-VIEWS OF THE NEWS

SHAREHOLDERS in "blue-chip" American companies have indicated their strong approval of the film medium as an interpreter of company facts, figures, and facilities. Recognition of the medium has also become a part of the FINANCIAL WORLD annual "Oscar of Industry" awards and this month the Associated Industries of Massachusetts joined the trend as they tendered an award to the Shell Oil Company for the picture *The Story of Shell in 1949*.

FINANCIAL WORLD "Oscars" awarded at that publication's annual banquet in New York last month went to General Mills, Inc. and the Metropolitan Life Insurance Company. The film *Assignment—General Mills* received top honors as "the best annual report film to the public for 1950." Metropolitan Life won top prize for employee report films with its production of *Newsweek Looks at Life Insurance*.

PART OF NATIONWIDE INFORMAL MEETINGS

Every two years since 1939 company executives have continued the policy of taking the General Mills story directly to the owners. 12 informal regional shareholder meetings that began in San Francisco at mid-October launched this year's program which was concluded on November 10 at Minneapolis. Board Chairman Harry A. Bullis conducted the meetings. His personal report was supplemented by statistics from Comptroller Gordon C. Ballhorn and screenings of *Assignment—General Mills*.

The picture's theme, as a background for the showing of facilities and discussion of plans and policies, is based on a visit by two university students, Helen and Ted, who are working on a term theme assignment. The camera follows them to such key facilities as the General Mills Health Association and the Research Laboratories, through a discussion of the Retirement System and of the division of company earnings. Apex Film Corp. was the producer.

From the opening meeting in San Francisco.

HELEN AND TED MEET (l. to r.) General Mills executives Leslie N. Perria, president; James F. Bell, founder, and Harry A. Bullis, chairman of the board, in a scene from the film.



NEW YORK LIFE INSURANCE executives at the recent White Sulphur Springs premiere of "Strictly Business" sales training film produced by Wilding. At left is vice-president Dudley Dowell; right is Roswell Natal, Central Branch Agent, from Chicago.

attended by over 300 persons in the Grand Ballroom of the St. Francis, through Chicago (with over 400 at the Stevens) and into New York City where a crowd of over 900 set a new record for attendance at these meetings, the General Mills programs were received with enthusiasm. All of the shareholder sessions were preceded by press luncheons.

ALL MEETINGS ARE WELL ATTENDED

The question forums which are an important tradition also drew heavily at these meetings. At one of these it was revealed that more than a third of the entire shareholder family of 13,000 are reached directly or indirectly through the meetings. In addition, employees, customers and other members of the public are reached with greater effectiveness than any other medium.

PRESS LUNCHEONS are a regular part of these General Mills' programs. Here Chairman of the Board Harry A. Bullis speaks informally at the New York press luncheon.



TV CELEBRITIES at "PATTERN FOR SURVIVAL" screening in New York last month included (l. to r.) Tex McCrary; Admiral Blandy (who conducted Bikini tests); Jinx Falkenburg; and producer Miltoa Salzburg of Cornell Films.



COLLABORATOR WILLIAM L. LAURENCE, New York Times science writer, who helped make "Pattern for Survival" autographs his book for the young son of producer Miltoa Salzburg.



TV COMMERCIALS for In-Sink-Erator brought actress Shirley Wheeler (left) and Marge Kern to the Chicago studios of Sarra, Inc.

BOARD CHAIRMAN BULLIS tells of Geaeral Mills operations at New York shareholders meeting.





FFI executives and clients view a recent film in studio screening room.

man Kodak, Columbia Broadcasting System Color Television, Anasco and Precision Laboratories. Its technicians have gained an outstanding position in the field of color motion pictures.

From the start, however, FFI has realized that the script is the foundation on which a successful picture must be constructed. It may be helped by the excellence of its color and other technical achievements, but unless its story line is true, well-constructed, tested and well-presented, it cannot achieve more than mediocrity.

Working on this premise, FFI adopted the standard procedure, before attempting a story outline, to have a research-writer team spend as much time as it deems necessary exploring the field independently and jointly with the sponsor's personnel.

Then only does the search for the proper story line begin. When the writer-research team and

## They Build Pictures From the Ground Up

FILMS FOR INDUSTRY, INC., AN ORGANIZATION OF CRAFTSMEN

**T**HE TOP RANK standing achieved by Films for Industry, Inc. in a decade of production of business films is the result of progressive expansion of an organization that has built solidly, step by step, since it was founded in 1910.

Maintaining its principal studios in its own building at 135 West 52nd Street, New York City, in the heart of the theatrical district, Films for Industry, Inc., has under one roof two fully-equipped sound stages, machine and carpentry workshops, cutting rooms, art department and administrative offices.

In 1919 the company acquired under a long-

term lease the former sound studios of the Simplex Company on Gold Street in New York City. At the same time a Philadelphia office was opened, fully equipped for the production of slide-films.

Films for Industry, Inc., is owned by Joseph M. McCaffery, who is supervisor of all productions, and Hylan Chesler, in charge of scripts and research.

### SPECIALIZE IN COLOR PRODUCTION

Realizing the contribution that color would make in the industrial field, FFI has worked in close association through the years with East-

SCRIPT CONFERENCE AT FFI: left to right around the conference table are Tom Patterson, art director; David Quaid, cameraman; Tom Corlett, film editor; Joseph M. McCaffery, production supervisor; Hylan Chesler, director of writing and research; Hul Kennedy, writer-director; and Mary Chase, marionettes supervisor.



THIS MODERN RECEPTION ROOM is the client's first glimpse of FFI's extensive facilities in the heart of Manhattan's theatrical district.

the head of the script department feel they have achieved it, other technicians are called in for their contributions. This group consists of the supervisor of productions, director, camera man, cutter and art director. Then the outline is submitted to the sponsor's group for criticism and suggestion. This procedure is followed with each outline submitted and subsequently with the scripts submitted until the completion of the production.

During this period both outline and scripts are tested on a representative group of the prospective audience and their reactions are measured.

### INTEGRATION OF FACILITIES ESSENTIAL

Films for Industry believes that anyone who is expected to make a contribution to a successful picture must not only be a competent technician but must thoroughly know the background of the scripts, the sponsor's aims, and all the aspects brought together by a highly specialized crew in attendance throughout development of the details of a production.

This method has produced such well-known pictures as the Procter and Gamble series, *Under These Stars*, *A Fair Day's Pay*, *A Fair Day's Work*, and Burlington Mills' *Fabric of Our Lives*. These represent outstanding examples in the field of industrial and human relations. Representing the sales training field are *The Perfect*

# You've Got to KNOW It to SELL It!

YALE & TOWNE'S PHILADELPHIA DIVISION VISUALS PROVE ADAGE

★ Yale & Towne Manufacturing Company's Philadelphia Division wasn't kidding its distributors last spring when it told them that selling electric hoists was a highly competitive and, in comparison to selling the 50,000 other nuts-and-bolts items carried by mill supply houses, a somewhat complicated business.

The heads of Yale's sales department knew that its mill supply house distributors and their salesmen were doing a good job selling hand chain hoists. On the other hand, it was evident that many industrial supply salesmen were shying away from opportunities to sell electric hoists, despite the fact that trading the customer up to these more expensive hoists offered a fine opportunity to increase their sales dollar volume. Mill supply salesmen seemed to fear that electric hoist selling was too involved with technical problems about electricity which they didn't understand.

### MAKE THE PRODUCT EASIER TO SELL

Yale knew that some electric hoist applications require special engineering, but on the other hand, most electric hoists are used in the same way as chain hoists. The only real difference is the addition of electric power.

So, to meet this problem, Yale came up with a plan to teach salesmen that electric hoists are as easy to sell as hand hoists. It proposed to provide a background of product facts and practical information that would give salesmen confidence to do an effective selling job.

In addition to providing product information such as being able to select the right hoist for the right job among the 3,000 or more variables that are possible in a hoist application, Yale wanted salesmen to recognize jobs in a plant that an electric hoist could do more economically.

### FULL DAY'S MEETING IN A PACKAGE

The program set up to accomplish these aims was prepared by Yale & Towne's advertising department and agency Fuller & Smith & Ross.

DOLLARS TO WINNERS during Y&T quiz session as asst. sales manager Harry Rose tosses the coins to quick-witted contestants.



### RIGHT TOOLS FOR THE JOB



HOIST SELECTORS, wall charts, and other visual tools made program a well-rounded sales presentation.

The package consists of one full day's meeting of intensive training on the hoist sales problem, a supply of sales letters, bulletins, folders, new catalogs, ad mats, wall charts, and two motion pictures.

Beginning last spring, Harry Rose and Jack Somers, Assistant Sales Managers of the Hoisting Equipment Department, set out in a station wagon loaded with 1500 pounds of demonstration equipment, printed matter, projectors, screens and motion picture reels. Before a summer hiatus, 23 sales clinics were held in various parts of the country. A typical day's session (the whole meeting was planned and written in advance so that anyone might conduct it) consisted of a short talk of Yale's position in the hoist business, presentation of the new Load King model, a quiz period, instruction on selection and applications for hoists and the two color films. *The*

(CONTINUED ON THE FOLLOWING PAGE)

MEET LOVELY QUEENIE with Load King, the "Talking Hoist" who tells her it's power, not powder, he's talking about.



STUDIO PRODUCTION at FFI for a recent Puerto Rican merchandising film.

Setup and Holiday Harvest for Frankfort Distillers. Merchant on Main Street and Design for the Fifties for the Sun Oil Company.

### ACTIVE IN PUBLIC RELATIONS FIELD

In the public relations field, outstanding are *Miracle of Time* for the Gruen Watch Company and *Partners in Purchasing* for the Socony Vacuum Oil Company. *Partners in Purchasing* was developed in close cooperation with the facilities and advice of the Harvard Graduate School of Business. These pictures and some others in various subject categories have achieved notable success.

Since 1946 FFI has been active in the television field, producing numerous spots for the leading agencies as well as 15 and 30 minute shows for package producers. In the field of color television it has worked closely with Dr. Peter Goldmark of C.B.S. in producing short subjects on color film for use in various government and public hearings.

### Canadian 16mm Travel Films Provide Good Program Fare for Plant Shows

★ Plant program directors and recreation executives seeking material for weekly employee showings will be interested in the extensive library of Canadian travel films available without cost (except transportation) at official Canadian Travel Film Libraries (National Film Board offices) at 400 West Madison St., Chicago, and at 1270 Avenue of the Americas, New York City. Bookings are limited to one week.

Among the 28 color and sound films are such titles as *Canadian Cruise*, *Canoe Country*, *Famous Fish I Have Met*, *Friendly Invaders*, *Happy Valley* (Nova Scotia), *Highland Holiday*, *North to Hudson's Bay*, and *The Road to Gaspé*. Sports get special attention also in *Rocky Mountain Trout*, *Sailing in Canada*, *Silks and Sulkies* (harness racing), *Ski Holiday*, and *Winter Carnival*.

19 of the 28 titles are also available at 63 regional film libraries and official Canadian government offices in the United States. You are invited to write one of the offices above for a complete catalog and the address of a library source nearest you for convenient pickup or fast mail service.



Mr. [Name] is seen in a recent photograph. He is wearing a dark suit and a white shirt with a tie. He appears to be in a professional setting, possibly an office or a library, as he is looking at a document or book.

### That Film Shows...

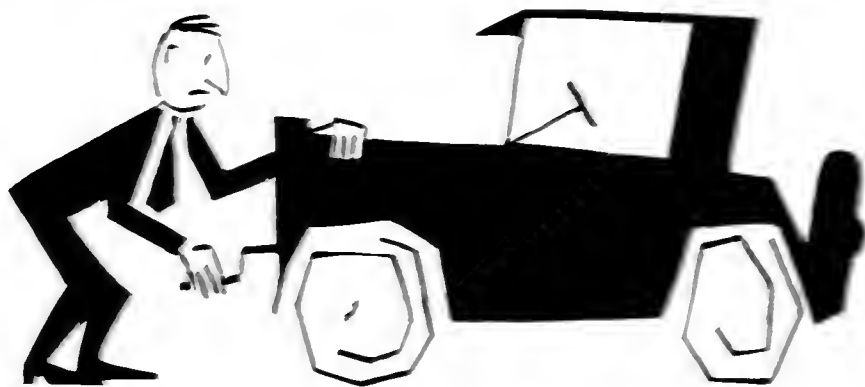
The film shows a detailed view of the man's actions. He is seen from the waist up, leaning slightly forward as he examines the document. The lighting is dramatic, highlighting the texture of his suit and the pages of the book. The overall tone of the image is serious and focused.

The text in this column is extremely faint and mostly illegible. It appears to be a continuation of the article or a separate section of text. Some words like "document" and "film" are barely visible.

The text in this column is also very faint and difficult to read. It seems to contain several paragraphs of text, possibly discussing the same subject as the other columns. Some words like "document" and "film" are visible, suggesting a connection to the main topic.



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The last word in modern facilities—the latest, finest equipment and methods—the highest quality vinylite material—plus the newest tape recording apparatus that permits far more flexibility and editing. These important extras at no extra cost make Columbia transcriptions the ultimate in the slide film industry today!

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## CAPITOL COMMENT

★ The Economic Cooperation Administration has released 16 motion pictures depicting European recovery under the Marshall Plan. Produced in Europe primarily to acquaint Europeans with American aid, the shorts are being distributed non-theatrically here by A. F. Films, Inc., 1600 Broadway, New York 19. In addition, they are currently programmed over ABC television stations to run through January.

★ Educational films are among the motion pictures to be shown in Marshall Plan countries under new guaranty contracts announced by the E. C. A. The contracts include: Encyclopaedia Britannica Films, Inc., educational films for Norway, \$11,000; Time, Inc., \$60,000 for Germany; and Loew's, Inc., short subjects for Germany, \$11,750.

★ Actress Myrna Loy was the guest of honor at a tea given recently by the D. C. Motion Picture Council. Temporarily resident in Washington, Miss Loy is a member of the U. S. National Commission for UNESCO and served as an advisor on mass communications to the U. S. delegation to UNESCO at the Paris and Florence General Conferences. She has also organized the HoHollywood Committee for UNESCO to stimulate motion picture interest in the organization's principles and purposes . . . J. Walter Evans, Head, Contract Film Division, Navy Motion Picture Branch, was the official United States representative at the Edinburgh Festival of Music, Art, and Drama . . . The U. S. National Commission for UNESCO has issued a 79-page catalog, *United States Educational, Scientific, and Cultural Motion Pictures Suitable and Available for Use Abroad*. Work on the project was under the supervision of Irene A. Wright, Department of State. Supplements will be issued . . . Roger Albright, Educational Director for the Motion Picture Association of America, is teaching a course on the History of the Motion Picture at American University . . . The Office of Education's latest publication *Motion Picture Projectors in the Public High Schools* is available from the Government Printing Office (15 cents). Data was compiled by Dr. Seeley Reid . . . The 12-year-old documentary, *The River*, again leads Department of Agriculture print sales to outside purchasers. During fiscal 1949-50, 131 prints of *The River* were sold.

## INDUSTRIAL FILM SPONSORS HONOR ROBERT FLAHERTY



INDUSTRIAL AUDIO-VISUAL ASSOCIATION members and officers paid homage to pioneer film documentarian Robert Flaherty at the organization's recent fall meeting in New York City. Shown above are (front row l. to r.) C. R. Conway, Humble Oil & Refining Co.; Mr. Flaherty; Dan Rochford, Standard Oil Co. (NJ) Tom Hope, General Mills. Back row, l. to r., are Joseph Schieferly, Standard Oil Co. (NJ); Gordon Biggar, Shell Oil Co.; Don Steinke, Dow Chemical Co.; and John Hawkinson, Illinois Central Railroad.

# "IMPOSSIBLE!"

"IT'S IMPOSSIBLE TO PUT THE AGGRESSIVE SELLING FILM SERIES TO WORK WITHOUT INCREASING SALES"

**These are not our words . . . they are the words of present users of the Sleeping Giant Series of Aggressive Selling films.**

This program consists of eight 35mm sound slidefilms, each packed with selling HOWS. Each is designed to help your salesmen, new and old, overcome the terrific resistance now in evidence in TODAY'S buyers' market. Sales meeting material is furnished for use with each film. Likewise follow-up letters to be sent into your salesmen's homes. How to Sell — How to Get More Orders. That is what the Sales Training Program, "Aggressive Selling," will do for you — increase the effectiveness of your men, thereby — INCREASING SALES.

## THESE FIRMS AND HUNDREDS MORE CAN'T ALL BE WRONG

DuPont  
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Kraft Cheese Co.  
Sun Electric Co.

Richfield Oil Co.  
New England Life Ins. Co.  
DeSoto Div. of Chrysler  
Clary Multiplier Co.  
Rexall  
The Austin Co.  
American Brass Co.  
Ouality Bakers of America  
Hoffman Radio Corp.  
Packard Motor Co.

We could put other testimonials in this space too but so doing wouldn't increase your sales and profits — however, starting to use this program will.

WRITE OR WIRE

# Rocket Pictures, Inc.

6108 SANTA MONICA BOULEVARD

HOLLYWOOD 38, CALIFORNIA

## MARKET BUILDERS

### SVE Names General Films As Exclusive Canadian Distributor

◆ Coinciding with his completion of the largest single order of still projectors and materials ever placed by GENERAL FILMS LTD., Regina, Sask., Canada, with the SOCIETY FOR VISUAL EDUCATION, INC., Chicago, John C. Kennan, SVE sales executive, has appointed General Films as exclusive distributors for all SVE products in Canada.

During his visit, Mr. Kennan spent considerable time with O. M. Paulson, vice-president of General Films Ltd. who accepted the appointment, in setting up all procedure required in this extensive sales arrangement.

### Canada Rising Mart for Modern Visual Education Methods, Media

◆ Market potentialities for the sale of 16mm. visual education films and equipment in CANADA is on a fast uprising. Steadily increasing usage of 16mm. films in industrial companies, fraternal organizations and private families has placed Canada second only to the United States in this respect. In Ontario, it is estimated that 60 per cent of all clubs and fraternal organizations use 16mm. projectors, one-third of them owning projection equipment.

A decided trend toward use of visual education aids in Canadian schools has also been cited with 1250 sound and silent projectors in Ontario schools, while Quebec has 700 16mm. sound, 300 16mm. silent and 300 filmstrip projectors.

Industries, schools and churches throughout Canada are purchasing new equipment, but as shown by these figures, especially those in Ontario, Quebec and British Columbia.

### Emergency Training Programs Theme of Metals Convention

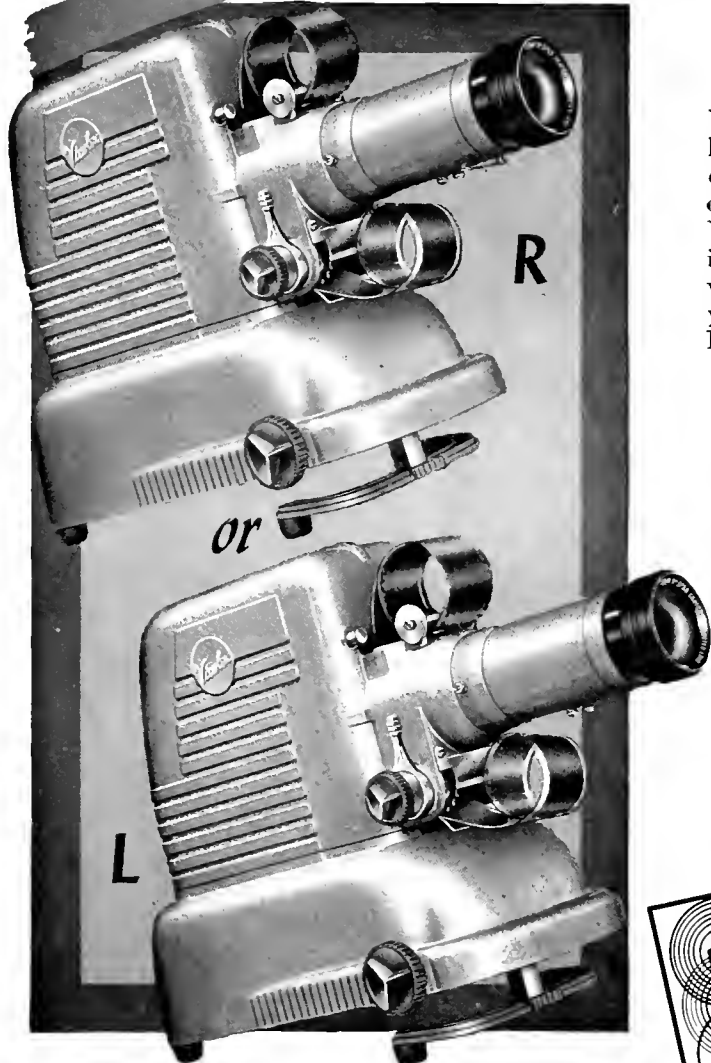
◆ "Training Programs for Emergency Production," was the major session at the 51ST ANNUAL CONVENTION OF THE NATIONAL METAL TRADES ASSOCIATION held recently at the Hotel Commodore, New York.

Principal speakers at the session were William S. North, vice-president of the Union Special Machine Company, Chicago, who spoke on "Supervisory Development—a Case History" and F. S. Laffer, Training Director of the Cleveland Graphite Bronze Company and president of the American Society of Training Directors, talked on "Training Specialists and Women for Factory Occupations."

A regular screening of selected films was a program feature.

Which Viewlex TWIN is best for You-R or L?

**IT'S HARD TO TELL THE DIFFERENCE!**



When you've bought a Viewlex you've bought the best projector engineering can devise. It's got *everything!* Ease of operation—sturdy construction—and **YOUR CHOICE OF LENSES!** That's important, because it helps you fit your visual aid equipment *comfortably* into your budget! Which shall it be--- R or L---Retar or Luxtar lens?

**The Retar lens is F/3.5,** coated and corrected, and is optically designed to give excellent coverage of single frame strip film in this "budget priced" projector.

**The Luxtar lens is F/3.5,** coated and color corrected and is the very highest grade of projection lens obtainable. It will project images that are *Needle Sharp right out to the very edges.* For *top quality,* it's the Luxtar lens and it's only \$6.00 more.

**It is hard to tell the difference... See them both!**

*Guaranteed for a Lifetime*

MODEL V45-R 150 Watt with RETAR LENS **\$4060**

MODEL V45-L 150 Watt with LUXTAR LENS **\$4660**

**300 WATT MOTOR FAN COOLED MODELS ARE ONLY \$13.25 MORE!**

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**WOR Schedules Test of Skiatron's Pay-As-You-See Television**

♦ For the purpose of keeping top-flight entertainment available to the "televiwing" public, SKIATRON, a system of pay-as-you-see television has been scheduled for experimental testing on television station WOR-TV.

Faced with the rapidly rising prices, advertisers are no longer able to sponsor the televising of national events, first-rate motion pictures, Broadway productions and other costly entertainment. Without a provision for home payment, all television programming will be limited to what advertising sponsors can afford to pay.

Commenting on the experiment, COMMANDER E. F. McDONALD, JR., president of ZENITH RADIO CORPORATION, stated "Whether it be Phonevision, the Skiatron system or some other method yet to be announced, television must have a home box-office in order to show the best in entertainment.

"We have, over the years, developed several different Phonevision systems," he continued, "including methods that do not require the use of the telephone wires to carry the decoding signal during the broadcast. While we have field-tested our various systems, this seems to best solve the economic problem of providing a home box-office with a reasonably close check on the size of the audience for each event."

**Phonevision Test Postponed**

♦ Zenith Radio Corporation has postponed the starting date of its Phonevision test from November 1 until December 1, and has asked FCC for permission to continue the test through the month of February, according to announcement by Commander E. F. McDonald, Jr., Zenith president.

This is the second postponement of the test, which was originally scheduled to begin on October 1, he said, and is occasioned by the same considerations that caused the original postponement.

"Our transmitter on the Field Building has been tuned up and putting out excellent test pictures since September," he said, "and the television-Phonevision receivers have been installed in the 300 homes selected for the test by the University of Chicago. We are all set and ready to go, except for one thing:

"We simply do not have enough good, first quality feature pictures to conduct the test properly through its full schedule of 90 days. We need more time to conclude negotiations now in progress with a number of major producers."

**Sales Effectiveness of Television Is Researched by NBC-Hofstra; Shows Buyer Results in New York**

♦ Actual figures on the sales effectiveness of television have been made available to prospective TV advertisers through a recent comprehensive survey conducted jointly by HOFSTRA COLLEGE and the NATIONAL BROADCASTING COMPANY.

Basing its findings on 3,270 personal interviews with owners and non-owners of television sets in Greater New York, the survey reveals:

1. Television advertisers can expect 193 extra customers out of 1,000 television homes. This figure combines 30.1 per cent of the total, or 93 new customers, with 35 customers who would have been lost to competitors if the advertiser had not used the television media. Finally, 60 "bonus customers" representing non-television set owning guest view-

ers who watched television 7.9 hours per month.

2. An average sales gain of 70.2 per cent per product advertised on television is registered by viewers over consumers who neither own sets nor view television. Increase in the buying average of the television-advertised brands is 40 per cent among viewers, as compared to 23.5 per cent credited to non-viewers.

**30.1% GAIN FOR PRODUCTS**

3. Every one of 15 products, in eight separate groups including gasoline, dentifrices, cigarettes, cheese, coffee, soap, tea and razor blades, produced a noted sales increase, showing an average gain of 30.1 per cent for all products using the media.

4. An average loss of 19.1 per

cent was noted for 13 brands, in the same categories, which were not advertised on television.

5. That the television commercials pay for themselves is shown by an average of \$19.27 in extra sales for every \$1 spent on video advertising.

Between the first and second surveys made by Hofstra, 72 persons bought sets and joined the television owners' group. Although their buying matched non-owners before owning sets, their purchases of television-advertised brands increased 40.1 per cent after they acquired television receivers. Their purchases of the average non-television-advertised brands decreased by 37.3 per cent.

**TV BUYERS KEEP "SOLD"**

A total of 33.9 per cent of the television owners continued to buy the average television-advertised brand after owning their sets 16 months or more, contrasted with 32.9 per cent who owned sets from one to nine months, proving television's sales influence stands up beyond the novelty stage when the set first enters the home.

The survey further points out that the number of television homes in the United States is expected to reach 24 million by 1955 and within a short range of six months, its audience has passed the top ten magazines in terms of circulation.

**USDA T.V. Film Report Ready**

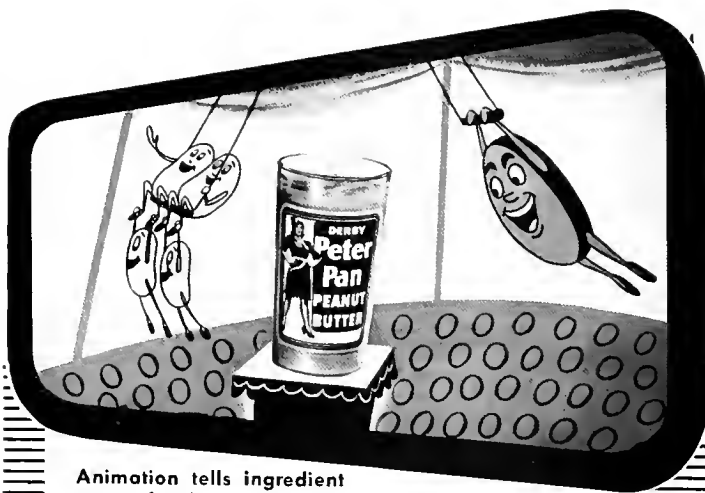
♦ An aid to producers and sponsors is the newly-released USDA Radio and Television Service report on how television stations can use USDA films in their programs. Covering the work done in adapting the Department's films for use on television, "packaging" television shows on motion picture film, creating new films tailored to fit television needs, the mechanics of film clearance and distribution and uses of film on television, the first in the series will be followed by two succeeding reports.

"Visual Aids" and "Program Methods" will contain research in ways television can be employed to spread information regarding marketing of agricultural products.

Combined, the three reports present a clear idea of how films can be "slanted toward television use." Available from the U.S. Department of Agriculture, Washington 25, D.C.

**Pathscope Makes TV Adaptation**

♦ An adaptation of straight business film material for TV use is under way at PATHSCOPE for the CONTINENTAL OIL COMPANY, through GEYER, NEWELL AND GANGER, INC.



Animation tells ingredient story of a famous product.

*Serving many business leaders with films that get results.*

We'd be pleased to screen some of our latest productions for you. No obligation.

**SARRA INC.**

NEW YORK • CHICAGO  
HOLLYWOOD

**SLIDEFILMS • MOTION PICTURES  
TELEVISION COMMERCIALS**

# EXCITING NEWS!



3 BASICALLY  
NEW FEATURES EXCLUSIVE  
WITH BESELER VU-LYTE

## Announcing

# VU-LYTE

by Beseler

THE FIRST REALLY MODERN  
OPAQUE PROJECTOR

YOU TOLD US WHAT YOU WANT

**HERE IT IS . . .** the most  
modern and most versatile of  
visual teaching tools



VACUMATIC\*  
PLATEN

**YOU WANTED a projector you can use in a partially-lighted room.**

Without total darkness, Beseler VU-LYTE gives you clear, sharp images and brilliant colors.

**YOU WANTED full-page projection, yet a lightweight machine.**

Beseler VU-LYTE projects a letterhead or a postage stamp with equal ease . . . weighs 18 pounds less than previous models.

**YOU WANTED continuous, smooth operation without light flashes.**

Beseler VU-LYTE — and only Beseler VU-LYTE — gives you the Feed-o-matic\* Conveyor.

**YOU WANTED no bother with mounting copy in cumbersome picture holders, and no copy-flutter.**

Beseler VU-LYTE — and only Beseler VU-LYTE — gives you the Vacumatic\* Platen.

**YOU WANTED a projected arrow that permits you to point to details without leaving the projector.**

Beseler VU-LYTE — and only Beseler VU-LYTE — gives you the Pointex\* Projection Painter.



FEED-O-MATIC\*  
CONVEYOR



POINTEX\*  
PROJECTION  
PINTER

And you can use VU-LYTE on an uneven surface . . . use a small or large screen . . . operate VU-LYTE with no heat or noise discomfort . . . always get top-flight projection at surprisingly low cost!

Remember, VU-LYTE is not a remodeled old model. It is brand new, the result of brand

new thinking in the field. We can only hint at the many surprising, exclusive, helpful features. See them and try them for yourself! But act *now*.

Without obligation, write or phone today for a free demonstration in your own projection room. And ask for booklet F.

\*Patent Pending

CHARLES *Beseler* COMPANY

EST. 1849

60 Badger Avenue, Newark 8, N. J.

The World's Largest Manufacturer of Opaque Projection Equipment



ALBERT BRADISH

**Atlas Elects Two Executives; Adds Special Film Writer**

♦ In conjunction with its expansion program, the Board of Directors of the ATLAS FILM CORPORATION, Oak Park, Illinois, have announced the election of LAWRENCE P. MOMINEE as vice-president and general manager, and ALBERT S. BRADISH as vice-president in charge of production. TOM MARKER, another addition, has joined the staff as a special film writer.

All three men are well-experienced in the motion picture field. Mominee has been engaged as business manager and accountant in the industry for eight years.

Affiliated with the film industry for 26 years, Bradish is experienced in all phases of motion picture production, particularly in directing, editing and sound recording. Marker, whose primary motion picture interests are in planning and writing, has produced films independently for the past several years.



RICHARD G. DORN

**New Ross Roy Account Executive**

♦ ROSS ROY, president of ROSS ROY, INC., Detroit, Chicago and Hollywood, announces the appointment of RICHARD G. DORN, formerly director of photographic activities, as an account executive.

Dorn's experience covers nearly 20 years in the creation and production of sales and service training slide films and motion pictures. He began his business career with the Sun Oil Company. Later he was with the Associated Sales Company and the Jam Handy Organization.

# BUSINESS SCREEN EXECUTIVE

**Two Join Ross Roy, Detroit**

♦ MARSHAL E. TEMPLETON, formerly head of Marshal Templeton, Inc., has been appointed to the Detroit staff of ROSS ROY, INC., national advertising agency, as an account executive.

Another new Ross Roy member is WILLIAM G. BISHOP, now on the agency's copy staff.

Both Templeton and Bishop were at one time associated with the Jam Handy Organization.

**Joins Film Training Division**

♦ Now working in the film training division of Variety Merchandise Publications is MILTON F. BOLLINGER. The new member of Merchandise's executive editorial staff will also act as editorial consultant in the publication's training program.

**Burrows Returns to Kodak Co.**

♦ LINCOLN V. BURROWS, vice president and general sales manager of the VICTOR ANIMATOGRAPH CORPORATION, Davenport, resigned the first of this month to join the EASTMAN KODAK CO., Rochester, New York.

With Victor since 1945, Burrows has played a major role in enlarging the Victor sales organization, which today includes some 70 distributors and more than 3,000 dealers in the continental United States, in addition to representatives in over 60 foreign countries.

Mr. Burrows is a member of the Board of Directors of the National Association of Photographic Manufacturers, Inc., and co-chairman of the national defense advisory committee for the photographic industry, an association activity.



LINCOLN V. BURROWS

**PSA Awards to Dr. Loyd Jones and John Crabtree of Kodak**

♦ DR. LOYD A. JONES, head of the physics department of Kodak Research Laboratories, and JOHN I. CRABTREE, Eastman Kodak research scientist, received top awards at the recent Photographic Society of America convention in Baltimore.

"For outstanding contributions to photographic science and practice, especially in the field of sensitometry" Dr. Jones was given the 1950 Progress Medal of the PSA. The citation also takes note of Dr. Jones' work in "original and productive photography, photometry, colorimetry motion picture engineering, design of interpreting apparatus, ASA speed rating and leadership.

Adolf Fassbender, chairman of the PSA Progress Medal committee, presented the award and commented that the scientist's work has benefited all photographers by providing better understanding of the characteristics of photography and their application to various photographic problems.

Noted for his contribution to precision in photographic terminology and his research achievements, Dr. Jones has received many other awards through the years, including the SMPTE Journal Award in 1934 and the Society's Progress Medal in 1939. In 1943, he received the Frederick Ives Medal of the Optical Society of America for his distinguished work in optics.

**RECEIVES JOURNAL AWARD**

John Crabtree received the PSA Technical Division Journal award for the most significant contribution in the technical or scientific fields for the preceding year—1949.

His paper, "Rapid Processing of Films and Papers," describes a rapid processing technique for photographic films and papers with super-hardened emulsions.

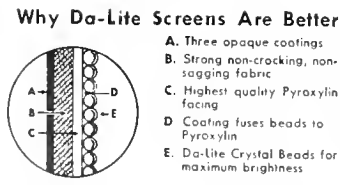
The **FIRST** Step to **BETTER** SHOWMANSHIP

**A DA-LITE<sup>®</sup> CRYSTAL-BEADED SCREEN**

A soiled or worn screen can spoil the most carefully made film production. That's why leading film producers for years have been advising—"Check the condition of your screens *regularly* and replace dull or soiled screens promptly!

For best results choose DA-LITE Crystal-Beaded Screens! The greater light reflection of the Da-Lite Crystal-Beaded surface brings out all the details and fine gradations of tone and color that the camera has captured. This finer screen fabric is available in many styles of mountings for every projection need. Ask your supplier to show them to you.

**DeLuxe Challenger** offers theatre-quality projection in a convenient, easily carried mounting. Sizes from 30" x 40" through 70" x 70"



Write for FREE sample of Da-Lite Crystal-Beaded Screen fabric. Compare it with your present screens and see if the Da-Lite surface doesn't make your pictures 200% to 500% brighter. Also ask for helpful folder "Planning for Effective Projection."

**DA-LITE SCREEN COMPANY, INC.**  
2703 N. Pulaski Road • Chicago 39, Ill



### Betzner Gives Formula for TV Commercials

A threefold emotional impact opening with stop motion, animation or human interest attention, followed by live action photography and secondary appeal by a single, song or other device the audience can remember, has proved the most successful formula for TV film commercials. JOSEPH G. BETZER, director of film planning for SARRA, Inc., told the 1950 Creative Advertising Workshop Clinic, in Chicago.

Store safety is the subject of a 15-minute film, *Accident Prevention*, which Sarra has contracted to make for A&P.

### Textron Televisual Series

DAVID ETTELSON AND ASSOCIATES has been signed by the Englewood Electrical Supply Company of Chicago to film a series of 20- and 60-second TV commercials for the Textron electric blanket.

Rudy Vallee Video, Rudy Vallee's television production company, has forwarded to Ettelson the plans for a 30-minute audience participation show, a 13- or 26-package series.

### NBC Convention Film

NBC convention delegates saw a film, *More Than Meets the Eye*, produced by the NBC Television News Department, which reported that in the three years since the beginning of production and staging facilities out of a single Radio City studio, NBC has acquired for television the Center, Hudson, and International theatres, besides uptown studios and other space in Manhattan.

### Film Laboratories, Inc.

Opens Chicago Studios  
FILM LABORATORIES, INC., which has opened laboratories and studios in Chicago at 33 South Market Street, is equipped to provide contact, reduction and blow-up printing and processing for black-and-white and color film, also optical printing of slide-films, stereo slides and film-strips, a multiplane animation stand and camera, and animation stand models.

Arden H. Purvis, founder and former president of Filmex, Inc., is the head of Film Laboratories, Inc. In charge of production and technical development is Carleton H. Worfolk, Jr.

## In a jam over TV deadlines?



## Remember!

We can process your negative and give you a top quality positive print in LESS THAN 6 HOURS!

WHEN you're up against a deadline and need FAST lab service, send for Hollywood Films' miracle men. Our skilled craftsmen will give you a positive print of any negative in less than 6 hours! Or a black-and-white reversal print in only 2 hours! That's what we call **INDIVIDUAL LAB SERVICE.**

And we GUARANTEE all our work, too. Here at Hollywood Films, you get the advantage of long experience and outstanding craftsmanship. Remember, we've been serving the leaders of the film industry since 1907. In that time, we've developed top technical ability plus the finest and latest of production facilities. Our modern electronic controls eliminate notching, make splicing invisible, provide brilliant sharp definition, and assure perfectly balanced color and density prints. You will be delighted with the results. Try us and see. Send us your NEXT laboratory job.

IMMEDIATE SERVICE and PROMPT DELIVERY on any quantity. LOWEST PRICES consistent with fine quality. Quotations gladly given. FREE lab price list on request.

### COMPLETE 16mm LAB SERVICE

- Negative Developing
- Reversal Processing
- Reduction Printing
- Contact Printing
- Kodachrome Reproductions
- Release Prints in Color or Black and White
- Free Projection Service
- Free Editing Rooms
- Free storage vaults
- Shipping and Receiving Service

## HOLLYWOOD FILM ENTERPRISES, INC.

*Finest Quality Laboratory Work Since 1907*

6060 SUNSET BLVD.

HOLLYWOOD 28, CALIFORNIA

### FOR BUSINESS FILM USERS: A COMPLETE REFERENCE LIBRARY!

The rapidly-growing Film Guide Library, prepared and published by the Editors of BUSINESS SCREEN, includes complete source lists and de-

scriptions covering Sports Films, Safety Films, Sound Slidefilms, etc. Write for details to Business Screen, 150 E. Superior, Chicago 11, Ill.

# In the PICTURE PARADE

## Christmas Spirit for Employes and Families in Two Films Available

♦ Now is the time for plant management to think about a good, inexpensive Christmas program for employes and their families. With an eye toward this problem, CORONET FILMS has recently released *The Littlest Angel* and ENCYCLOPAEDIA BRITANNICA offers *Christmas Rhapsody*, both well-laden with the traditional Christmas spirit. Easy on the budget, both 16mm sound films are available on an inexpensive purchase basis.

### SEE "THE LITTLEST ANGEL"

Good entertainment for both adults and small-fry, is Coronet's adaptation from Charles Tazewell's best-selling book, *The Littlest Angel*, which tells the story of a lonely and unhappy cherub who can't seem to stay clear of trouble. He swings mischievously on the Golden Gate, comes late for evening choir practice and simply can't learn to fly.

Finally summoned before the Understanding Angel, *Littlest Angel* explains how he misses earth, and if he could have a hox that he left at home, he would always be good. His wish is granted and from that day forward, the *Littlest Angel* is a model cherub.

When the time comes for Jesus to be born, all the angels busy themselves preparing costly gifts, but the *Littlest Angel's* gift—his treasured box—is chosen by God to shine as an inspiration for all men down through the ages.

### ENJOY "CHRISTMAS RHAPSODY"

Equally inspiring is the EBF story of the littlest Christmas Tree—*Christmas Rhapsody*. Outstanding quality of this film is the excellent full symphony orchestra and chorus which weave the familiar carols into an original score that brings the magic music of Christmas to the audience.

Because of the expected overflow of booking requests, those interested in these films would be wise to put in their bid as soon as possible to insure availability on desired dates.

For *The Littlest Angel*, write Coronet Instructional Films, 65 E. South Water St., Chicago, Illinois. *Christmas Rhapsody* is available from Encyclopaedia Britannica Films Inc., 1150 Wilmette Ave., Wilmette, Ill.

Your local film library should be contacted for information.

## NEWS ABOUT FILMS AND THE PEOPLE WHO MAKE THEM



They immersed furniture in this pool as an endurance test in a new Mengel film produced by Atlas.

### Mengel's Quality Test Filmed

♦ THE MENGEL COMPANY, quality

furniture manufacturer, is the sponsor of a new motion picture produced under the supervision of the EARLE LUDGIN AGENCY by ATLAS FILM CORPORATION.

An unusual 7-day water endurance test was one of the sequences in the black and white film, used to prove that new plywood and steel construction can endure moisture and to demonstrate to the buying public that because of Mengel's new type construction, drawers won't stick, no matter how damp or humid it gets.

A portion of the film will be televised but primary showings are to Mengel's dealers.

## HELEN

height 64"      weight 115 lbs.  
bust 36"      waist 26"      hips 36"



**THE FACTS  
ARE THE SAME...  
THE DIFFERENCE  
IS VISUAL**

**Facts come to life  
when presented through visuals**

Motion Pictures • Slide Films • Films for TV

Business film producers for over a quarter century

**FREDERICK K. ROCKETT** Company

6063 Sunset Boulevard  
Hollywood 28, California

## Jam Handy Features Mather Nature In Seed Pictures for Free Lending

♦ Garden-lovers and non-enthusiasts alike will be enthralled with the "master-painting" beauty offered by Mather Nature in two films produced for the FERRY-MORSE SEED CO. by THE JAM HANDY ORGANIZATION.

*Background for Beauty*, in addition to bringing unequalled flower beauty to the screen, reveals some of the mysteries of seed breeding and development of new varieties. Views of the Ferry-Morse flower seed production fields and trial grounds are also shown. New ideas for home-garden planning contained in the 18-minute film will prove helpful to the amateur gardener.

A beginning gardener who discovers the secret of top-quality seeds as the basis of excellence in a home garden is the star of *Better Gardens for Better Living*. Colorful scenes explain the scientific painstaking care behind a packet of seeds and how a home vegetable garden can be both attractive and purposeful.

Both films can be used either as an "instruction tool" by county agents and extension workers, or as a factual-entertainment feature in industrial plants and communities.

Available on a free loan basis, bookings should be made through The Jam Handy Organization, 2821 E. Grand Blvd., Detroit, Michigan.

\* \* \*

## Gilbert Has Model Railroad Series

♦ THE A. C. GILBERT COMPANY went on the air last month with a new series of programs dealing with The American Flyer Boys Railroad Clubs. The programs were shot entirely on film in the midtown New York studios of TRANSFILM, INC., where a large model railroad layout was erected.

Five boys play the parts of school members of a club operating a model railroad in a basement. They are visited each week by a distinguished guest. In turn they meet Jack Hughes, Assistant Superintendent of Grand Central Terminal, New York; P. A. Archipley, Dispatcher, Pennsylvania Railroad; Thomas Lyons, Official Engineer, New Haven Railroad; William H. Chidley, Master Mechanic, New York Central Railroad; H. I. Walton, Superintendent, New York Terminal, Baltimore & Ohio Railroad, and T. L. Harris, Agricultural Department, Union Pacific Railroad.

By filming the program in advance, The American Flyer program can be presented almost simultaneously over 60 TV stations.

Charles W. Hoyt Company, Inc., New York, is the advertising agency.





Scene in new Wild Life film

**Here's a New Fishing Film Which Shows Trout's Private Life**

These Fish Are Yours is the title of Wild Life Films Company's newest production, a 23-minute sound picture in natural color. A complete life cycle of trout on the Eastern slopes of the Rocky Mountains is the theme of this recent release.

Many of the unusual scenes in These Fish Are Yours were made possible by the use of polaroid lenses which enable Wild Life Films to shoot the now-famous underwater sequences of beavers at work in Nature's Engineers.

Spawning, egg stages and hatchery work scenes were taken with the cooperation of the Wyoming Fish and Game Commission. Over a year was spent shooting all the major species of trout in their native habitats. Wild Life photographers captured the rare Golden Trout, for instance, in ice cold mountain lakes above the 10,000 foot level. Rainbow and Brook trout, German Browns and Natives are all included in natural color. The Mackinaw, or Lake Trout, largest member of the family in this area, is brought from the depths in an exciting fishing scene.

These Fish Are Yours is the first complete motion picture on freshwater game fish of the West, according to producer Bill Eberhart. Previews of the new film may be arranged by writing Wild Life Films Co., 6063 Sunset Blvd., Hollywood, Calif.

**New York Central Equips Car To Show Film on Freight Handling**

By means of a special instruction car equipped for the projection of motion pictures, all NEW YORK CENTRAL freight house employees will be reached by the Central's new film dealing with less-than-carload merchandise *It's A Deal!*

A realistic examination of car loading and platform-handling techniques, the 16mm motion picture dramatizes the damage which can result from improper loading of high class freight. Responsibility



Proper handling of freight is New York Central theme.

of all employees coming in contact with the merchandise, so far as moving it as quickly and safely as possible, is pointed out using the "deal" the Central makes with the shipper when it contracts to transport his goods as example.

Proper blocking, bracing and stowing to prevent damage from insecure fastening of heavy pieces is demonstrated. Correct use of bulkheads and separating boards also is stressed.

*It's A Deal!* is part of an overall program being conducted by the loss and damage prevention bureau of the Central's property protection and freight claims department to reduce damage in the handling of I.C.L. merchandise.

Running 20 minutes in length, the black-and-white film was produced by the Motion Picture Bureau of the Central's public relations department in New York City.

**Metropolitan Life Colorfilm**

A special animated color featurette for t.v. and theatrical release is in production for the Metropolitan Insurance Company. Film deals with obesity, is appropriately titled *Tubby's Trouble*.

**THE NEW AMPRO Stylist 16mm SOUND PROJECTOR**

**LIGHT AND COMPACT . . .**

weighs just 29 lbs. . . a woman can carry it!

**FAST, EASY TO SET UP . . .**

Sets up in seconds . . . a secretary can run it!

**CENTRALIZED CONTROLS**

. . . all controls are right at your finger tips!

**EASIEST TO THREAD . . . WON'T TEAR FILM . . .**

patented "film cradle" pampers film!

**UNCONDITIONALLY GUARANTEED BY AMPRO**

against defective material and workmanship!

Carefully budgeted audio-visual programs enthusiastically welcome the amazing Ampro Stylist—only the Stylist gives all the fine precision and quality features of \$500 projectors at this low price!

Compare its many features for yourself. The Stylist is easy to carry—easy to set up—easy to thread and run. You can show silent or sound movies with crystal-clear brilliance . . . and enjoy the convenience of full hour runs without reel changes. You'll find industrial messages get across quicker—are remembered longer the low cost Ampro Stylist way. Write now!

**\$375<sup>00</sup>**

Complete with 8 Speaker and Carrying Case

**AMPRO CORPORATION**

2835 N. Western Avenue • Chicago 18, Illinois

**MAIL COUPON . . . WRITE NOW!**



Ampro Corporation, 2835 N. Western Ave., Chicago 18, Ill. Rush me FREE illustrated literature on the amazing Ampro Stylist Projector for industrial use.

NAME..... 85-11-50  
ADDRESS.....  
CITY.....ZONE.....STATE.....

**SERVING OVER 8,000 COMPANIES WITH EACH ISSUE**

The increasing interest in better communications within business, industry, and government is reflected in the growing reader audience served by BUSINESS SCREEN. This issue will reach more than 8,000 companies and a wide interest in film and equipment.

**TRANSMISSION "T" Stop Calibration**

DESIGNING and MANUFACTURING of

**LENS COATING**

Specialized lens mountings and equipment for 16mm & 35mm cameras

John Clemens — Erwin Harwood

**NATIONAL CINE EQUIPMENT INC.**  
20 WEST 22nd ST., NEW YORK 10, N.Y.

**RENTALS — SALES — SERVICE**

Eyemo, Mitchell, Bell & Howell, Wall, Cine Special Cameras

Bausch & Lomb "Baltar" lenses and others for Motion Picture Cameras

Animation Equipment MOTORS for Cine Special, Maurer and Bolex Cameras

### Wizardry of Making Eyeglasses

♦ Many of the sciences and skills required to make eyeglasses are brought to light in *Wonderland of Vision*, the new color film sponsored by Bausch & Lomb Optical Company.

Using the Bausch & Lomb optical firm as typical, the 20-minute motion picture shows various glass making and lens processing operations. One of the most difficult scenes to shoot, due to the intense heat encountered, was a close-up of the removal of a pot of white-hot molten glass from a furnace.

Authentic scenes of how glasses are made give the audience a greater appreciation of the industry and encourage them to take better care of their own glasses.

Clubs, societies and television stations may obtain bookings to show the film by writing to Bausch & Lomb Optical Company, Rochester, N.Y., or company branches in New York City, Chicago or San Francisco. Bookings are also available through the Better Vision Institute, 630 Fifth Ave., New York 20, N.Y., and their commercial distribution agency.

\* \* \*

### Poverty of Europe's Children Shown in Soundfilm Offered by Federation

♦ Although the "castles of wealth have hidden the huts of poverty" in the fashionable tourist sections of Europe, the fact remains that poverty exists, and it cannot be avoided by a mere turn of the head. For this reason, a former Navy cameraman and his wife have brought into the open the privation of many thousands of European children today in their 16 mm motion picture, *Behind the Tourist Curtain*.

Rightfully titled, the 20-minute black and white sound film pulls no punches in its tour of the Europe which the average tourist sees—on a magic carpet rolled out to welcome badly needed American dollars—and the Europe of barrack homes and refugee camps in which a generation of children still lives.

Tony Chapelle and his wife, Dickey, approach the ironic situation in three of the seven countries in which the "Save the Children Federation" conducts its child-aid programs—France, Austria and Italy—in a human and easily understood manner, so that even school-age children in America can realize the help that is needed.

Churches, schools and civic groups may obtain *Behind the Tourist Curtain* free of charge on request to the Federation at 80 Eighth Ave., New York City.

### ANIMATOR'S ART ADDS SALES ZEST TO PEPSI SLIDEFILMS



Choosing sound slidefilms as the basic sales-film media, Pepsi-Cola also specifies Transfilm animation.

Both Sound, Silent Cues for New Pepsi-Cola Slide Series by Transfilm ♦ TRANSFILM, INC. is preparing a

series of six color and sound slidefilms for the PEPSI-COLA COMPANY to form part of a new sell-

ing program for Pepsi route salesmen.

After serious consideration of all training methods, sound slidefilms were chosen as the best teaching tool by Pepsi-Cola's new sales training staff. Each film will be supplemented with a leader's guide and illustrated take-home literature.

Pepsi-Cola's new program will offer recordings made with both sound and silent cues. It is believed to be the first time that a major company has mapped out a complete slidefilm training program incorporating the use of both sound and silent cues. This will permit the use of manually operated projectors already in use or automatic silent-cue Soundview projectors.

Transfilm will have the six films ready for Pepsi-Cola to distribute to its bottlers this fall.

### Intravenous Feeding Technique Explained in New Cutter Film

♦ Specifically designed for hospital staffs, nurses training schools and interested medical groups is CUTTER LABORATORIES' new sound motion picture, *I. V. Stat*.

Graphically explaining the techniques to be followed while giving an intravenous feeding to a patient, the 20-minute color film points out the main points to be checked in such a process.

Actual hospital sequences filmed at Highland-Alameda County Hospital in cooperation with the School of Nursing further emphasize these points by showing scenes where the attending physician inspects the solution to be sure it is the one he ordered. It is the nurse's duty to see that the doctor's tray includes all necessary equipment for the infusion. The necessity of sterilizing solutions immediately after filling is also explained.

Designed as a teaching film, Cutter has a specially prepared examination on the motion picture which is available to hospital training schools for their use when showing the film.

Produced by Moss Film Company, San Francisco, *I. V. Stat* will be available on a free loan basis through Cutter Laboratories' sales offices throughout the United States.

### Colorful Is Midwest Film for Sears

♦ Carrying out the internal-instruction theme, SEARS, ROEBUCK AND COMPANY'S latest film, *The Colors That Go Together*, is intended to acquaint and train Sears' own sales personnel.

Use of a revolutionary new formula for simplifying the use of color in interior decoration is stressed in the film showing exact reproduction of Sears' Harmony

NEW YORK, N. Y.  
Peerless Film Proc. Corp.  
De Luxe Laboratories  
Pathe Laboratories  
Movielab Film Labs.  
Fordel Film Labs.  
Cineque Colorfilm Labs.  
FT. LEE, N. J.  
Consolidated Film Inds.  
BOSTON, MASS.  
Master Mol. Pict. Co.  
WASHINGTON, D. C.  
Byron, Inc.  
TORONTO, ONT.  
Peerless Laboratories  
CLEVELAND, O.  
Matian Picture Prods.  
DAYTON, O.  
Wright-Patterson A. F. B.  
DETROIT, MICH.  
Jam Handy Organization  
EAST LANSING, MICH.  
Capital Film Service  
CHICAGO, ILL.  
Chicago Film Lab.  
Crescent Film Labs.  
Wilding Picture Prods.  
Ideal Pictures Corp.  
OAK PARK, ILL.  
Atlas Film Corp.  
ST. PAUL, MINN.  
Reid H. Roy Film Inds.  
KANSAS CITY, MO.  
The Calvin Company  
ATLANTA, GA.  
Distributor's Group  
DALLAS, TEXAS  
Southwest Soundfilms  
HOLLYWOOD, CALIF.  
Peerless Film Proc. Corp.  
Acme Film Labs.  
Columbia Pictures Lab.  
Consolidated Film Inds.  
Pathe Laboratories  
Telefilm, Inc.  
LOS ANGELES, CALIF.  
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House colors, in their varying shades and tones, as examples.

The effect of various weight materials on color is demonstrated by a montage of a dozen or more household objects ranging from wallpaper to lamps and from sheer fabrics to leather ones, all in cherry red, and the range of tone within the color which points up their basic blend and harmony. The Sears film was produced by MIDWEST FILM STUDIOS, Chicago.

#### Hawaiian's "Treasure Islands" Aids in Financial Negotiation

♦ A \$7,500,000 audience consisting of insurance company executives recently enjoyed a showing of the HAWAIIAN PINEAPPLE COMPANY'S *Treasure Islands*. Purpose of the showing was the negotiation of a loan of that amount needed to finance the purchase of the John Li estate in the Islands, a 17,300-acre property providing for increased pineapple production.

"We needed a quick and efficient way to show insurance company executives the scope of our operations in the Islands," explained Henry A. White, Hawaiian Pineapple Company president. "They were meeting in New York City, and the operations being discussed were thousands of miles away. Therefore, since they couldn't visit the Islands, we brought the islands to them, via the screen."

Released in 1949 after being previewed by Dole brokers, the 30-minute film has played before 11,671 audiences totalling more than a million people by midsummer of 1950. It is one of three special purpose motion pictures produced by Ayer for Hawaiian Pineapple Company, and is based on the Islands by the Jerry Fairbanks organization.

Modern Talking Picture Service is the national distributor.

In New York It's

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#### Sarra Uses Tennessee Locale for Simplicity Tractor Films

♦ Using the hills of Tennessee as authentic background, SARRA INC. camera crews have just completed two color motion pictures for the SIMPLICITY MANUFACTURING COMPANY of Pt. Washington, Wis.

Scheduled to be released about January 1, both films will show farm and home advantages and the multiple uses of the Simplicity Garden Tractor. However, the first is designed for showing to consumer audiences, while the second contains a message to Simplicity dealers.

Each film runs approximately fifteen minutes in length.

#### Raytheon's Three Televisuals

♦ "Behind the scenes" in television will be the theme of three one-minute televisuals being produced for RAYTHEON TELEVISION RECEIVERS by SARRA, INC.

Scenes will be shot in ABC's Chicago Studios and additional stop-motion scenes will be produced in Sarra's Chicago studios.

#### Anso Processing Speed-up Traced

♦ Development work on rapid processing of Anso color film for the Air Force was recently reviewed in a talk by JOHN G. HAINSWORTH, GENERAL ANILINE & FILM CORP., at the Photographic Society of America's convention.

Processing time for Anso Color Daylight Film has been reduced from 90 to 20 minutes through the use of new solutions and techniques, and the time for Anso Color Printing from 90 to 16 minutes.

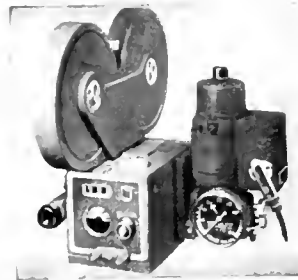
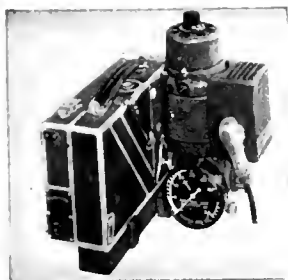
In discussing the "speed-up" process, Mr. Hainsworth pointed out that there is no appreciable loss in photographic quality and reviewed the principles of rapid processing of black-and-white films, including effects of temperature, solution concentration, agitation, washing, hardening and use of chemical accelerators.

#### Complete Tele Show in Minute

♦ One-minute spot advertisers are being affected by the tendency of television broadcasters toward acceptance of 20-second commercials.

Convinced that a good selling job can be done within the 20 second limit, one large wine organization has created an entire show to run one minute. A complete "productionette" in itself, the theme is "A Fine Quartette from California" and features a main title, a quartet specialty, a 20-second commercial, opticals and an end title.

The idea is now being tested over TV in New York, Washington, D. C., Milwaukee and Los Angeles.



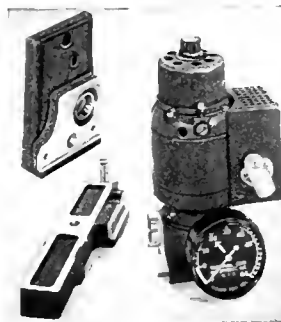
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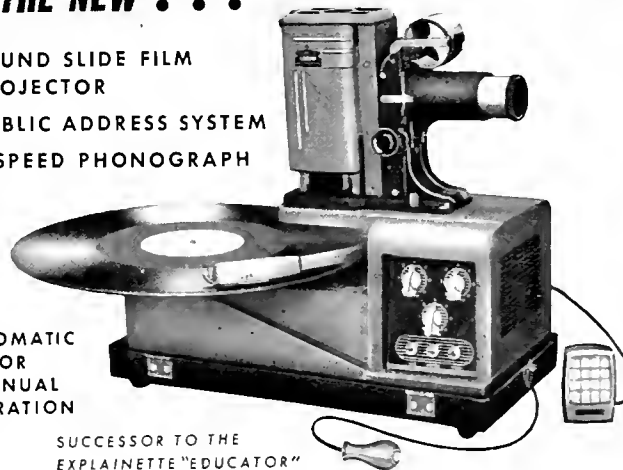
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## Capitol Commentary

(CONTINUED FROM PAGE TWELVE)

era crews, in Manila, Bombay, and Rome. Counterpart funds will be employed to finance the Italian center, and the three are expected to save time and money for processing, printing, and recording. Field camera crews are being added to provide local coverage. One of the problems faced by the Department of State is to increase the confidence of foreign peoples in their own governments, to show that these governments are now doing many things which are mere promises so far as the Communists are concerned. Field crews will provide a graphic record of these achievements, many of which are the result of aid from the United States, to be embodied in specific films.

### EXTENSIVE EQUIPMENT OUTLAY INCLUDED

To intensify distribution, 134 mobile units will be added to the 121 now in the field, and 2,318 projectors and screens will augment the thousand in service. (The Filmstrip Section of the International Press and Publications Division will add approximately 2500 kerosene projectors overseas.)

Grant Leenhouts has been named Associate Chief of the Division in charge of Production, with headquarters in New York. Leenhouts was assigned to the Navy's Training Film Division during the war and more recently has been associated with the production of the motion picture industry's 12 one-reel short subjects, "The Movies and You."

### Entertainment Film Industry Has New Series

★ The first three films in the 35mm. industry's series "The Movies and You"—*Let's Go to the Movies*, *The Art Director*, and *The Soundman* have been released non-theatrically. In the United States, distribution will be handled by Films Incorporated, United World Films, the 16mm. divisions of RKO and Columbia, and other non-theatrical distributors. General Films, the Canadian Film Board, Sovereign Films, and Metro-Goldwyn-Mayer are expected to handle the series in Canada. The second trio—*This Theatre and You*, *History Brought to Life*, and *Screen Actors* will be available in 16mm. on December 15.

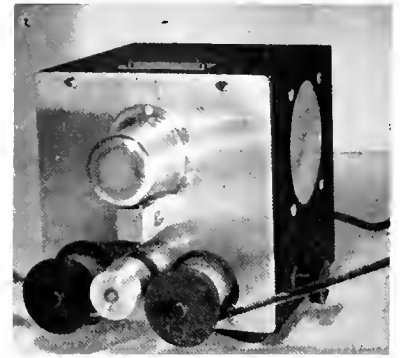
### Alan Brown to Tokyo as Navy Film Officer

★ Lt. Cmdr. Alan Brown, vice president of the Princeton Film Center, is on active duty with the Navy Office of Public Information. Commander Brown has been assigned to Tokyo as the Navy's motion picture officer.

### Combat Photography Has Long Tradition

★ This column began on the combat photographer's role in wartime. Background data on hand from the George Eastman House reveals that their job dates back to 1835 when Roger Fenton was assigned to the Crimean War. Although daguerrotypes of officers and men had been taken during the Mexican War in 1846-48, Fenton is said to be the first to photograph under fire and show the actual battlefields. Twenty-six of his pictures were on display at this famed photographic historical center in Rochester.

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**Let the Lab Help You**

(CONTINUED FROM PAGE TWENTY-EIGHT)

matter that a camera may produce a frameline that is slightly off-standard, but if one camera creates a frameline off the normal in one direction and another one gives a frameline that is slightly "off" in the opposite direction, the difference between the two, when cut together, is apt to be painfully apparent. Of course, the ideal frameline bisects the film perforation and the average projector aperture, being smaller, does allow for a slight tolerance in the "wandering" frameline. The careful producer will have all his cameras checked to give a uniform frameline, bisecting the film perforation. (See figure 1.) If not, he is apt to find his finished and edited film with a wandering frameline from scene to scene; then he beseeches the lab to help him out.

A lab equipped with step printers can generally re-set the printing aperture mask so as to correspond with a frameline that is not too drastically out of place. But the trouble is that, if the aperture is so set for an off-standard frameline, the next one that comes along may be in a different position, with the result that a double frameline will show on the print! So the only compromise is to adopt an aperture of lesser height which will produce a heavy frameline whose width depends on the extent to which the original framelines "wander" from scene to scene. Such a thick frameline on the print is usually visible on the screen and also will change the composition on the screen by its reduction in height of the whole picture. However, this is preferable to the necessity for constant re-framing of the picture by the projection operator. Of course, the best cure is the correction of the camera mechanism before the picture is shot.

The producer may also avoid the delays produced by complication of orders if he will acquaint himself with the fundamentals of lab operation. It may seem strange in view of the obvious nature of certain fundamentals, but labs will still receive orders for "straight prints" from originals which are made up of interspliced sections of negative and positive, or of black and white and color.

In the case of the former, there is no alternative but to separate the two kinds of originals if a complete positive is wanted. Such separation is expensive when performed by lab labor and could easily be avoided by submitting the original in two separate parts in the first place. As to intermixed color and black and white, it is of course relatively easy to make a black and white print of the whole thing but, if the color section is to be printed to color and the monochrome to black and white, the two must be separated, as above. An alternative is to print the whole intermixed reel on color stock which will register the black and white section as monochrome.

In general, it is not advisable to intersplice color and black and white print stock at random for projection, as the two have different characteristics which will tend to make it necessary to alter projector focus at every change of stock.

(PART TWO WILL APPEAR IN NEXT ISSUE)



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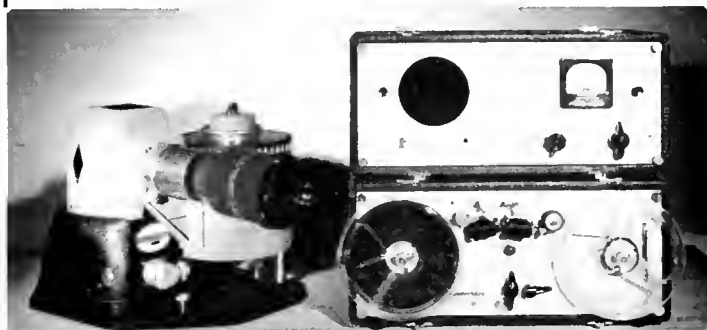
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## BUSINESS SCREEN REFERENCE SHELF

Brief Reviews of Useful New Reference Publications

**No. 1:** CATALOG OF FILMS AND FILMSTRIPS FOR DRIVER EDUCATION AND TRAFFIC SAFETY, 1950. No charge. Write Traffic Engineering and Safety Department, American Automobile Association, Pennsylvania Ave. & 17th St., Washington 6, D.C.

• New and enlarged catalog which lists films and filmstrips that can be used in schools and industry for stressing driver education and traffic safety.

**No. 2:** Bulletin, 51 pages: 102 MOTION PICTURES ON DEMOCRACY, 1950. Twenty cents. Write Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C.

• Aware of the problem of teaching youth to understand, appreciate and work for the democratic ideals on which our country was founded, the Office of Education has prepared this bulletin in conference with usual education authorities.

Included in the subject headings are Films on Our Democratic Heritage, Films on the Meaning of Democracy, Films on Democratic Processes and Films for Patriotic Occasions.

**No. 3:** Catalog, 20 pages: CONSTRUCTION FILMS, 1950. No charge. Available through the Producer's Council, Inc., 315 15th St., N.W., Washington 5, D.C.

• One of the few listings available on construction and building materials motion pictures and filmstrips. Lists films available from building materials suppliers, fabricators, trade groups and many other sources.

These films can be used by building materials dealers to show salesmen the characteristics and qualities of their products, by manufacturers and builders to instruct workers on the proper use of tools, and by dealers and architects to inform the customer on product details.

**No. 4:** Catalog, 53 pages: RAILROAD FILM DIRECTORY, April, 1950. Write the Association of American Railroads, Transportation Building, Washington 6, D.C.

• A guide to 200 films and filmstrips owned by or relating to the American railroads. Included are films which feature railroad history, physical properties, operations, accomplishments of the railroads, and the role which they play as trans-

portation agencies. Also listed are many films which feature agricultural and industrial developments as well as recreational and scenic attractions in the United States, Canada and Mexico.

Films from this guide can be used to advantage in many industries, as well as schools, since many of them are applicable not only to the transportation industry, but to other specific lines. For instance, *Peaches* tells the story of one of Colorado's greatest agricultural crops, how the trees are grown and cared for, harvesting, processing, packing, and finally, the shipping.

**No. 5:** Catalog, 1950-51: SELECTED MOTION PICTURES, 56 pages. No charge. Available from Association Films, Inc., 35 W. 45th St., New York 19, N.Y.

• This fully illustrated publication lists almost 1400 16mm. sound films in three major categories: Educational, Religious and Entertainment.

Inaugurating a grade-level system of film evaluation, the films in the catalog are based on gradings so that groups will know at what age level a particular film should be used. The gradings range from "primary" to "forum" (adult discussion).

**No. 6:** Catalog (B-17H) SCHOOL SERVICE DEPARTMENT FILMS, 24 pages. No charge. Available from School Service Department, Westinghouse Electric Corporation, 309 Fourth Avenue, Box 1017, Pittsburgh 30, Pa.

• Revised edition of regular catalog listing 11 sound motion pictures for training and classroom use including films on jet propulsion, electricity, electronics, radio, nutrition, salesmanship, social science, and industrial arts. Also describes teaching aids available with films and includes order blank.

**No. 7:** Data Book, KODACHROME FILMS FOR MINIATURE AND MOVIE CAMERAS, 18 pages, 35c per copy. Available from Eastman Kodak dealers.

• New publication containing expanded material on picture taking indoors and more information on storage and care of color films as well as general background.

*Please mention the Reference Shelf and BUSINESS SCREEN MAGAZINE for prompt service when writing for above publications.*

# NEW PRODUCTS

The Latest in Audio-Visual Equipment & Accessories

### Three Sound Projector Models Shown by Victor Animatograph

♦ Three new Victor 16mm sound motion picture projectors have made a simultaneous debut for the VICTOR ANIMATOGRAPH CORPORATION, Dan-

versport. Designated as the Victor Sovereign (Model 60-25), the Victor Escort (Model 60-10) and the Victor Lite-Weight, Sr. (Model 56-4), each has a brand new amplifier of advance design, an improved optical system and twelve important mechanical innovations. The projectors and speakers are finished in Victor's new and attractive two-toned sage green.

In addition to these innovations, the projectors will retain many of Victor's famous features, including the safety film strips, 130 degree swing-out lens and maximum portability.

The Escort and Lite-Weight, Sr. projectors are available with a choice of three speakers—six inch, nine inch or twelve inch. A separately cased twelve inch speaker is featured with the Sovereign.

### New Calibrator for Lenses Is Introduced by National Cine

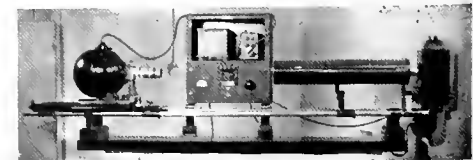
♦ NATIONAL CINE EQUIPMENT, INC., introduces the new calibrator for "T" scaling motion picture lenses for 8, 16 and 35mm cameras in focal lengths of from 13mm to 300mm (f4.5).

This unit is of the collimating type. The intergrating sphere is mounted on a moveable carriage in order to allow for 45 degree center to corner ratio measurements for all focal lengths. An extremely sensitive electron photomultiplier tube and amplifier is used (DC) to obtain accurate and consistent readings.

A series of apertures are supplied for aligning the Galvanometer and checking the machine against a known standard.

Adapters for standard mounts (Mitchell, Eyemo, 16mm. C mount, etc.) are inserted in the front of the integrating sphere, giving the correct standard depth for each particular mount. The readings are

NEW CALIBRATOR for "T" scaling motion picture lenses shown right as introduced by National Cine Equipment, Inc.



taken and by a simple procedure, a direct "T" scale reading is obtained.

Detailed information on the unit is available on request to National Cine Equipment, Inc., 20 W. 22nd St., New York 10, N. Y.

### RCA Victor Exhibits Disc Line for Sales and Merchandising

♦ RCA VICTOR'S exhibit for the 1950 Premiums and Ad Specialties Exposition last month, at New York's 71st Regiment Armory, was built around the "sense of sound" in modern merchandising and featured its available plastic specialty records.

Designed for use as premiums and sales promoters, RCA Victor specialty discs—the 6 1/2-inch "Spinner" and 10-inch "Promoter"—received star billing in the overall Victor display.

Selling effectiveness through records was shown by a sample "Spinner" premium distributed to exposition visitors. One side of the disc told merchandisers how to "go on record for sales"; the other presented a popular musical selection.

### Lotest Radiant Catalog Covers Line of Projection Screens

♦ RADIANT MANUFACTURING CORP., Chicago, has just released a new illustrated catalog of their complete 1951 line of projection screens, including several important new developments.

Featured in this brochure is a portable stand called the Radiant "Sky-Lift" which converts any regular wall screen to either a tripod or platform model and supports screens up to 12 feet by 12 feet.

The catalog includes a section "How to Choose Your Projection Screen" as well as convenient size projection chart. Available without charge upon request from Radiant Manufacturing Corp., 2627 W. Roosevelt Road, Chicago 8, Illinois.

\* \* \*

### Sterling Catalog Lists 100 Titles

♦ STERLING FILMS, New York, has issued a new 24 page catalog listing more than 100 titles offered for home, industrial and school showings. Over half the titles are releases listed for the first time.



"color-correct"  
balance of each print

peerless vaporizing  
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washington, d. c.

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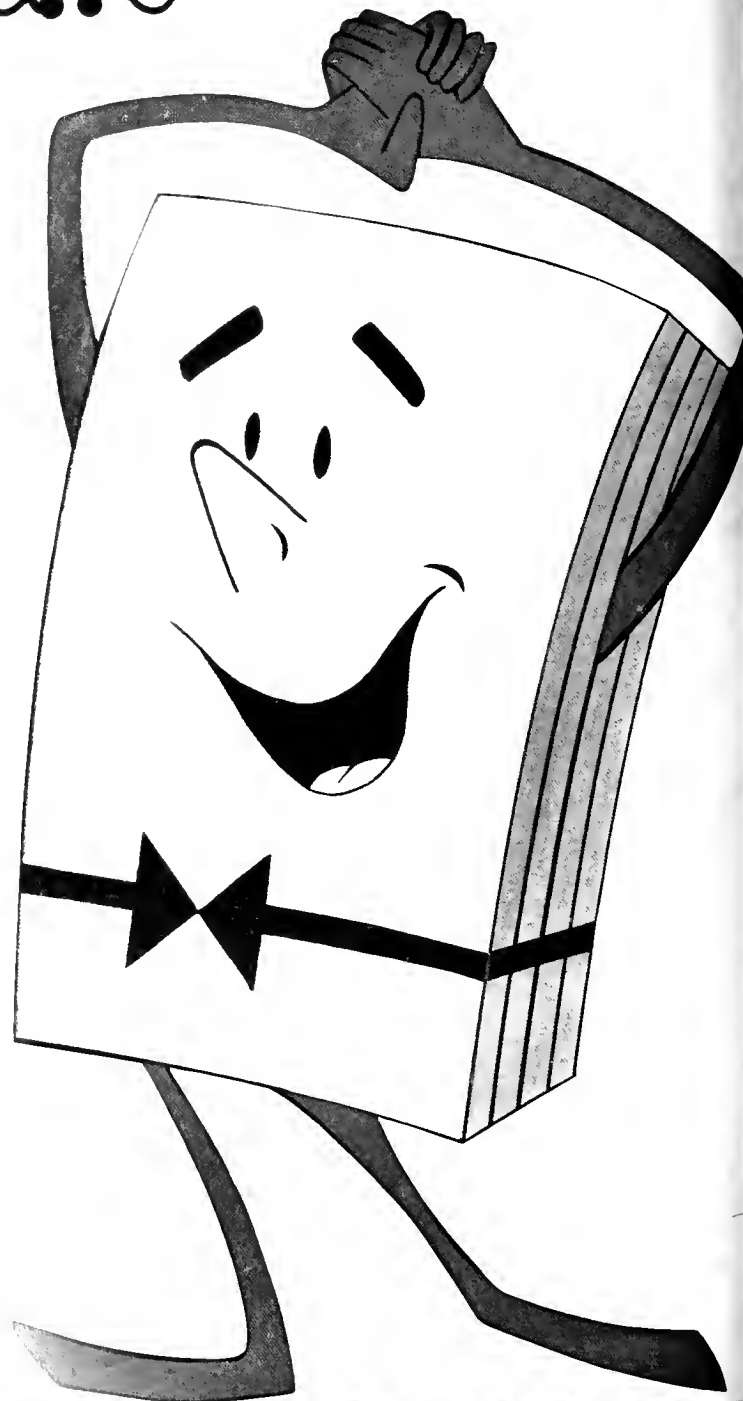
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# Televisuals

High entertainment value coupled with strong selling effect holds the attention of viewers,—while registering commercially.

In the televisuals produced for Jackson and Company and Pequot Mills by The Jam Handy Organization you will see this skillful blending.

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**JAM HANDY**  
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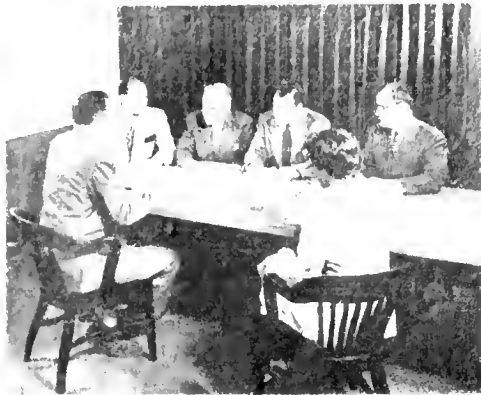




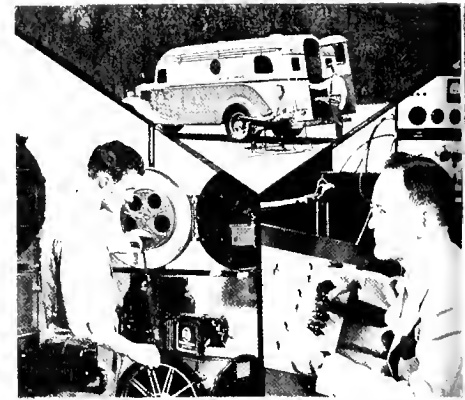
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NATIONAL JOURNAL OF AUDIO-VISUAL COMMUNICATIONS



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Conveniently located to produce your motion pictures, sound slide-films, training and recruiting programs and TV commercials.

A complete film production organization qualified by experience since 1913 and backed by the most modern facilities.

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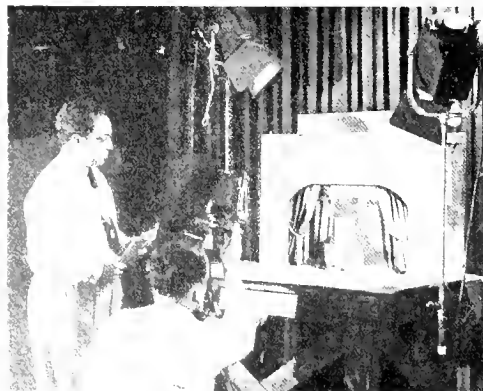
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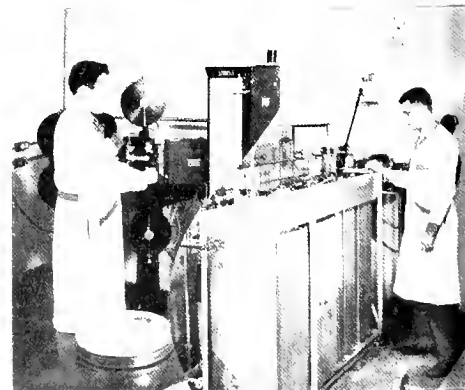
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EXPERT FILM EDITING



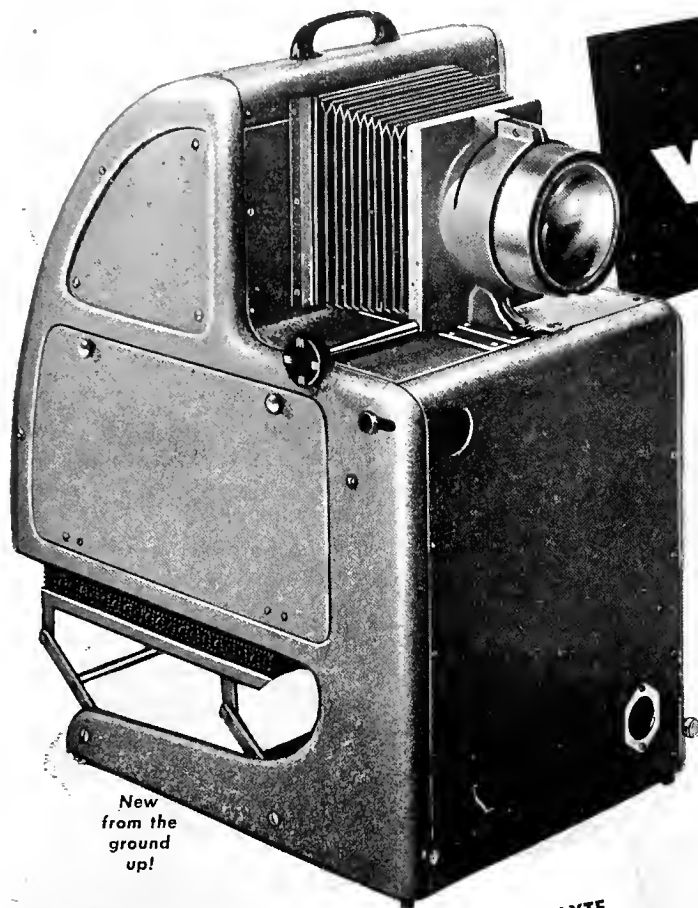
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The **NEW**  
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Here it is . . . the most modern and most versatile of visual teaching tools!

More projection light. Use it in a partially-darkened room.

You don't need total darkness to get sharp images and brilliant colors with the **NEW** Beseler VU-LYTE!

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Get all these features *and many more* in a full-size, precision-built projector that weighs only 35 pounds.

*Right in your own projection room — see VU-LYTE! Try VU-LYTE! Ask us today for a free demonstration. And ask for booklet F*

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**IMPORTANT!**  
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**FEED-O-MATIC\* CONVEYOR**  
 Feeds mixed or scroll copy in-and-out with one motion.



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 Projects an easily-controlled arrow to any part of screen.

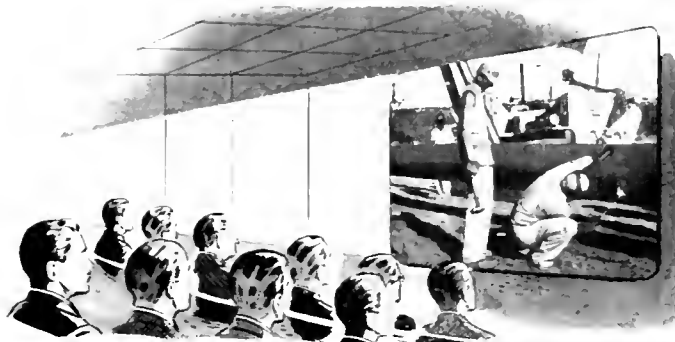
\*Patents Pending

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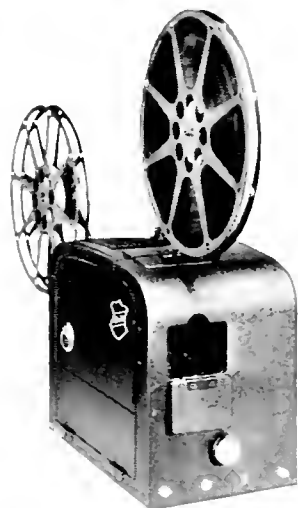
The World's Largest Manufacturer of Opaque Projection Equipment

# Film sound tells The Shell Oil Story



Movie scene above is from "Pipeline"—Shell Oil Company's sound-color film depicting the construction of a 1,000 mile crude oil pipe line running from New Mexico to Illinois—one of 14 films made available by Shell Oil's film library.

Scene in the company's film library. Here are filed 3,500 prints of subjects interesting to schools, churches, civic groups, clubs and for use in employee training and industrial relations.



Single-Case Film sound 16mm Projector for either sound or silent film. Weighs only 35½ lbs. Full, natural sound at all volume levels. Precision-built to give most hours of projection time.

MR. E. J. GREENE, JR., of the Shell Oil Company's Public Relations Department, is well aware of the importance of films in today's business world. And he understands the vital part that fine projection plays in showing the films properly!

Here's what he has to say about Bell & Howell equipment.

"Many of our offices and conference rooms are equipped with Bell & Howell Film-sounds. Their performance has been highly satisfactory and they have proved reliable and easy to operate."

Progressive leaders of American industry choose Film sound for their business films because Film sound gives—

*Brilliant projection  
Sharper pictures*

*Flutterless, natural sound  
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**Guaranteed for life.** During life of product, any defects in workmanship or materials will be remedied free (except transportation).

You buy for life when you buy

## Bell & Howell

Chicago 45



IT'S EASY to have a successful film showing for meetings with stockholders, directors, clients, sales or business organizations —when you call on the RCA Service Company to handle the showings for you.

Your sound motion pictures will be presented faultlessly . . . because the RCA Service Company takes over the supervision of all details.

A skilled RCA Service Company engineer will personally take charge of every phase of your showing . . . provide the projector . . . the right kind of screen and loud speakers . . . supply a skilled projectionist . . . set up a P.A. system . . . arrange telephone ties-in from your headquarters to the local meetings, if you desire.

And since RCA Service Company field engineers are located in every state of the union, one or a hundred film showings can be successfully handled for you.



SEND  
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It costs so little to be sure your film presentations are successful. We'll be glad to send you complete information on how the RCA Service Company can help you get the best results from your film showings.



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# THE OFFSCREEN Voice

Essential Role of Training Films  
Requires Assurance of Stock Supply

WHAT IS YOUR VIEW toward your responsibilities in this period of national emergency? What is the view of official Washington toward you — as a citizen — and as a member of this audio-visual industry? What place will this industry take in aiding the defense program, in expediting training of both civilians and the armed forces, in the informing and teaching of all Americans?

To assume omnipotence on the part of any Washington official is pure folly. Experience and wisdom in government, as in private industry, are precious goods and not to be assumed upon.

Especially now in the field of material supply and controls under the supervision of the National Production Authority there should be industry awareness and cooperation. Let us take the case of raw film stock, the basic commodity of all business, educational, and training film production.

## WHO DECIDES THE REAL VALUES?

The recent flurry in raw film shortage caused by the DuPont shutdown in mid-December and increased Army and Government orders indicates a potentially serious problem. Present manufacturing sources at Ansco and Kodak, as well as DuPont, have a fixed maximum output against which the television and motion picture industries also must draw. Color, which takes a great deal more coating time, has become a much greater factor than in World War II.

While film is an economic advantage in television; it is most certainly indispensable in both business and theatrical film making. It is dis-

(CONTINUED ON PAGE TWELVE)

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150 EAST SUPERIOR ST., CHICAGO 11, ILL.

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# WAKE 'EM UP!

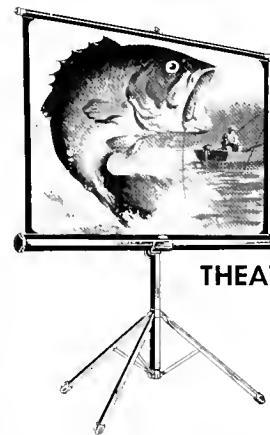


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# DA-LITE

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A Da-Lite Screen reflects the full brilliance of motion pictures and slides to give your presentations the same sharply defined clarity that is achieved in the finest theatres. The superiority of Da-Lite Crystal-Beaded and Mat White fabrics is the result of 41 years of leadership in making fine screens to meet every need . . . from rugged, light-weight tripod models (like the De Luxe Challenger shown above) to large hanging screens for permanent installations.

Mail coupon today for details and prices—also interesting brochure, "Planning for Effective Projection."



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**A**WARDS made to factual motion pictures are based on their ability to perform a specific function. Therefore, it is with pride we note the following Wilding productions selected as outstanding during 1950:

### “Last Date”

LUMBERMENS MUTUAL CASUALTY COMPANY

- ★ Awarded plaque by National Committee on Films for safety as the outstanding 16mm picture produced during 1949 in the field of traffic and transportation safety.
- ★ Awarded an “Oscar” by the Cleveland Film Council as the outstanding safety film screened during its annual June Film Festival.
- ★ Awarded Silver Anvil Trophy by American Public Relations Association as the year’s outstanding public relations activity in the Insurance Field.

### “The Cheese Family Album”

KRAFT FOODS COMPANY

- ★ Awarded an “Oscar” by the Cleveland Management Clinic as the year’s outstanding motion picture in the field of marketing.

### “A Closed Book”

FARM BUREAU INSURANCE COMPANIES

- ★ Selected by the Ohio Safety Council as the first motion picture to ever win its Achievement Award of the year.

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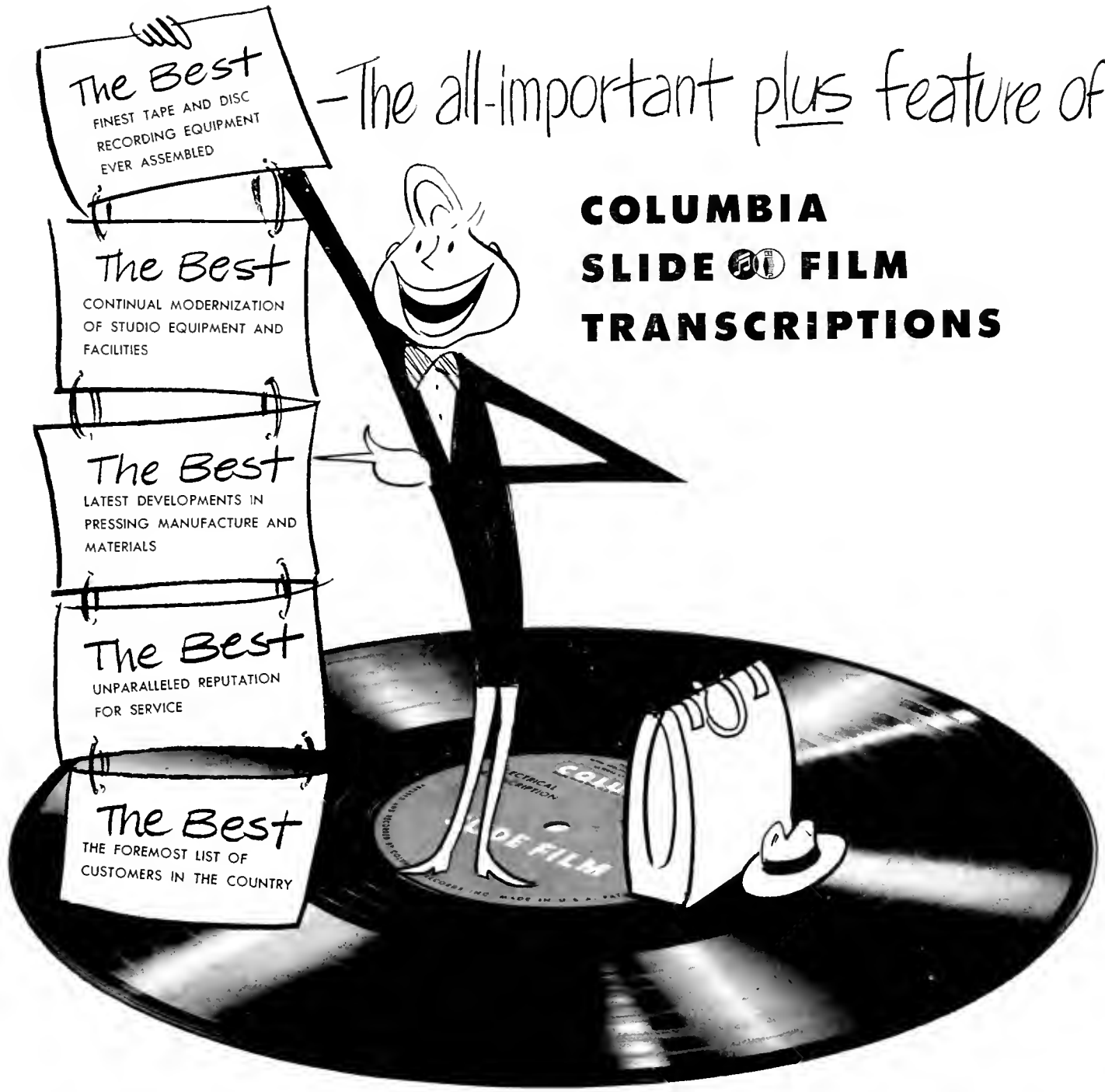
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# Government's Interest in Film Festivals

by Irene A. Wright, United States Department of State\*



**For your special 16 mm. film requirements use Precision . . .**

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
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- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

...no wonder more and more of the best 16 mm. films today are processed at...



**E**VERY YEAR increasing numbers of film festivals are held abroad. They are part, perhaps, of the upsurge of nationalism expressed in culture which followed the material destruction and political humiliation of World War II.

The United States Government is interested in such festivals (especially when they are sponsored by other governments) because it is believed that the display of American productions at foreign festivals advances the prestige of this country and, furthermore, works toward the achievement of Government policies in respect to informational materials in general (the free flow of information, especially of educational aids, eradication of illiteracy, etc.). This interest centers in the Department of State because that executive branch is charged with the conduct of foreign affairs.

#### REVIEW COMMITTEE WITHIN DEPARTMENT

Within the Department there exists a Review Committee on which all of the motion picture producing agencies of the Government are represented. This committee screens Government films to determine their suitability for entrance into competition at foreign festivals and selects subjects to be sent, according to categories established in festival regulations. Government production has won heartening honors. This committee also recommends persons it believes competent to be United States Government representatives at foreign film festivals. The committee acts only on Government-made films and on official Government representation.

This year Mr. J. Walter Evans, Head, Contract Film Division, Naval Photographic Center, represented the United States Government at the Fourth International Edinburgh Film Festival, with Miss Gwendolyn T. Barrows, Films Officer, United States Information Service, London, as advisor. This is the first time the United States Government has been formally represented at the Edinburgh Festival. Mr. Evans' mission recognizes not only the increasing importance of the Edinburgh event but marks also the increasing interest of this Government in foreign film festivals in general.\*\*

The Government was officially represented at the XII International Exhibition of Cinematographic Art at Venice this year by Mr. Arthur Menken, now Public Affairs Officer, United States Information Service at Naples.

#### FESTIVALS ARE HELD IN LATE SUMMER

Both festivals—at Edinburgh and at Venice—are usually held from early or mid-August into September, every year. Both are integral parts of larger over-all shows. The film festival at Venice this year was part of the XXV Interna-

tional Biennial Exhibition of Art (the *Biennale*). The film festival was broken down into the 1st International Festival of Film for Children and the XI Exhibition of Cinematographic Art. It was planned to include also an "International Exhibition of Film Book and Film Magazine," "the 2nd International Festival of Haute Couture and of the Costume in Film," and international congresses of film producers, screen-play writers, distributors and theatre owners.

#### TWELFTH EXHIBIT NOW IN PREPARATION

Regulations to govern the submission of films in competition for certificates, diplomas and medals to be awarded in various categories at the XII Exhibition to be held next summer at Venice should be obtainable from the Italian Embassy in Washington. The Department of State will answer inquiries in the matter to the best of its ability.\*

The Fourth International Film Festival at Edinburgh was part of the Fourth Festival of Music and Drama, which brought to that city the world's best symphonic orchestras, best ballets, best actors. Mr. Evans remarked that dignity and order marked every feature of the entire Festival and commercialism was markedly absent (except perhaps from a good display of Scottish manufactures). Full information concerning the Edinburgh Festival is obtainable from the Festival Office, Edinburgh Film Guild, Film House, 6-8 Hill Street, Edinburgh 2.

Mr. Evans' report made to the Department of State points up basic differences in these two events. As a matter of fact, these basic differences are advertised for all who run to read in the titles of the festivals themselves. Producers who plan to enter films should note well that the Venice Exhibition rewards cinematographic art. The Edinburgh Festival honors realism (the realistic, the documentary, the experimental film). Too much art is a handicap at Edinburgh; too much realism might prove to be as great a handicap at Venice.

#### STATE COOPERATES WITH ALL PRODUCERS

Recognizing that Government participation in a festival is only part of the picture of United States production which should be displayed, the Department of State has sought to cooperate in respect to foreign film festivals both with "the industry" and also with producers of non-amusement informational and instructional films. Since "the industry" is well organized, this cooperation is limited to exchange of information between the Department and the American Motion Picture Association and "the independents," particularly concerning dates of festivals and "the industry's" decision to participate or not,

\*Miss Wright is Attestation Officer of the Department of State, at Washington, and chairman of the Review Committee on Audio and Visual Materials.

\*\*Copies of Mr. Evans' report are available on application to the Department of State, attention IE/REV.

\*Address inquiries to the Department of State, attention IE/REV.

( CONTINUED ON FOLLOWING PAGE TEN )



"More Power to the American Farmer"



"Water"



"This is Resistance Welding"



# ORE POWER TO AMERICA

General Electric's "More Power to America Special", a ten car train now touring the U. S., is carrying G.E. ideas, techniques and products to American industry. We are proud to have carried other important G.E. ideas and messages to the far corners of the world via the motion picture screen. In 1945 we produced the film, "More Power to America", followed by the series of 16mm sound, color films, illustrated here . . . each a vital link in G.E.'s More Power to America program.

*Raphael S. Wolff*  
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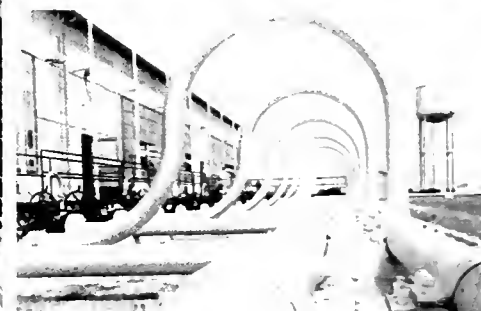
*and to*  
**GENERAL  
ELECTRIC**



"Clean Waters"



"Textiles Unlimited"



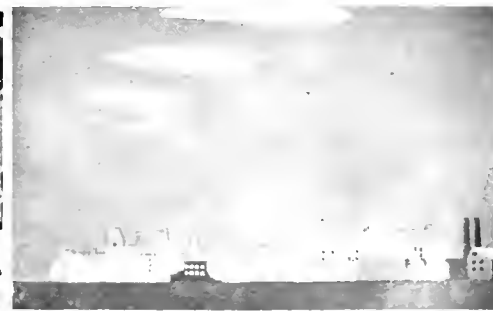
"Lease on the Future"



"Arc Welding at Work"



"Running Water on the Farm"



"Life Stream of the City"



# PRODUCTION LINES

... BEFORE WE PLUNGE

enthusiastically into 1951. Let's dawdle awhile over 1950 . . . a big year for Dallas Jones Productions. We're proud of it—and here's why:

First of all, we turned out a lot more work. Production jumped 280% over '49. Everybody must have put a little more zing into each day because alongside of this jump in production, our staff increased only 90%.

But, as Al Jolson used to say,  
"You ain't seen nuthin' yet!"

There's one point that defies percentages. That's the question of quality. Everyone at DJP has sought to improve that elusive thing called "quality." And we won a few more rounds in '50 . . . the result of increasing pride in excellent craftsmanship . . . painstaking care throughout production.

—Along this line, we'd like to mention the award made by the American Trade Association Executives to the National Association of Retail Grocers, NARG got that award as a result of a film series called "The NARGUS Better Stores Program."

That film series was our baby. We conceived it—wrote it—produced it and distributed it. So naturally—our vest buttons are a little snug at this point.

—Here's an interesting trend in sound slidefilms you should know about . . . they're being used to recruit potential workers in trades and professions. By giving a concise, accurate picture of a given phase of business or industry, slidefilms are helping thousands of students to choose their vocations.

—We're working right now on a documentary slidefilm to portray the beginner's future in the world of advertising. It's sponsored by the Women's Advertising Club of Chicago. Another important field is served by "Spotlight on Careers" sponsored by the Chicago Home Economists in Business. This sound slidefilm is addressed to those who might pursue home economics as a career. Incidentally, this film took us into some forty locations, including test kitchens, laboratories, newspaper offices, stores, restaurants, and television stations.



As you can see, this business is not for a guy with a swivel-chair complex.

—We hope to be seeing more of you—and that you'll be seeing more and more Dallas Jones Productions in 1951! Call on us for preview screenings.



## Government & Film Festivals:

(CONTINUED FROM PRECEDING PAGE EIGHT)

and how. The non-amusement field is not well organized for such cooperation.\*

There is wide difference between Edinburgh and Venice in selection procedures. The evaluation of films for showing at an Edinburgh Festival is continuous throughout the preceding year. Interested producers should send their best subjects directly to the Edinburgh Festival authorities. It is highly advisable to send them early, that they may receive considered attention. The Festival's review committee, working steadily at Glasgow, passes judgment and selects those to be displayed.

Selection procedure at Venice is very different. It would be well for producers desiring to compete at Venice to be able to deal with the Exhibition management (i.e., with Signor Antonio Petrucci, director, Venice, Italy) through a single office fully authorized to represent them. This office should be able to announce early a not too large selection of pre-screened subjects, carefully evaluated according to the Exhibition regulations. While the Exhibition authorities reserve the right to admit or reject films, they have not such machinery as the Scotch have set up to sift what may be proffered.

### EXCELLENT PUBLIC RELATIONS RETURN

As a matter of fact, "public relations" is of the essence in the whole matter of foreign film festivals. Although the certificates of participation issued by the Edinburgh Festival and the medals and diplomas conferred by the Venice Exhibition are prized evidences of recognized excellence, producers get their best returns in the effect of "public relations." Both festivals are widely covered by the world press. At both, opportunity is offered to American film makers to display their wares and so to develop wider foreign distribution of them; and an equal opportunity is offered to them to discover foreign films which may have profitable distribution in America. Similarly at foreign film festivals American manufacturers of projectors, cameras, sound recorders, and other audio-visual aids equipment may find doors to new markets. At these festivals men and women of significance in every aspect of motion picture work assemble and the further development of their association especially in national and international film societies is encouraged. It is through the personal contacts established at these film meetings that

\*Recently, however, the Film Council of America has expressed willingness to transmit information on festivals to as many informational film producers as it can reach and the Department will supply what information it has to the Executive Secretary, Film Council of America, 57 E. Jackson Boulevard, Chicago 4, Illinois. This article is inclusive of these facts, also, and additional information will be presented from time to time in the pages of BUSINESS SCREEN. Watch for news notes on other foreign film festivals in Belgium and elsewhere on the continent as well as those in the U. S.

the international ties in this field will be developed. Films are exchanged in the end by individuals even more than they are by governments.

The Department of State is very interested in the "public relations" aspect of foreign film festivals, meaning that it participates in them to advance the interests of the United States and to indicate the willingness of this Government to share in international enterprises directed toward the furtherance of international understanding and good will. It is believed that the display of United States films in foreign film festivals, and United States participation in the meetings of representatives of many nations which take place there, are an important contribution to the improvement of such understanding and good will.

### BETTER RELATIONS BETWEEN COUNTRIES

Another objective of United States Government participation in foreign film festivals is to increase knowledge among other countries of those ideas, ideals and material things of life which are uniquely American. This objective is advanced by the exchange of ideas among the film people of the world and the consequent development of those relationships which reinforce the importance of this country in film production. Further, it is recognized that participation in foreign film festivals helps to coordinate cultural and informational operations, as practised in this field by international organizations which have film programs.

Secondary Government objectives are to remind other nations of the interest of the United States in education and culture, as advanced by the motion picture medium; to present, in documentary form, accurate information about all phases of life in the United States; to emphasize to other countries the nature of American films, which are of many different kinds and made for widely divergent purposes; and to encourage them, by their display, to acquire or themselves produce such films as may be suited to the advancement of their own material and cultural standards.

Because none of these objectives are by their nature exclusively Government objectives, the Department of State seeks to cooperate in every appropriate manner with film producers throughout the United States to assure adequate representation at foreign film festivals of every aspect of United States' motion picture production—including the important factual film. •

### Opportunity for Permanent Employment and Investment

Excellent opportunity for competent medical photographer, experienced in sixteen millimeter motion picture production techniques, to become permanently associated with well established, financially responsible and growing corporation specializing in production of basic medical and scientific films.

Applicant must be under forty—of excellent character—good educational background—and willing to make nominal investment in company following thorough investigation.

Write—stating age, educational background, experience, history of employment, marital status, salary expected and where confidential correspondence can be addressed.

All information will be treated in utmost confidence. Our employees know of this ad. Write Box 12A.

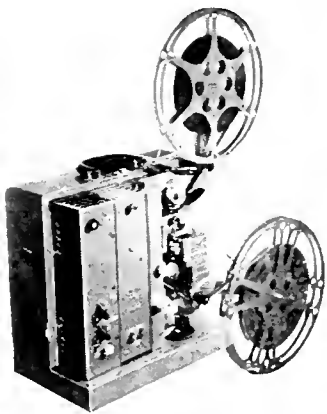
**BUSINESS SCREEN, 150 E. SUPERIOR, CHICAGO 11**

**CONTRAST . . . for Lifelike Quality!**



**COMPARISON PROVES YOU GET  
THE FINEST 16mm Projection with the**

*RCA "400"*



**Compare THE PICTURE!** Screen images are more realistic because the light output of the RCA "400" produces the greatest range in contrast between the brightest highlights and the deepest shadows. Pictures are clear and crisp to the corners and edges of the screen . . . they are steady and sharp under the largest magnification.

**Compare THE SOUND!** You'll hear voices, music and sound effects reproduced with the dramatic realism and tone shadings of theatre-like sound.

**Compare THE QUALITY!** The RCA "400" is a precision-made projector, specifically designed to give years of dependable service at the professional show level. It meets all the requirements for school and church classroom use, as well as the needs for

mobile showings of films by business, industrial and civic organizations.

**The RCA "400" is your best buy!** Add to these features—simplicity of threading . . . ease of operation . . . portability . . . maximum protection to films—and it's plain to see why the RCA "400" is the finest 16mm projector you can buy at any price. We'll be glad to send you illustrated literature and name of your nearest dealer. Write Department 17L.

**RCA "400" JUNIOR.** *The only single-case standard 16mm sound projector of fully professional quality.*

**RCA "400" SENIOR.** *Provides theatre-quality reproduction of 16mm sound and pictures for larger audiences, auditoriums or larger rooms.*

*First in Sound... Finest in Projection*



**VISUAL PRODUCTS  
RADIO CORPORATION of AMERICA  
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.**

In Canada: RCA VICTOR Company Limited, Montreal



# The oldest and most experienced 16mm film laboratory



**It was 1926**  
when Rudolph Valentino  
captivated the hearts of  
women in "Son of the Sheik"

**43 YEARS AGO,** (long before Valentino),  
Hollywood Film was serving major film producers!

OF all the existing film laboratories, only Hollywood Film can point to a history of outstanding leadership since 1907! In that time, we have developed unexcelled technical ability plus the finest production facilities. Our modern electronic controls eliminate notching, make splicing invisible, provide brilliant sharp definition, and guarantee perfectly balanced color and density prints. Our 43-year "know how" assures you highest quality prints at a price well within your budget. Try us and see. You will be delighted with the results. Send us your NEXT laboratory job.

IMMEDIATE SERVICE and PROMPT DELIVERY of any quantity. **LOWEST PRICES** consistent with fine quality. Quotations gladly given. **FREE** lab price list on request.

FINEST  
LAB  
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SINCE  
1907

**HOLLYWOOD FILM ENTERPRISES, INC.**  
6060 SUNSET BLVD. • HOLLYWOOD 28, CALIF.

## REPORT ALL NEW TECHNICAL AND TRAINING FILMS TO BUSINESS SCREEN

♦ A complete registry of all existing technical and training motion pictures produced by and for business and industrial purposes is maintained by the Editors of BUSINESS SCREEN. Please notify us of any

new pictures completed, whether for internal or external use, so this listing can be maintained for the benefit of all. Address all notices to: Index of Training Films, 150 E. Superior, Chicago 11, Ill.

### COMPLETE 16mm LAB SERVICE

- Negative Developing
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- Release Prints in Color or Black-and-White
- Free Projection Service
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- Free Storage Vaults
- Shipping and Receiving Service

## OFFSCREEN VOICE:

(CONTINUED FROM PAGE FOUR)  
pensible in the amateur field; it can also be conserved by the armed forces with a little judgment.

### ASSURED SUPPLY OF FILM IS VITAL

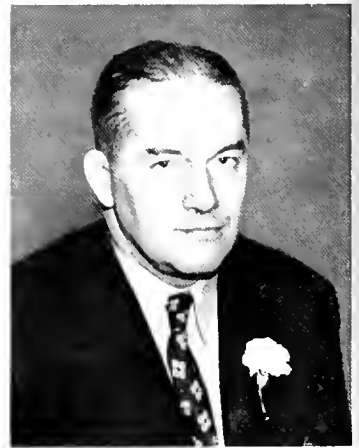
But no controls, to any great extent, exist at present. Obviously the critical element in this industry must be conserved and its constant supply assured.

### Business Film Field Mourns Death Of General Motors' Merle Johnson

♦ A gallant fighter and an earnest worker in the field of business motion pictures died on December 2, 1950 as F. MERLE JOHNSON, General Motors' film executive, passed away after a long illness. Mr. Johnson joined the Audio-Visual Section of the GM Department of Public Relations in 1942. He was a vice-president of the Industrial Audio-Visual Association in 1948 and an eastern regional director of that group in 1949; also serving in both years as Chairman of the Films Committee of the Association of National Advertisers. He was 51.

Services on December 5 were attended by many of the leaders in the business and professional world in which he worked. Surviving are his widow, Mrs. Edith F. Johnson and two children, of Bayport, N.Y., and his mother, Mrs. T. C. Johnson, a brother, Sidney, of Quincy, Ill.


F. MERLE JOHNSON



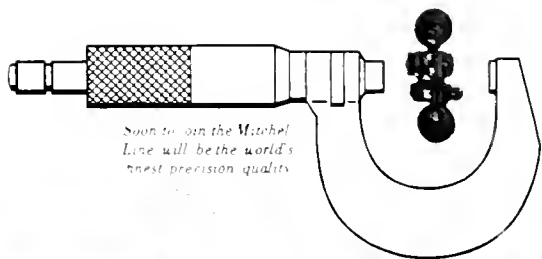
You can buy titles for less than KNIGHT QUALITY sells for, but you cannot get greater value at any price. That's why our titles cost less in the long run.

**THE KNIGHT STUDIO**  
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Today, the famous Mitchell 16mm and 35mm Cameras are being used in increasing numbers in every part of the world. Pioneered by Mitchell, masterful engineering and quality workman-ship has produced these flawless, precision-built motion picture cameras. Every sturdy, proven Mitchell part . . . and versatile accessory . . . is adjustable to the most extreme and difficult photographic conditions the world over.



Soon to join the Mitchell Line will be the world's finest precision quality



# Mitchell Camera CORPORATION

666 WEST HARVARD STREET • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"  
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85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell

# NEW

Modulite Model "S" 16mm variable-area sound-on-film recording Galvanometer with "Shutter" Noise Reduction, now available as optional equipment on the "Auricon-Pro" and "Auricon-1200" Cameras, and the Auricon RT-80 Double-System Recorder.

★ High-fidelity sound-track with 16 DB noise reduction.

★ Sound-track always runs centered on projector photo-cell scanning beam, for crisp and clear sound-track reproduction.

★ Only one audio-modulated sound-track edge, eliminates Gamma (contrast) effects and minimizes "Eberhard Effect" and "Mackie Line" troubles experienced with multiple-trace variable-area recording.

★ Audio galvanometer and shutter-noise-reduction galvanometer are independent, preventing noise-reduction-bias cross-talk distortion on sound track.

★ Rugged. Can be overloaded without danger. Guaranteed for two years against any electrical or mechanical failure.

★ Requires only 1.4 Watt sound-track exposure-lamp. Operates from small, light-weight dry-cell batteries.

★ Tested and now being used by leading studios and television stations.

★ Sold on 30-day money-back guarantee. You must be satisfied.

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Write for free Catalog describing the new Modulite Model "S" Galvanometer and other Auricon Sound-On-Film Recording Equipment.

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**BERNDT-BACH, Inc.**

7387 Beverly Blvd. • Los Angeles 36, Calif.  
MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

## Trainers Note Effects of Attitude Pictures

### CORNELL HOLDS UNIQUE WORKSHOP

★ Experiments to determine what happens when audio visual materials are used under varying conditions with the employes in industry featured a unique workshop recently conducted for training directors of the Syracuse, New York area by the New York State School of Industrial and Labor Relations at Cornell University.

The workshop in the use of audio visual materials in employe relations was given in cooperation with the Training Council of the Manufacturers Association of Syracuse. Workshop leader was Professor J. James Jehring of the Cornell School of Industrial and Labor Relations.

#### THREE EXPERIMENTS BASIS OF COURSE

The basis of the course consisted of three experiments in the use of audio-visual materials which were used to explore the following questions: What may happen when workers and supervisors are shown attitude-forming films? How much information do employes get from seeing an informational type film? What is the function of social skill-training films with supervisors?

In the first experiment, members of the group were asked to write briefly their attitudes concerning the Taft-Hartley labor law. Then a soundfilm on the Taft-Hartley Law was shown to the group. Made by a union, the film attempted to form an attitude on the part of the viewer against this law.

The discussion then centered around the question: How has viewing this film affected your former attitude on the Taft-Harley Act? In answer to this question the group agreed that:

1. The film had done nothing to change any of their attitudes.
2. The film in some cases made them feel even more strongly their former position.

#### CONCLUSIONS ON ATTITUDE PICTURES

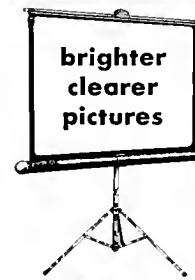
In attempting to get at some basis concepts about attitude-forming films, the group concluded that:

1. It is important that the viewer of the attitude-forming film be neutral toward, or in favor of, the group which is presenting the material.
2. The attitude must be presented in terms of ideas acceptable to the group.
3. The use of an attitude-forming film that does not do the above may re-inforce the attitudes already held by the groups.
4. A negative attitude-forming film may re-inforce the positive attitudes of the group to a greater degree than a positive attitude-forming film.

The experiment with the informational type of film consisted in showing without introduction a ten-minute film containing a certain amount of factual information on the International Labor Organization. After this showing, the leader passed out an examination of twenty questions concerning the factual information

(CONTINUED ON PAGE SIXTEEN)

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1

**New Radiant Glass Beaded Screen Surface**—made by exclusive Radiant process. Millions of tiny glass beads reflect light instead of absorbing it—giving brighter, clearer, sharper pictures.



2

**New Radiant Washable Fabric**—enables you to keep your screen surface glistening white always. Just wipe with damp cloth—that's all there is to it!



3

**New Radiant Mildew-Proof Screen Fabric**—Exclusive special Radiant fabric protects your screen from discoloration by mildew or fungus. Screen stays snowy white for years!



4

**New Radiant Flame-Proof Fabric**—will not support a flame. Gives added protection against screen damage. Is the safest screen you can buy!

send for free sample

of this amazing new Radiant screen fabric. See how much more brilliant your pictures can be on this miracle fabric. Write for it today—also for latest illustrated brochure on complete line of Radiant portable, wall and table screens for all purposes.

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PROJECTION SCREENS

Why we say:

# COMPARE...FOR BEAUTY AND DEFINITION!

There's one sure way of discovering the beauty and fidelity of a great film like TYPE 238. Compare it with any other color duplicating film on the market today. Authorize your laboratory to make up your next order on ANSCO TYPE 238. Then compare it... feature for feature... with the duplicating film you're now using.

You'll agree, it's the *finest* color duplicating film you've ever used!



NOTE...

the finer detail.

NOTE...

the cleaner, whiter whites.

NOTE...

the faithful color reproduction.

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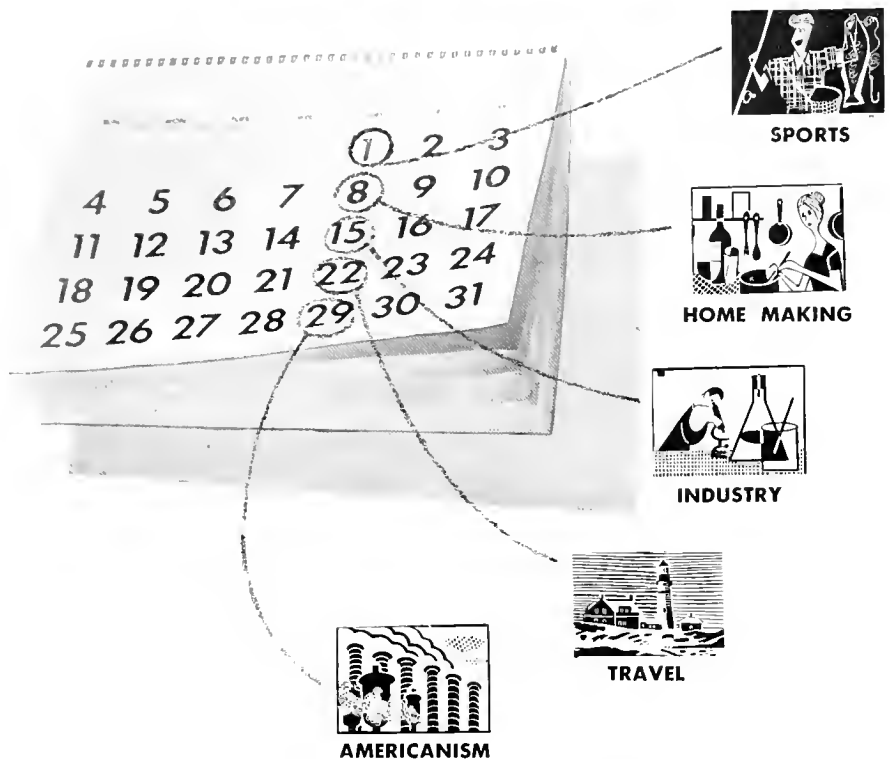
the high-fidelity sound.

**Plus**

... fast processing service through New York, Chicago and Hollywood.

ANSKO, BINGHAMTON, NEW YORK. A DIVISION OF GENERAL ANILINE & FILM CORPORATION. "FROM RESEARCH TO REALITY."

# Employees Welcome "Movie Day" in Thousands of Plants and Offices



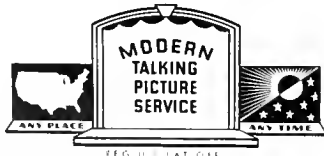
## REGULARLY SCHEDULED FILM PROGRAMS

PROVIDE RELAXATION—STIMULATE MORALE—BUILD GOODWILL

Modern Talking Picture Service, Inc., have been commissioned to distribute on a free loan basis more than a hundred top-notch 16mm sound motion pictures sponsored by well-known American companies, trade associations, and educational foundations. At your request, Modern will set up a

weekly schedule of films adapted to your specific type of audience.

These films are both entertaining and informative. They may be scheduled individually or in well-balanced sequence from Modern's regional film exchanges in all leading communities. **WRITE TODAY** for free descriptive film lists and case histories.



## MODERN TALKING PICTURE SERVICE, INC.

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 142 EAST ONTARIO STREET • CHICAGO 11, ILLINOIS • Superior 7-0588  
 612 SOUTH FLOWER STREET • LOS ANGELES 17, CALIF • MADison 9-2121

## Trainers Study Films:

(CONTINUED FROM PAGE FOURTEEN) given in the film. On trying to complete the factual questions, most of the group were at a complete loss. The scores of some were as low as 10 or 15 and the average was around 30 out of a possible score of 100.

This experiment was used as the basis for developing the following points:

1. It is important to point out to the viewer what he must look for specifically (motivation).
2. It helps if the viewer knows if he is going to be held responsible at a later time for the information contained in the film.

### PROPER USE OF SKILL TRAINING FILM

The final experiment consisted of presenting a skill training film to the group on how to do a complex job, and then asking one of the members to come up and perform exactly the same kind of a job he saw presented in the film strip. In this case the group agreed that:

1. The mere showing or presenting of a skill-training film was not enough to have a transfer of the skill.
2. The follow-up of a skill-training film must be action and not only discussion.
3. Discussion may help as a follow-up of certain skill training.
4. In some cases of skill training there is little to be gained from the use of films, and other training techniques involving the trainee in actually doing things may be more desirable.

### REVIEW BOTH MATERIALS AND TECHNIQUES

A period was devoted to pointing out that some of the same principles of skill training apply whether the skill is mechanical, such as the ability to operate certain types of equipment, or whether the skill is social, such as the handling of human beings in an industrial situation.

Various types of audio-visual materials currently being used in the local industrial plants were presented to the group by the participating members. Some of the techniques were employed which were developed through the group discussions, and the materials were criticized by the membership present as to content and presentation.

The following organizations participated in this workshop: Carrier Corporation, General Electric Company, Niagara Mohawk Power Corporation, Portable Cable Machine Company, Easy Washing Machine Corporation, and the Manufacturers Association of Syracuse. ●

### Kansas City Star Calls Attention to Critical Need for Skill Training Program

★ "In Kansas City," said the KANSAS CITY STAR editorially on December 9, "the shift to military production is developing fast and still there is no local program to train persons for the jobs."

The STAR notes the tremendous local response to a job appeal but said that few of the applicants were trained in the required skills or semi-skills. *It would seem apparent also that the considerable visual training library of the U. S. Office of Education be reviewed for its possible application and the necessary new materials added as their need is indicated by the defense program in 1951.* The italics are ours—ED.





# THIS MODERN AGE FILM SERIES

*authentic, vivid, educational  
on-the-spot reports on what  
is happening in the world today.*

## What Are The Facts About...

the Far East? fabrics of the future? new educational systems? disunity in Europe? soil erosion? the struggle for oil? crime detection methods? women in public life?

This excellent series gives you the background, current picture and probable future of these and other vital issues.

Especially attractive to educators and study groups, these 16mm sound films present fascinating 20 minute accounts of many subjects of universal interest.

Write for FREE booklet and full information to

### BRITISH INFORMATION SERVICES

30 Rockefeller Plaza New York 20, N. Y.

CRIME  
BOARD 2

#### David Sarnoff Medal Now Awarded to SMPTE Members

♦ Establishment of the DAVID SARNOFF GOLD MEDAL as an annual award for an outstanding contribution to television engineering was announced recently by EARL I. SPONABLE, president of the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS.

Presented at the Society's annual fall meetings, the medal will be awarded to an individual, selected by a special award committee, who has done outstanding work in some technical phase of the broad field of television engineering, whether in research, development, design, manufacture or operation, or in any similar phase of theater television.

Purpose of the award is "to recognize recent technical contributions to the art of television, and to encourage the development of new techniques, new methods and new equipment which hold promise for the continued improvement of television."

#### Eastman's Professional Film Sales Increase in Quarter

♦ Increased sales of professional motion picture films were reported by EASTMAN KODAK COMPANY in the third quarter this year. These films now are being made almost 100 per cent on the company's new safety film base.

"Cine-Kodak motion picture film sales made a comeback from an earlier level," the financial report stated, "and showed an increase over last year's quarter."

#### Westinghouse Talking Laundromat Unveiled for Dealers' Showrooms

♦ THE WESTINGHOUSE ELECTRIC CORP. is using an ingenious new method to sell its automatic Laundromat washing machine.

Inside a Laundromat, on display in dealers' showrooms, is a special sound slidefilm projector rigged up to project on the window of the machine. Under the sign "To learn more, open the door" prospective purchasers will see a 35-frame color and sound slidefilm, *The Laundromat Story*, which is started automatically when the door is opened.

Four hundred prints of the new film are in use throughout the country this month. Special production techniques (by Patheoscope Productions) were required to make the film suitable for screening on the Laundromat's round window.

Bernard Cousino, Toledo veteran audio-visual specialist, pioneered this audio-visual device which is being manufactured by a leading Midwest a-v firm familiar with the sound slidefilm application.

#### NOW THERE'S A COMPLETE FARM FILM GUIDE FOR REFERENCE USE

★ Nearly 1,100 available free and low-cost motion pictures and slidefilms and their sources are listed in the new Farm Film Guide recently added to the Film Guide Library of Business Screen. Sent

postpaid at only 50¢ per copy (on receipt of stamps, coin, money order, or company check). Order your copy today from Business Screen, 150 E. Superior, Chicago 11. Discount on quantity orders.



**RAPHAEL G. WOLFF STUDIOS.** Hollywood producers of top-notch motion picture and TV shorts, shooting a scene for a commercial with the Maurer 16mm. for a major refrigerator and range manufacturer.



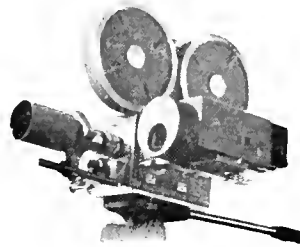
**CORONET FILMS, CHICAGO.** producer of 16mm educational sound motion pictures—shooting a classroom scene with a Maurer. Because of the reliability and operating advantages of Maurer cameras, Coronet is able to produce the finest in educational films.



**GRAY-O'REILLY STUDIOS** of New York, shooting a scene for a magazine promotional film on home-making, where once again the Maurer 16 demonstrates its adaptability to every kind of performance condition.

## THE MAURER 16mm

adaptable to many uses...



In education and in the professions...every day sees new uses for the Maurer 16mm camera. As the only 16 designed for professional use, the Maurer combines features which are unique in film-making, giving it unmatched versatility. The Maurer 16mm is depended upon to deliver extreme accuracy under all conditions. It proves itself over and over again in consistent, high-quality performance. Only the industry's highest, most advanced standards can accomplish this and still maintain amazing simplicity of operation. Only a precision instrument like the Maurer can meet and solve any 16mm motion picture problem...any place...any time. For studio or location shooting, where time and expense are of maximum importance—the choice of professionals is Maurer, the professional 16mm camera.

For details on this, and other Maurer equipment write:

**J. A. MAURER, INC.**

37-01 31st Street, Long Island City 1, New York  
850 South Robertson Blvd., Los Angeles 35, California

16mm  
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CABLE ADDRESS:  
JAMAUREE

**American Plant Food Council, Inc.**

Washington, D. C.  
April 14, 1948

Mr. Frank S. Speidell, President  
Audio Productions, Inc.  
630 9th Avenue  
New York 19, New York

Dear Mr. Speidell:

Your letter regarding the film "The Battle of 1947" is most interesting and we are glad to hear that you are so interested in the subject. The story of the battle of 1947 is a very important one and we are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

Sincerely yours,  
*Carroll*  
Carroll  
Director of Public Relations

**THE TEXAS COMPANY**

TEXAS COMPANY PRODUCTS

180 EAST 34th STREET  
NEW YORK 17, N. Y.

December 29, 1947.

Mr. Frank Speidell  
Audio Productions  
630 - 9th Avenue  
New York, N. Y.

Dear Frank:

The battle of 1947 has been fought and won. On every hand the Sales Promotion Division is receiving compliments and expressions of appreciation of the work that has been done.

Without your intelligent and continuous effort no record such as ours could have been written. May I express to you on behalf of the Sales Promotion Division of The Texas Company our sincere appreciation of your thoughtful and helpful work, and wish for you in 1948 a successful and prosperous year.

Sincerely yours,

*J. C. Hillings*  
J. C. Hillings  
Director of Public Relations

**NATIONAL COTTON COUNCIL OF AMERICA**

700 N. Y. ST.

NEW YORK 17, N. Y.

August 3, 1948

Mr. Frank S. Speidell, President  
Audio Productions, Inc.  
630 9th Avenue  
New York 19, New York

Dear Mr. Speidell:

Since the 3,714 sponsors who have entered the program file you are so interested in the subject, we are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

Sincerely yours,

*J. C. Hillings*  
J. C. Hillings  
Director of Public Relations

**MELROSE HILL BOOK COMPANY INC.**

June 16, 1948

Mr. Frank S. Speidell, President  
Audio Productions, Inc.  
630 9th Avenue  
New York, New York

Dear Mr. Speidell:

I want to take this opportunity on behalf of the Company to thank you for the excellent service of Melrose Hill Book Company in the production of the film "The Battle of 1947".

We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

Sincerely yours,  
*Albert J. Rosenberg*  
Albert J. Rosenberg  
Manager  
Melrose Hill Book Company



Mr. Frank S. Speidell, President  
Audio Productions, Inc.  
630 9th Avenue  
New York, N. Y.

Dear Mr. Speidell:

The initial venture of the American Cotton Council of America in the production of "The Battle of 1947" has been most gratifying. We are glad to hear that you are so interested in it.

We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

Sincerely yours,

*J. C. Hillings*  
J. C. Hillings  
Director of Public Relations



Mr. Frank S. Speidell, President  
Audio Productions, Inc.  
630 9th Avenue  
New York 19, New York

Dear Mr. Speidell:

Since the 3,714 sponsors who have entered the program file you are so interested in the subject, we are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

Sincerely yours,  
*J. C. Hillings*  
J. C. Hillings  
Director of Public Relations



September 9, 1948

Mr. Frank S. Speidell, President  
Audio Productions, Inc.  
Film Center Building  
630 9th Avenue  
New York 19, N. Y.

Dear Mr. Speidell:

Your organization has completed to our satisfaction in fine color and sound motion picture "The Battle of 1947".

We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

Sincerely yours,  
*C. W. Thompson*  
C. W. Thompson  
Director of Public Relations

**Thanks Again...**

WE ARE INDEBTED to these and many other clients for their good words about Audio which have helped to introduce our company to many new prospects for motion picture productions.

A complete file of these letters and a copy of the folder, "A Few Facts About Audio", will be sent upon request.

**AUDIO PRODUCTIONS, INC.**

PRODUCERS OF MOTION PICTURES

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

**ALLEY & RICHARDS, INC.**

NEW YORK - BOSTON - Advertising

April 15, 1948

Mr. Frank S. Speidell, President  
Audio Productions, Inc.  
630 9th Avenue  
New York 19, N. Y.

Dear Mr. Speidell:

You may recall that the second of the 3,714 sponsors who have entered the program file you are so interested in the subject, we are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it. We are glad to hear that you are so interested in it.

Sincerely yours,

*J. C. Hillings*  
J. C. Hillings  
Director of Public Relations



# Films' Key Role in National Defense

A PREVIEW AND PREDICTIONS FOR THE YEAR AHEAD IN FACTUAL FILMS

**P**REDICTIONS on the outlook for business and other factual motion picture and slide-film production in 1951 must inevitably center on the national defense program. It is equally clear that the key problem in our defense effort is the critical shortage of skilled and semi-skilled manpower. Thus, *increasing the supply of these workers to the new tasks ahead, maintaining the efficiency and welfare of those already so employed, and backing up the replacements in service industries* hit by the draft and defense withdrawals, would seem to put job instruction films of all types in the highest priority, second only to the continued production by all qualified producers of the training films required by the armed forces.

### THESE ARE URGENT ASSIGNMENTS

Next in importance are the related tasks of industrial information and instruction in such fields as industrial security and plant protection, safety education in all fields where such losses affect both lives and property, education to encourage conservation of materials and resources (especially critical metals, precision tools, etc.), and the broadest possible exchange of technical and engineering data in films and between all interested plant and professional personnel. The sum of the related needs is that these communications tools are needed to get and maintain the increased industrial production which is America's greatest weapon as well as the guardian of our economy and high standard of living.

### GROUP TRAINING FOR CIVILIAN DEFENSE

On the home front, in the broadest sense, both state and Federal authorities are presently coping with the huge task of preparing the nation for civilian defense needs. Alerting the entire country to the danger of atomic warfare is a difficult psychological problem. Far more important, paradoxically, is the unheralded but effective organization of the key corps of "professionals" who can be depended on to organize and maintain emergency controls. The group training of fire, police, traffic, medical, engineering, and other expert teams is therefore a primary responsibility of state and Federal agencies. No better way to impart this information clearly, concisely, and uniformly can be found than by films and related audio-visual media, developed along the lines of experience achieved during and since World War II.

As an illustration, some of the most important tasks encountered by Britain after air raids was the work of engineering parties who shored up damaged walls, rescued trapped survivors within buildings and cellars, and made emergency repairs on electric, gas, and water mains. Special skills are required for this work which can be adapted from existing engineering and con-

struction films, supplemented by new materials where situations require.

### INSTITUTIONAL AID BY BUSINESS LIKELY

The recent meetings in Washington of top men in industry and labor with defense officials may soon be reflected in entirely new slants on institutional advertising. A preview of this lies in the good work of the Advertising Council. Industry can and should broaden this activity to include the materials which directly serve its immediate interest—such as recruiting manpower, organizing plant protection programs, furthering on-the-job safety, increasing morale through film communications at noon-hours, and through a greater exchange of training film materials between plants.

Film budgets have the advantage of better timing and longer, lasting value to the sponsor. The audience is certainly assured and can be carefully controlled to reach *directly interested* groups . . . whether dealers, workers, or consumers. As an illustration of the economy now possible, one national sponsor recently reported nearly 12,000,000 persons in the total audience for his public relations films in 1951, obtained at a net cost of only \$100,000 for distribution. The same expenditure in 1946 and 1947 reached less than 2,000,000!

The presence of more than 200,000 16mm sound motion picture projectors and an equally large number of 35mm slidefilm projectors gives evidence of the sizeable distribution opportunity. Some 4,000 large industrial plants are considered as equipped to show films to worker audiences during lunch hour and recreation periods; a great many more have indicated willingness to maintain this communications outlet.

### TELEVISION AIDS BUT NOT SIMILAR

It is highly important that these informational and training assignments be regarded in their true aspect—as group education projects rather than as mass information as provided by television. Television is enlarging the mass audience for sponsored films but the 16mm projector still serves the individual classroom, the training group, and the vast number of audiences beyond the scope of present telecasting. We are also mindful of the 70 major markets still unserved by television facilities due to the FCC "freeze" on station construction.

Thus far, these "predictions" are really *challenges* to the experience and ingenuity of the established business and training film producers throughout the United States and Canada and to the professional distributors of their pictures. It is possible to predict that more industries will require those minimums of professional

(CONTINUED ON THE FOLLOWING PAGE)

## FOR NATIONAL DEFENSE:

Skill Training of Workers-

★ ★ ★

Industrial Security Programs  
and Civilian Defense

★ ★ ★

Job Safety Education

★ ★ ★

Pay-Roll Savings Program

★ ★ ★

Technical and Engineering  
Data for Increased Production

★ ★ ★

Farm Informational Pictures  
to Maintain Crop Production

★ ★ ★

Medical and Pharmaceutical  
Films for Professional Use

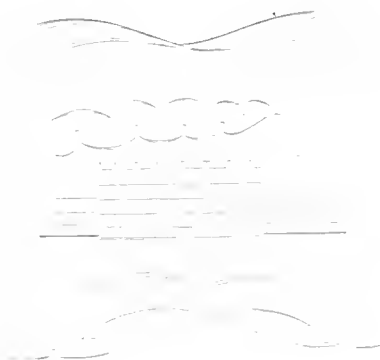
★ ★ ★

Metal and Material Conservation  
Subjects for Civilian Showings

★ ★ ★

Transportation and Material Handling  
Information for Industrial Use  
—and related special purposes

in addition to the  
Continued Priority Production  
by Business Film Producers  
of Training and Informational Films  
for the Armed Forces and U.S.  
Government Agencies



## Films Key Role in Defense:

(CONTINUED FROM THE PRECEDING PAGE)  
quality and experience which these companies can provide with greater economy and results . . . and it is equally evident that the minimum controls in audience verification and selection now made possible through such organizations as Modern Talking Picture Service will become the "standard" of the business film field.

### CIVILIAN ECONOMY BACKBONE OF U. S.

Good customer and dealer relations, good public relations, and good salesmanship, far from becoming dormant, will still rank as important goals for the visual medium in 1951. The byword "two must serve where three have been" will become more and more commonplace as the draft and manpower recruiting for defense industries take away workers in sales and service industries. Banks, department stores, drug stores, and similar organizations will have to maintain services, sales, and good customer relations with fewer people available behind the counters and on the lines.

Excellent training techniques have been demonstrated which apply in such fields. Both syndicated and special purpose films can be used with varying degrees of effectiveness. From the stepping stones of such ready-made subjects as *By Jupiter* and *Things People Want*, or the familiar Borden & Busse films, industries may progress by individual or group action into tailor-made pictures designed for their needs.

### MILITARY PRECEDENT FOR TRAINING FILMS

The widespread application by all branches of the armed services of the audio and visual tools is well known. They save time, help learners remember longer, and stimulate interest in complex, technical subject matter of modern mechanized warfare.

But less known was the precedent established by the military in World War II which encouraged the production of training films on all mechanical equipment such as trucks, tractors, aircraft, etc. where the motion picture made both operational and mechanical features more understandable to the men who used and maintained them in the field. The Army and Navy figured the costs saved in breakdowns avoided and increased efficiency paid for these additional training tools many times over.

### MAJOR PRODUCTION ROLE IN WORLD WAR II

As an indication of their ability to serve the training needs of the armed forces and government agencies in World War II, as well as evidence of the excellent facilities and tight security available for similar tasks today, just 29 of the recognized producers of business and factual films reported a total of 3,747 reels of war training films by 1946.

Twenty-one of the companies had turned out a total of 1,535 reels for the Navy; 546 reels were produced for war agencies; and 1,532 reels were completed for war industries.

Government had no investment in equipment, plant, or manpower (excepting supervisory personnel). *It bought what it needed on a competitive, economical basis* and it maintained a production resource which today stands ready to duplicate the task. That is the American way.

# Producer Organization Gets Under Way

## BUSINESS FILM MAKERS FORM REGIONAL COMMITTEES FOR ACTION AS PRELIMINARY OUTLINE OF PURPOSES IS SUBMITTED

COOPERATIVE ACTION toward nationwide organization of established and experienced producers of business, factual and training films took a long step forward in 1950. Meeting as regional groups, producer committees in the East, Mid-West and West Coast regions, have formed temporary working organizations which now await an early national gathering of their appointed representatives.

Companies represented at these gatherings have long felt the need for a federation of their interests. Common problems in public relations, industry standards, and regulation were sufficient cause for unity in the pre-defense era. But the needs of the national defense program have given solid impetus to the movement. The practical benefits of technical inter-change, uniform practices and standards for the training field, statistical research as needed by Government—all these are cited as additional benefits of immediate organization.

### REGIONAL GROUPS IN THREE SECTIONS

The Eastern regional committee representatives are Peter Mooney, representing Audio Productions, Inc.; David Pincus, president of Caravel Films, Inc., and Henry Strauss, for Patheoscope Productions. Each has an alternate.

Other New York companies represented at gatherings there included Films for Industry, Loucks & Norling Studios, Leslie Roush Productions, Sound Masters, Transfilm, and Willard Pictures, to mention a few.

Midwestern delegates appointed at a November meeting were Hal Fish, vice-president of Wilding Picture Productions, Inc., George Finch, vice-president of The Jam Handy Organization; and Edward Schager, vice-president of Atlas Film Corporation. Other companies represented at informal Chicago discussions include Francisco Films, Dallas Jones Productions, Sarra, Inc., and Vogue-Wright Studios, Film Division.

A third and similar grouping has been formed on the West Coast with such familiar companies as Fred K. Rockett, Roland Reed Productions, and Raphael C. Wolff Studios taking part in recent discussions in December with O. H. Coelln, Jr., publisher of BUSINESS SCREEN, appointed interim secretary.

Through the generous assistance of Wilding

Picture Productions, Inc., one of the top professional script writers on the creative staff of that studio was assigned to analysis and preparation of the "case" for producer organization. Aided by background materials supplied by the United States Chamber of Commerce trade association department, a treatise on the problems and opportunities in the field of producer organization has now been prepared.

This is now in its final editing stages. Within the first week of 1950, copies of "Why An Association" will be enroute to all active producers in the field of business, factual, and training films for their consideration and comment. Since no formal organization now exists, these companies will be automatically eligible for charter membership at the outset. The present committees are simply a spontaneous expression of the industry for group action.

### MEMBERSHIP TO BE OF RELATED CHARACTER

A key factor in the first draft of this organization program is that it does not discriminate as to eligibility because of size, geographical location, or amount of invested capital. The only prerequisites generally agreed upon in these informal discussions call for a membership of companies primarily devoted to business, factual, or training films, with proven experience, and a solvent financial structure. Television or theatrical producers, as such, are not considered to fall within this category of membership.

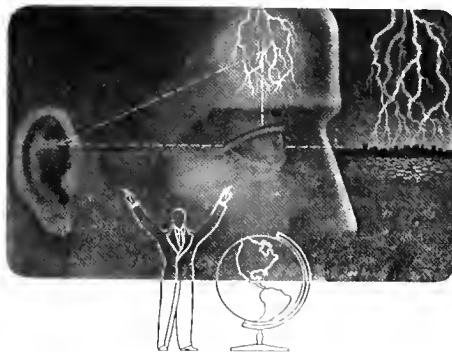
Other advantages cited by those presently active in the organization phase call attention to inter-organization activities possible with similar organized groups in advertising and public relations, such as the Association of National Advertisers, the American Association of Advertising Agencies, the American Trade Association Executives, and the Public Relations Society of America. Such groups are accustomed to dealing with industry representation and the implementing of group projects, codes of standards, etc. is made possible through such inter-action.

### ANA CHECK LIST A RECENT EXAMPLE

As an example of this, the Check-List of Producer-Client Responsibilities developed by a special sub-committee of the ANA Films Committee, in which producers cooperated through BUSINESS SCREEN, was cited. The Check-List is widely quoted as a standards' reference, though its content is as yet incomplete.

Requests for speakers, film research, industry statistics, and numerous feature article opportunities can best be met through a nationwide federation of similar companies. But to quote the foreword from the forthcoming mss. "Why An Association" these words by the late Elihu Root are pertinent and meaningful:

"Men must either govern or be governed; they must take part in the control of their own



lives, or they must lead subject lives, dependent in the little things and great things of life upon the will and power of others."

That fits our definition of democracy, too.

\* \* \*

### Coast-to-Coast Travel Schedule Maintained by Business Screen's Editor

★ Beginning with a key address at the general session, Tuesday a.m. December 5, of the Third Annual Meeting of the Public Relations Society of America on the Starlight Roof of New York's Waldorf-Astoria, Ott Coellm of BUSINESS SCREEN maintained a coast-to-coast travel schedule during the first two weeks of that month which subsequently took him to Kansas City, Phoenix, and Los Angeles.

On Friday, December 8 he addressed state banking officials and public relations executives at the first of two Public Relations Workshops sponsored by the Public Relations Council of the American Bankers Association. John B. Mack, Jr. is Director of the Council. A two-hour program which included a three-fold demonstration of films in education, public relations, and training was followed on December 12 at Phoenix, Arizona where a similar regional workshop for southwestern and western state banking leaders was held.

On Wednesday, December 13, BUSINESS SCREEN's active publisher met with West Coast presidents of business film organizations in Los Angeles to discuss the formation of the national trade group mentioned elsewhere in these pages. He returned to Chicago to participate on Friday, December 15, as a member of coordinating committee of the Film Council of America.

Executive audiences addressed in New York, Kansas City, and Phoenix showed a lively interest in the film medium. The attendance at the audio-visual aids session of the Public Relations Society (chaired by Kalman Druck, vice-president of the Carl Byoir Organization) was near capacity of the Starlight Roof.

PLAQUE AWARDED *Lumbermen's Mutual Casualty Co.*, by the National Committee on Films for Safety for the motion picture "Last Date" produced by Wilding Picture Productions, Inc.



### American Cancer Society Presents Vital New Film in Medical Series

Sponsor: The American Cancer Society.  
Title: *Cancer of the Stomach, Esophagus and Intestines*. 30 min., color. Produced by Audio Productions, Inc.

★ The American Cancer Society has announced a new color film, produced by Audio Productions, Inc., on early diagnosis of cancer of the esophagus, stomach and intestines. It will be widely used to train medical personnel in recognizing certain common distress signals of the disease as well as explain complex diagnostic tests used for detection.

Stomach cancer, a particularly difficult diagnostic problem, kills 40,000 persons annually. At least half of these could be saved by early treatment. The film shows that 55% of all stomach cancer cases also demonstrate an anemic condition, 60% have small amounts of blood in the faces, 70% have a disturbance of gastric juices. All these symptoms, the film shows, combined with X-ray and microscopic tests, can reveal 95% of stomach cancer cases.

Cancer of the esophagus sufferers usually complain of difficulty in swallowing, the film demonstrates. It points out that both stomach and esophagus cancer are usually found in elderly men.

The 30-minute motion picture also demonstrates diagnostic tests for cancerous small and large intestines.

This is the third of a series of six films Audio is producing for the American Cancer Society. The first in the series, *Cancer: The Problem of Early Diagnosis* was awarded first prize in the Division of Medical and Scientific Films by the International Exhibit of Cinematographic Arts in Venice last year.

*Cancer of the Stomach, Esophagus and Intestines* will be available for purchase from the ACS (for \$138.23) or may be borrowed free of charge from state health departments or cancer societies.

\* \* \*

### Reports from Two National Sponsors Supplement Feature on Traffic Safety

★ The American Transit Association notes with "great interest" our important feature of last month on traffic safety films and the inclusion of the ATA film *It's Wanton Murder*. The other ATA motion picture *Driven to Kill* (previously reviewed in these pages) might also have been included in our "must see" list. Over 1,000 prints of that timely "safety oscar" winner of 1948 have been sold in the U. S. alone.

Stanley Withe, manager of the Public Education Department at the Aetna Life Affiliated Companies, (whose excellent films were not mentioned) calls your attention to such Aetna subjects as *Live and Let Live* and some of the other nineteen subjects in the motion picture bureau. It moves us to the thought that this merits a special article on Aetna's widespread service activity in this vital field. 11,500,000 are estimated to have seen Aetna's films this past year.



In production on Hotpoint's new film.

### Hotpoint's New "Miracle of the Rainbow"

Sponsor: Hotpoint, Inc.  
Title: *Miracle of the Rainbow*. 20 min., color.  
Produced by Atlas Film Corporation.

★ The new and revolutionary new clothes dryer of Hotpoint, Inc. was unveiled at the annual sales meeting of this well-known national appliance manufacturer in late November. The introductory vehicle was Atlas' new sound and color interpretation, appropriately titled *Miracle of the Rainbow*.

This colorful piece was greeted with enthusiasm by the dealers and consumers should feel the same way about it. The otherwise dull technical facts (to all except Hotpoint sales representatives) are set in the pleasant background of an entertaining little plot story. The family without a clothes dryer gets introduced to the advantages of having one and the one to have is, naturally, the new Hotpoint dryer.

Color is brilliant and faithful and picture well cast to its combination purpose of increasing dealer and consumer sales participation.

\* \* \*

### Sales Facts About Quality Luggage

Sponsor: Amelia Earhart Luggage.  
Title: *There Is A Difference*. 28 min., color,  
produced by Campus Film Productions.

★ Leading promotional gimmick of Amelia Earhart Luggage during the fall season has been a new film, *There Is A Difference*. "Difference" in this case being the company's quality story—generally of higher grade and more expensive than competing lines. The picture has told it convincingly enough to spark heavy sales for Amelia Earhart Luggage during the fall marriage and back-to-school seasons and is now at work on winter travel promotion.

Aside from its use as a straight sales film through showings in leading department stores and specialty shops, *There Is A Difference* will also be used as a training device for retail salespeople, and, in some cases, as an aid in opening up new outlets for the Amelia Earhart line.

Though not a factory tour in the ordinary sense, the picture shows how Miss Earhart worked out the basic design for her cases, and how this design is being used in the company's latest models of luggage. It shows testing procedures which explain the differences between Earhart and other types of bags. For its women shopper audiences there are fashions by Filcol and Ceil Chapman shown in conjunction with displays.

# What's New in Business Pictures

INDUSTRIAL ADVERTISING IN A WAR ECONOMY: INSIDE FACTS ON NYLON: STORY OF RAIL STEEL BAR IN FILMS OF THE MONTH

**I**MPORTANT NEW PICTURES are in prospect for early 1951 release, including General Electric's sequel to *Clean Waters*, a new film on the broad subject of water supply by Raphael G. Wolff Studios. This producer is also completing a major opus for the American Meat Institute which you'll read about in February. Fred Rockett has a new *West Virginia* film in the Bureau of Mines' series, this one sponsored by Weirton Steel. And there's the new Dun & Bradstreet motion picture recently completed by Wilding.

The theme for '51 might well be "two to do the work of three" emphasizing the importance of job training in all fields where the draft and the defense program are playing havoc with manpower. Industry and business need plenty of efficiency to maintain both production and sales volume and visual training can help.

## Putman Publishing Company Issues Sequel to "The Radar of Selling"

Sponsor: National Industrial Advertising Association and Putman Publishing Co.

Title: *Epilogue*, 10 min., color, produced by Raphael G. Wolff Studios.

★ Bringing advertising's own story, *The Radar of Selling*, up to date in a wartime economy is the job done by *Epilogue*, latest addition to the advertising motion picture family.

By showing to what extent industrial advertising should be used, even during a war period, the entirely animated film points out the most effective themes to be incorporated into the ad including: 1) how to increase production through use of the product; 2) efficient methods of using the advertised product; and 3) providing informative pamphlets on the care and use of tools and equipment in the plant.

The picture gives conclusive proof that industrial advertising during wartime can perform several useful functions, for in addition to keeping the name of the company alive in institutional copy, it can continue to serve old customers, make new friends and assist in the current defense effort.

Equal in quality to *Radar of Selling*, the new film will be an invaluable tool for the publishing and advertising fraternity.

*Epilogue* is being attached to all new prints of *Radar of Selling* and may be obtained for all old prints that are out. Requests for showings of the film should be directed to the Putman Publishing Co., 737 N. Michigan Ave., Chicago 11, Ill. ●

## DuPont Presents Colorful Production on Textiles in "Close Up of Nylon"

Sponsor: E. I. duPont de Nemours.

Title: *Close Up of Nylon*, 22 min., color.

★ One customer stepped up to the counter and told the clerk that nylon underwear was not for her—not in the summer—too hot. Another customer a few feet away ordered a complete set—wonderful in the hot weather!

This problem, as presented in a new color film, *Close Up of Nylon*, has been much too common in stores across the country ever since nylon was introduced. It is the principal reason why duPont has sponsored the film—to ex-



... telling the customer facts about nylon

plain what customers can expect of nylon and what salespeople should tell them about it.

Other properties than warmth and coolness are explained: the 22-minute motion picture goes into mono- and multifilament and staple yarns; how nylon is combined with other fibers for special purposes; why some fabrics dry quicker than others; why some pleats are permanent and some are not; and just what functions the duPont Company, textile manufacturer and garment maker perform in bringing the finished product to the retailers' shelves.

*Close Up of Nylon* is typical of the usual lush, Hollywood treatment of the Apex Film Corp. Garments and models are handsome and colorful, and the actors' faces are familiar.

... duPont's first opan of praise to their wonder yarn. *This Is Nylon*, released last year, has now reached a million and a half audience. Prints totalling 299 are booked solid well into next summer—evidence of their popularity. ●

## British Foundry Trade Journal Lauds Malleable Iron's "Moving World"

★ One of the finest tributes paid business films in recent months is contained in this review we reprint from the British Foundry Trade Journal on the Technicolor motion picture *This Moving World*, produced for the Malleable Iron Founders' Society of Cleveland by Roland Reed:

"This full length propaganda film in 'glorious Technicolor,' shown by courtesy of Col. Holmes, of the U.S.A. Military Supply Board, to the gathering of Midland ironfounders on September 27, was made by a Hollywood unit (Roland Reed Productions) for the United States Malleable Founders' Society. It aims to impress on the general public the significant part played by malleable castings in their everyday life—and it does just that!

"It gives alternate glimpses of foundry and machine-shop production balanced against shots of the castings in their service applications in a dozen fields.

"The changes of scene are linked by a commentary in forceful 'American sales key,' which yet withall is easily understood by a layman. Throughout the half hour or so of showing, the viewer is never allowed to escape for one moment the conclusion that Malleable has something the others haven't got.

"The dynamic enthusiasm with which this is put across is really infectious. Diagram and solid photography are mingled with dramatic and penetrating effect—even the complicated microstructural changes of the annealing process are made palatable. A tensile test is so realistically put over that one flinches automatically as the specimen breaks. There is no gainsaying that all the arts of camera, voice, music and color have been brought to bear in telling fashion to do just what was intended—make a general-public audience malleable conscious.

"The showing of the film has special significance today when the Council of Ironfounders' Association has just announced the imminent launching of a publicity campaign designed to make our own public 'casting conscious.' No better way than such a film could be found."

PICTURE STORY: as Sarra camera crew films t.v. series for Cleveland's Society of Savings, Walter F. Meade (standing left), Griswold-Eshleman Co. and D. James Pritchard of the Society (next to camera) were on hand to supervise. Harry F. Lange, Sarra director, with script.



Association Revises Film Story  
of Rail Steel Bar to Continue Use

Sponsor: Rail Steel Bar Association.  
Title: *Rail Steel in the World of Today.*

★ After two years of yeoman service, the Rail Steel Bar Association's film *Rail Steel in the World of Today* (produced by Campus Film Productions) is now in the process of revision.

Although never a big promotion in terms of volume (20 prints have been distributed by Modern Talking Picture Service) *Rail Steel* . . . has made an impressive record in terms of accomplishment. Designed principally for showing to highway and bridge engineers, state government engineering groups and civil engineering associations, the film has been a major factor in the decisions of state engineers to revise specifications in favor of using rail steel. Some 46 states now permit rail steel in bridge construction (and one state—California—even requires it in certain instances) while only four permitted its use a few years ago.

Five days after one member of the association, Sweet's Steel Company, had televised it over WPTZ in Philadelphia:

. . . A large oil company phoned requesting prices of rail steel high bond deformations illustrated in the film:

. . . The Philadelphia Navy Yard arranged to show it to 10,000 employees:



Campus revises *Rail Steel Bar* film

. . . An industrial firm telephoned for prices on carload lots:

. . . An architectural concern bought a copy for their own use:

. . . And dozens of other groups requested screenings for their members.

Although primarily a straightforward industrial film explaining what rail steel bars are and how they are used, *Rail Steel* . . . has an historical sequence explaining how the industry, once thought of as glorified junk dealers, began and has prospered. Rail steel bars are, in a sense, second hand goods, discarded rails replaced by new on the nation's railroad system. But the essential metal itself is as useful as when it was first produced. Fifty million tons a year are re-rolled for use on bridges, buildings and other structures where the finest high carbon, ductile and resilient steel is required. ●

★ State and national awards to outstanding business films; good public relations by business studios marked the "Camera" news of the month. The pictures tell the story of two outstanding events that made timely copy:

"CLOSED BOOK" WINS AWARD



FARM BUREAU INSURANCE COMPANIES president Murray D. Lincoln (right) receives the Ohio State Safety Council "Outstanding Achievement Award for 1950" from H. G. Hays (left), general manager of the Council. Award was given for the organization's new safety film "A Closed Book" produced by Wilding Picture Productions, Inc. The award was made at the film's recent world premiere in Columbus, Ohio.

Scenes at the Columbus, Ohio World Premiere of "A Closed Book"



ART DIRECTORS ON STUDIO TOUR



ART DIRECTORS CLUB (of Detroit) member Clement Vianueva of J. Walter Thompson Co., and Otho Ball of The Jam Handy Organization, at the buffet table during the Directors' recent tour of the Organization's facilities.



PREMIERE GUESTS at "Closed Book" showing included (l. to r.) W. G. Strickjnden, city fire chief; Mr. Lincoln; Perry Green, board chairman of the Companies; and Col. George Miagle, director of the Ohio State Highway Patrol.



# National Association of Retail Grocers Presents a Prize A-V Training Package

PROGRAM ENTERS SECOND YEAR AFTER SUCCESSFUL FIRST SERIES



AWARD GIVEN for the Better Stores Program of the National Association of Retail Grocers.

**T**HE COMPLETE, PACKAGED audio-visual Better Stores Program of the National Association of Retail Grocers (NARGUS), winner of the 1950 Award of Merit of the American Trade Association Executives, is in high-gear operation for its second year, following results that NARGUS and sponsors agree have far exceeded expectations. The multiplying success of the campaign demonstrates the effectiveness of the color and sound slidefilm in forceful, direct communication of merchandising ideas.

Sponsors of the slidefilm series had been assured of a minimum retailer audience of 20,000; approximately 216,000 retailers and their staffs viewed the first series of seven, according to the grocers' association.

### THREE-FOLD INCREASED USE IN FIELD

"Bookings have tripled since the original release." BUSINESS SCREEN was informed by Rose Marie Kiefer, editor of the *National Grocers Bulletin*, official publication of the association. "All who used the first-year program are repeating, and the number is growing with each showing."

The basic program is adaptable for national associations in other fields of retailing.

"We would welcome adoption of the program by organizations in other areas of business," Mrs. Kiefer said. "The package in its fundamental plan is readily adaptable."

The Better Stores Program is sold on contract

"YOUR GROCERY DEPARTMENT" shows importance of balanced inventories, departmental sales.



to associations, schools, vocational education institutions, wholesalers, other organizations and individuals, at a complete cost of \$100 for the entire series of seven. The package includes: (a) Seven color and sound slidefilms, each running approximately 23 minutes; (b) 200 booklets with each film (1,400 booklets in all), reproducing each slide with the narrative opposite each, for further study and reference; (c) one complete instructional manual and Moderator's Guide for each film; (d) suggested news releases and publicity, and (e) suggested promotional pieces.

### SERIES OF SEVEN MONTHLY MEETINGS

The presentation of the Better Stores Program calls for a series of meetings, each taking up a specific problem or phase of operation, by film and round table. The meetings are conducted by local and state grocers' associations, educational groups, wholesalers or other organizations.

Little up-to-date material in the retail grocery field had been available. The classes of vocational schools were few and scattered, often insufficient for demands from their own territories. Associations hoping to set up their own classes found little instructional or source data.

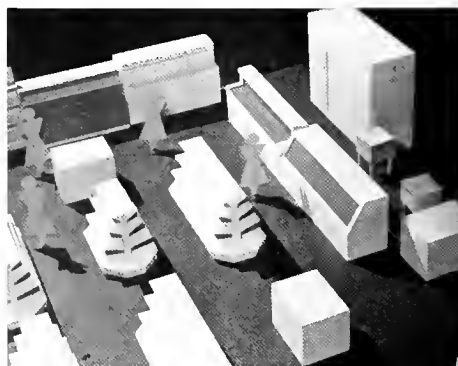
NARGUS was providing members with merchandising aids, material for personnel training, and engineer-drawn store layout and remodeling service, but it was felt that an overall plan was needed to reach the entire field of independent retail grocers quickly and most effectively.

### MORE THAN 75,000 RETAIL MEMBERS

The problem was especially pertinent to NARGUS and its 600 affiliated local and state associations because its membership included more than 75,000 of the 375,000 independents who operate 92 per cent of all retail food stores and spent 21 billions of dollars last year for products.

NARGUS member stores do an annual busi-

"STRATEGY FOR SELLING" deals with location, arrangement and display of stock.



ness that ranges from less than \$70,000 to \$22,000,000 under one roof. Some belong to retailer-owned cooperatives or voluntary groups; others are entirely independent. Some are cash operations; some are self-service, in whole or in part.

Extensive research to determine the best way to improve the efficiency and business of all these forms of store operation, and to benefit the consumer as well, brought the decision to create a series of complete programs, built around color and sound slidefilms.

To adhere to the NARGUS policy of providing an objective, educational and service program, mention of the sponsor is limited to an opening frame and the closing frame, plus a full-page advertisement on the inside back cover of the "film-in-print" booklet accompanying his sponsored production.

### ONE PRODUCER FOR THE ENTIRE SERIES

At Dallas Jones Productions, which set up the program and is making the films, it was noted that each script is completed before it is submitted to the prospective sponsor. The sponsorship of *Your Bakery Department*, first of the new series, had been established months before its release in September, but in several instances the sponsor has not been determined until a few days before the start of production.

By completing the script in advance, Jones explained, control of the content is retained by NARGUS and the producer, in the interest of the overall training plan.

"The stores for film production were selected according to adaptability to the particular subject," Mrs. Kiefer said. "Thus, a store which had done an outstanding job of design and equipment was picked for the filming of the *Design for Selling*. A store that had made exceptional use of effective advertising was the locale for *Advertising for Selling*."

Three films of the seven in the 1950-51 program have been completed: *Your Bakery De-*

"PERSONNEL FOR SELLING" is on selection and training as well as customer relations.



# Dealers and Consumers Share Slidefilms of the National Retail Furniture Association

SPONSORED PROGRAM ENTERS THIRD PHASE WITH NEW TITLES



"YOUR GROCERY DEPARTMENT" shows retailers how to achieve maximum total volume sales.

partment, sponsored by the American Bakers' Association, September release, on building profits through quality, variety, freshness, arrangement, display and promotion; *Showmanship for Selling*, Quaker Oats Company, October release, on the subject of making the store stand out from competition, attracting more customers and building bigger sales and profit; and *Advertising for Selling*, Libby, McNeill & Libby, November release, showing how to use proven methods of advertising to build store traffic and sales volume.

#### FOUR NEW FILMS ANNOUNCED FOR 1951

The titles of the four films to come in the second series, and their scheduled release months, are: *Food Store Efficiency*, for February, on stock handling and check-out; *Public Relations*, March release; *Food Store Management*, April; and *Sidelines*, May release, for training in the handling of miscellaneous products, among them the little drug department and household wares. Sponsors of these four films have not yet been announced.

The 1949-50 series, in the chronological order of presentation, and their sponsors, were:

*Design for Selling*, Hussmann Refrigeration, Inc., on store design, lighting, equipment, layout, and departmentalization; *Strategy for Selling*, H. J. Heinz Company, on location, arrangement and display of stock; *Personnel for Selling*, Kellogg's Cereals, on selection and training, customer relations and personal salesmanship; *Your Grocery Department*, Libby, McNeill & Libby, on balanced inventories, balanced departmental sales and maximum total volume; *Your Meat Department*, Swift & Company, on proper displays, accurate pricing and records, and salesmanship; *Your Produce Department*, California Fruit Growers Exchange, on product variety, quality, fair and plain pricing, and selling displays; and *Your Dairy Department*, Kraft Foods Company, on display, variety, quality, pre-packaging, and promotions.

The package program was developed to help store operators and staffs meet today's highly competitive conditions with specialized training.

#### FAVORABLE COMMENTS FROM SPONSORS

Illustrative of the public-spirited sponsors' gratification over the success of the program are statements made to Business Screen by executives of Libby, McNeill & Libby, and Swift & Company.

"We were so well pleased with the results last

SEEING IS MORE than believing, when the full potentials of the business film are brought to bear upon problems of retail selling. Seeing then becomes *convincing*. The salesman, convinced of the worth of proven sales techniques when demonstrated in action on the screen, invariably produces equally convincing figures in the profit column for the boss. The rapidly lengthening bibliography of retail sales success stories at the company level is abundant testimony to the power of this vehicle of idea communication. How the sizable returns to members of an organization of retailers has prompted its widening use of audio-visual sales training films is illustrated in the experience of the National Retail Furniture Association.

#### THIRD STAGE OF PROGRAM COMING UP

A new series of retail training slidefilms, all sponsored, is emerging as the third stage of the association's program, following the reception accorded *The Inside Story*, 35mm color and sound production released early this year. (The first stage had been a slidefilm package for dealers and salesmen; the second package program now being televised, was directed toward the consumer.)

Now comes a film to be sponsored by DuPont, *THIS OSHKOSH (WISC.) STORE built customer goodwill with community film showings.*

with the title *From Start to Finish*. Whereas the Masonite-sponsored *The Inside Story* concentrated upon Masonite's hardboard and basic construction, *From Start to Finish*, 35-sound black-and-white, concerns the exterior appearance of furniture pieces.

#### NEW PICTURE ON WOOD FINISHING

DuPont had had a black and white subject, *The Fine Art of Wood Finishing*, produced by Calvin, with sound dubbed on record. From this beginning a new picture is to be made, emphasizing DuPont's Dulux and Duco finishes and the DuPont label. Vogue-Wright is expected to be the producer, as it was for the preceding subjects. Cooperating with Carl J. Dueser, NRFA's merchandising division manager, is Whitney Robertson of DuPont.

A completed subject, *Furniture Futures*, with the subtitle, *Looking Back So That You Can Plan Ahead*, tells retail staff and public what happens to the consumer dollar when it goes into the purchase of furniture.

The distribution policy adopted for the new sponsored series is aimed toward reaching maximum worthwhile audiences by limiting prints to retailers and schools which bought the two earlier packaged programs.

When *The Inside Story* got under way, notices were sent to the 1,200 furniture retailers already participating in the visual program that the Masonite film was available to them without cost but only if they ordered it. Thus the association made certain that the production would go to those pre-sold on the project. The Masonite Corporation also advised the 1,200 that product samples and tie-in literature could be had on order.

#### 24,000 FURNITURE SALESMEN SEE FILM

This plan assured the sponsor he had the active interest of 24,000 furniture salesmen (based on an average of 20 salesmen per store) and that they knew how to project the film most advantageously. At this date 900 stores have ordered *The Inside Story*.

Production procedure paralleled that employed in the making of the second packaged series. First, two-by-two slides were made and working records cut. Test showings were given in the New York Bronx before teachers of home economics and student groups by Rosanne Emberson, educational consultant, who had collaborated on the script with Dueser and Richard Kostka, director of store modernization. Brad Williams of Masonite cooperated. Reactions were studied and revisions made and rechecked before the film was completed.

NRFA, which has as members 9,000 of the better-class retail furniture stores, with *From Start to Finish* is bringing out its seventeenth re-

## A SERVICE ... FOR MEN'S AND WOMEN'S CLUBS ... In Winnebagoland

Color Slides With Sound for Homemakers

List of available color slides from Kummerow's furniture store

- 1. The Connecting Link**  
Shows key importance of furniture store personnel in giving the homemaker correct information on home furnishings. Also shows size of home goods industry and what it does to make homemaking easier.
- 2. Woods and Finishes**  
Identification of furniture woods, good points of plywoods and solid woods. Identification of different finishes used on furniture.
- 3. Furniture Construction**  
Practical application of basic furniture construction, with explanation of inner make-up of upholstered furniture.
- 4. Styles in Fabrics**  
Identification of basic fabrics and their qualities. Proper use and care of these fabrics.
- 5. Styles in Floor Coverings**  
Basic weaves, qualities, patterns and colors as a foundation for beautiful room settings.
- 6. Styles in Furnishings**  
All about period furniture—18th Century styles. A simple presentation that will be easy to remember.
- 7. Color Harmony**  
Simplified color relationships for practical everyday room decorating.
- 8. Color Balance**  
Practical rules for achieving color balance in room setting.
- 9. Furniture Balance**  
How to furnish a room properly balanced in scale and style.
- 10. Room Balance**  
How to arrange a functionally balanced room—including ALL the furniture and accessories it should have.

These films in color have been prepared by the furniture industry to help the American homemaker develop a more pleasant and harmonious home. Equally interesting to both men and women. We provide all the necessary equipment and a personal representative of this store will show the slides free of charge to check slides or size date. Please be early enough to make arrangements for an open date.

**KUMMEROW'S**  
COMPLETE HOME FURNISHERS  
39-41 Main St. Phone St. 41



Reg. Here in 1918  
Continued

# Let the LAB Help You

by Russell Holslag.

Manager, Precision Film  
Laboratories, New York

## PART TWO

**G**ETTING DOWN TO MATTERS even simpler. (yet a simple error can cause a serious result) we are all amused at the stories we hear from amateur processing stations about the snapshotter who sends his film in to be developed with no name or address on the box. Strangely enough, there are instances of this even in the professional film laboratory. Perhaps it is just as well to go over the fundamentals.

Since so many orders placed with the laboratory seem to involve work that must be executed with the greatest possible dispatch, the preparation of the original or "preprint" material is very important. Instructions to the laboratory relating to this material are also important since, if the work is in a hurry, time will be consumed in inquiries if the instructions are not plain. Identification of the material comes first. In a laboratory which may handle hundreds of films a day, positive identification of the customer's separate films is important. First and foremost, plainly label the film leaders with the film title and ownership, at the beginning and end of every reel. A convenient way to do this is to splice on leaders of positive raw stock, then mark on the emulsion side with India ink. Label "head" and "tail" and the reel number if more than one reel is involved. Use a generous length of leader; preferably six feet or so; an error on the longer side will do no harm, because the

longer the leader the better the inside of the film is protected.

In all probability the laboratory will have its own standards for preparation of the film for the printing operation and a long leader will give the laboratory more leeway in inserting its own identifying marks.

Each separate film can should also be labelled. White adhesive tape, which may be lettered with India ink, will be found very convenient for this. One quarter inch tape applied to the edge of the can may also be lettered and this makes for quicker identification of the contents when cans are piled or racked for storage. Films should be identified *positively*. If a subject is sent to the laboratory for printing before the final title is chosen, then it should be labelled, "Production XYZ" or numbered. This is especially important when later orders are sent. Attempts to identify films by a description only of the subject matter always lead to delays. The customer who sends a wire, "Make five prints of the carpet sales film" is certainly courting such delay.

### IDENTIFY ALL FILMS SPECIFICALLY

The laboratory cannot take the time to screen every film the customer has placed with it in order to find out just which subject is meant. Films should be identified *specifically*. It sometimes happens that the title of a film will be changed by the customer while the original is stored in the laboratory vaults. We have known days to elapse while the laboratory searched its vaults for a new title, only to find that this title actually referred to a film stored under a different title sometime before.

Perhaps all such causes of delay can be traced to psychological sources. Most 16mm. producers who place orders in the laboratory for duplication of their films have given long and serious effort to the production of each subject. The customer is so thoroughly familiar with the subject that he unconsciously assumes the laboratory must be as well. This is not necessarily the case. Every good laboratory worker regards the film as a subject for the best possible technical handling in every branch of laboratory operation, but it would be distracting were he to attend in any degree to the subject matter of the film itself.

For instance, it is the function of a good "eye developer" to see that an image of correct density is developed on the film; not to note the progress of the story. Similarly, a good quality inspector watches the screen closely for technical blemishes; ten to one he can't tell you what the story is all about.

This principle applies all through the laboratory and that is why it is difficult for a laboratory to follow instructions which refer to subject matter. Do not send an order reading "print from waterfall sequence to end of reel." The

laboratory endeavors to maintain precise technical control and any instructions should be precise and issued by specific title and in numbers of feet or frames. This will enable the order to be filled in the speediest way.

The matter of a film's ownership sometimes leads to complications and delays to the laboratory. The right to duplicate a film can only be bestowed by the rightful owner of the film. If ownership is transferred or more than one claimant has a right to duplicate from the original, it helps to notify the laboratory in advance.

### THOROUGH PREPARATION MOST IMPORTANT

Preparation of the original preprint material for processing or duplication would seem fairly simple, yet almost any active lab will report that this simple subject can become almost fantastically complicated. First, in the matter of original materials as yet unprocessed. The film can should be marked clearly on the outside with the film emulsion designation and number, exposure, length and all other pertinent data. Many systematic producers have "log sheets" which contain space for each pertinent item so that accidental omissions are minimized.

This article hasn't space to go into the matter of density and gamma requirements, with corresponding processing procedure, for various forms of picture and track, but the producer should familiarize himself with the laboratory requirements which match his own procedure. The technical staff of any good laboratory should be glad to consult with the producer in advance on any of these points, since a good, firm knowledge of what is wanted in advance is a help to the lab and client both.

On all "takes" which are to be processed, a test strip should be included at the beginning or end of the film, exposed under the same conditions as the remainder. A punch mark in the film between this test and the regular take is helpful to the lab in locating it in the darkroom. To be effective, this test portion should not be less than two feet long. The test portion is particularly desirable where sound track is to be processed. It is also important that the log sheet or other indication show plainly whether the test is located at the beginning or end of the film. Only in this way can the best facilities of the lab be utilized.

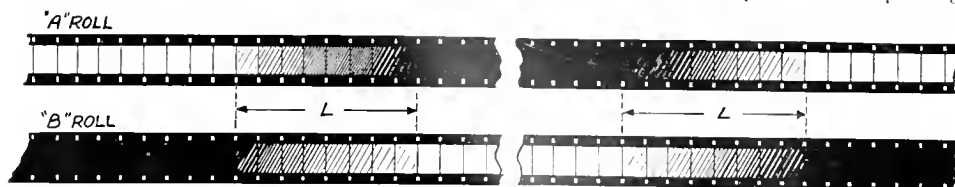
### THESE PRECAUTIONS AVOID SPOILAGE

It hardly seems necessary to point out that cans containing exposed and undeveloped film should be taped up all around the edges. Simply placing the film in black paper and running a single strip of tape crosswise around the can is not enough. Seal the edges of the can thoroughly as an indication of the contents. If film is sent in a camera magazine, run crosswise strips of tape across the cover indicating which part contains the exposed film.

On edited, finished film, make sure that the splices are well made. The laboratory motion picture printer is generally a machine with closer tolerances than the ordinary projector and carelessly made splices are dangerous. A professional type of splicer, kept in careful alignment and carefully used, is a paying investment.

Unfortunately, even a short length or two of old, shrunken material inserted in a roll of fresh

Figure 2: Scheme for setting up "A and B Rolls" for production of lap dissolves. Lengths "L" show fade out at end of one scene and fade in on next scene can be made to overlap with double printing.





film will endanger the whole printing operation. Because of the close tolerances to which laboratory printing machinery should be kept in order to give good, steady prints, good results cannot be expected from original preprint material which is so old or shrunken that the perforation pitch is seriously affected. A simple shrinkage gauge is available for measurement of this. Sometimes, by careful handling, a laboratory can work wonders in coaxing a film through the printer, but this operation usually has to be done at the responsibility of the customer and is not compatible with the usual demand for speed.

When separate sound tracks are sent in for making combined prints in synchronization with a picture, careful attention should be paid to the "start mark" on each component film. The simplest way to establish this is to place a punch mark in the leader of each film. When these two punch marks are placed together in printing, this establishes the relationship of the sound track to the picture. The customer, in establishing these marks, may elect to place them in "dead sync," "straight across" or "editorial" sync. All these terms mean the same thing: that the sound track is exactly opposite the picture at any given frame.

Or, the customer may establish his identifying marks as "projector sync" or "advanced sync," in which case the sound track is already advanced 26 frames ahead of the corresponding picture at any given point.

Whichever method is used, it is only necessary that the lab know *with certainty* which system is designated. It is a good precaution to establish sync marks on the leaders *both* at the beginning and end of the film. This makes for more efficient lab handling.

#### END USE OF SOUND TRACK IMPORTANT

In connection with the processing of film sound tracks, the final use to which the track is to be put should be specified for best results. Black and white tracks for printing in combination with color originals are processed differently than tracks which are to be used for straight "play-back" or for mixing.

Careless editing of the original, the leaving on of various tapes, stickers or of crayon marks, all act to hold up the normal progress of the film through the laboratory. Film can be hand-cleaned, tapes and stickers can be picked off and various kinds of damage repaired at labor charges which might have been unnecessary had proper care been used at the sources. And, of course, the original preprint material is *never* run through a projector! Laboratories spend time and research on the development of printing machinery which will duplicate accurately every detail of the original. Unfortunately, this includes scratches, too!

The best method of editing an original picture in 16mm. is to do the cutting and splicing on a work print. These can be made by any laboratory in black and white or in color. Edge numbering the original and work print to correspond is a great time saver when it comes to the final matching of the original to the work print. This is most effectively done in the laboratory by the edge numbering machine, which can print a clear, legible number every foot, either on base or emulsion side of the film.

(CONTINUED ON PAGE FORTY-FOUR)

# Straight Talk About Pension Programs

## FOUR COMPANIES SAY IT WITH FILMS

★ Pensions and group insurance, now as important bargaining points in labor contract negotiations as wages and hours, are a standard fixture in most corporations' relations with employes. But selling the typical plan, which often calls for employe voluntary contributions, has not been as easy as it should be.

Four companies in diverse industries have used screen communication this fall to convince their employes that a hen tomorrow is better than an egg today, and reported results show that it's just as important how you tell them as what you tell them.

The four pension and group insurance films, all produced by Pathecope Productions, are attitude forming in full essence rather than visual presentation of statistics. In each case the job has been to "pre-sell" or "advertise" the pension plan so effectively that employes will more readily accept and study statistical folders and booklets setting forth the plan in detail.

#### SPONSORS USE VARYING TECHNIQUES

The Ethyl Corporation, in a semi-animated motion picture, *The Future Is What You Make It*, introduced an emotional appeal into the company's contributory retirement program which caused much greater acceptance than previously used booklets, talks and posters.

The General Electric Company, introducing a revised pension plan with increased benefits, used a semi-animated film, *A Story To Remember*.

Doubleday & Co., Inc., presented an automatic sound slidefilm, *A Bargain In Protection*, to introduce a new group insurance plan for the first time. It has been so successful that 99% of Doubleday employes have now enrolled.

*Partnership For The Future*, General Foods' sound slidefilm story, explained GF's program, now over 16 years old and one of the first such pension and group insurance plans in the country.

#### FILMS ARE ONLY MOTIVATING FACTOR

Techniques in each of the films vary—Ethyl and GE are semi-animated slide-motion pictures, Doubleday uses a fresh combination—unusual and effective in films—of water color and stick drawings, but the basis of emotional approach is similar in each case.

All presume that the film is not to be shown as the final convincer, but to motivate an acceptance of the idea for a later closing of the proposition after study and discussion. All strive for authenticity of language and thought, appeal in understandable terms to the basic desires of all people: life and limb, job security and happiness.

The four films make a special effort to avoid giving the impression of "selling a bill of goods"—when one GE man in the film who looks for the

catch, says "Yeah, but what does the company get out of this deal?", the film frankly explains GE's own self interest in terms of satisfied employes, reduction of absenteeism, increased efficiency.

Two of the films—Ethyl and GE—show how modern production techniques can move fast to get the story on the screen when it is needed. Each was completed to meet urgent management demand in six weeks. This is an important consideration in these days when attitudes can change, or be changed, quickly and decisively.

### Institute-Sponsored Motion Picture Tells Paper Product Uses for Health

Sponsor: Paper Cup & Container Institute, Inc. Title: *Safe Service*. 15 min., b. & w., produced by the William J. Ganz Company.

★ Throughout the country civic departments of health have established food handlers' training schools to teach restaurant workers how to store and prepare food and wash dishes under approved sanitary conditions. Various films have appeared that serve as training aids for these schools, but none had been prepared to show the correct use of paper cups and plates until *Safe Service* was introduced recently.

The new film, a comedy of errors, presents a wacky situation in which complaining customer, Mr. Featherstone, is transformed into a counterman while the man behind the counter steps into Featherstone's role and heckles him on his handling of paper cups and containers.

*Safe Service*, an unpretentious little film, will probably get its point across to its intended audience very effectively.

Distribution is being handled by the Institute of Visual Training. Prints are \$25 each.

FOOD HANDLERS get vivid lessons in paper products usage in the film "Safe Service."



## Visualizing the Furniture Field:

(CONTINUED FROM PAGE TWENTY-SEVEN)

tail sales training film in a \$300,000 over-all program since it first dipped its toes into the educational film stream in 1947. Army and navy film training techniques had been carefully combed, with top retail sales executives sitting in from the start. When the reports of jubilant dealers and salesfolk poured in, urging others in effect, "C'm on in, the water's fine," the *Practical Selling of Home Goods* series was on its way to become a package program of 15 color-sound slidefilms.

### SOLD EXCLUSIVELY FROM HEADQUARTERS

The selling of the first packaged program, and the second packaged series, *Furniture Films for Homemakers*, both of which include projectors and screens where needed, is exclusively through the association home office. Only in a few instances are the films loaned, for special educative uses. In cooperation with the U. S. Department of Distributive Education the series are bought by universities and other schools for their departments of retail merchandising instruction. Package prices are stepped up for non-member and department stores. The films make no mention of brand names or prices.

Five instructional bulletins are provided for each of the 15 slidefilms in the first series, averaging 15 minutes running time. They are: *The Connecting Link, Woods and Finishes, Furniture Construction, Styles in Fabrics, Styles in Floor Coverings, Styles in Furnishings, Color Harmony, Color Balance, Living Room Selling, Dinette Selling, Bedroom Selling, and Foundation selling—Floor Coverings*. The Films Division of Vogue-Wright Studios in Chicago, is the principal producer of this Association program.

### PACKAGE INCLUDES PRINTED ACCESSORIES

The *Homemakers* package program includes two series of slidefilms and records, with brochure-manuals sold in multiples of 100 and 1,000. This package is sold only to members of the association and educators. The films run 10 minutes, except two of 13 minutes. The seven films in this program were adapted from the *Practical Selling* series by dropping and adding frames.

The three films in *Homemakers* Series A are: *Room Arrangement, Upholstery Fabrics and Floor Coverings*. The four in Series B include: *Color Harmony, Styles in Furniture—18th Century English*, and *Furniture Construction: Part I, Case Goods*, and Part II, *Upholstered Furniture*.

Other associations and several individual manufacturers cooperated in the packaged programs with counsel, merchandise and funds. Associations participating were the Institute of Carpet Manufacturers of America, the National Association of Bedding Manufacturing and the Radio Manufacturers Association. Sponsoring companies included: lamps, Paul Hanson Company; draperies, Riverdale Manufacturing Company; furniture, Dearborn Company, Drexel Furniture Company, Jamestown-Royal Upholstery Company, Kroehler Manufacturing Company, Mersman Brothers Corporation, Morganston Furniture Company, Ward Furniture Manufacturing Company, and John Widdicomb Co.

# Increasing Interest in Life Insurance

THE NEW YORK LIFE INSURANCE COMPANY BRINGS AGENTS TWO-FOLD PROGRAM FOR BETTER SELLING

RECENT NATIONAL SURVEYS by organizations outside the life insurance industry show that market potentialities for business life insurance are very great, but that comparatively little is being done to tap the existing market. One survey, directed to 12,000 wholesalers and 10,000 manufacturers, disclosed that 67% of these firms had never been solicited for business life insurance. Of the 33% who had been "asked to buy," however, 75% had bought. This makes it evident that most companies have not been solicited, but that of those companies who had been, 3 out of 4 had been sold.

Considering this and other similar surveys, the New York Life Insurance Company is actively promoting greater interest in the sale of busi-

*Made Dollars* has been tremendous. Managers have reported that some agents have requested screenings again and again. One factor brought out in the film is that if an actor can present the problem and handle objections as smoothly as this one does, professional agents, with much experience, should be able to do even better. Agents have also appreciated the opportunity of seeing "themselves" on the job. To convince agents that versatility is one of the keys to success, the chief characters in both *Strictly Business* and last year's *Tailor Made Dollars* (on personal program selling) were played by the same actors.

### TO EACH HIS OWN SPECIALTY

When the first New York Life film was early in 1949 last year, company officials knew that after 104 years in the business their better agents could be taught little about life insurance selling. And at the same time, they realized that they knew very little about the motion picture business. With this firmly in mind, New York Life's Field Training and Sales Promotion Divisions undertook the joint project of responsibility for determining the right sales approach in the film and insuring that technical material was correct. Beyond this point, responsibility for all motion picture aspects was left completely in the hands of the producer.

The resulting films were produced under the most constructive and satisfying client-producer relationship. With all interested parties fully in accord, Andrew H. Thomson, New York Life's Director of Sales Promotion, was designated by the Company to be responsible for production of the films with the necessary authority to represent the Company at the studios during the actual shooting.

### THE RESULT IS BETTER PICTURES

The company is convinced that because of this completely harmonious arrangement of each party being confident that the other knew his own business, better films resulted, all time dead-

"STRICTLY BUSINESS" shows the fine points of selling business forms of life insurance.



"TAILOR MADE DOLLARS" deals with the personal program selling of life insurance.

ness life insurance among its agents. It is now showing a new 55 minute training film, *Strictly Business*, to agents all over the country.

*Strictly Business*, produced by Wilding Picture Productions, is the second film on life insurance sales training sponsored by New York Life—following *Tailor Made Dollars*, introduced last year. It was written to cover the actual sales process of selling business life insurance with the main emphasis on "what to do" and "what to say" rather than on "what to know." Basis for the script was a questionnaire sent to 30 of the New York Life agents most successful in business life production. From the replies, boiled down to a composite answer, a film was developed that avoided all theorizing in favor of actual field practice.

*Strictly Business* covers one sale of partnership life insurance from the glimmer of an idea to the actual closing. Two owners of a hardware store are the prospects in this case, and they are no "clay pigeons" for agent Fred Davis. But by using the right methods, the right words at the right time—New York Life's "power phrases"—the sale is consummated to everyone's satisfaction in two interviews.

Response to the film, and to the earlier *Tailor*



lines and production commitments were met promptly and a lasting good relationship has been established.

New York Life's two films are noteworthy in that they are devoted entirely to the practical aspects of life insurance selling, rather than on background material. Previously, this \$5 billion company had used brochures, classes, charts, graphs and other training methods—and will continue to use them—but in conjunction with the film as a principal sales training motivator.

While it is impossible to attribute sales results directly to one of many training devices, the company notes a marked increase in the number of agents using New York Life's system of personal program selling since *Tailor Made Dollars* went into use, and sales of business life insurance have greatly increased just in the few short months since *Strictly Business* was introduced.

### A New John Hancock Picture Renews "Faith in Our Future"

Sponsor: John Hancock Mutual Life Insurance Co.

Title: *Faith in Our Future*. 15 min., color, produced by Alan F. Lydiard.

★ Located within easy commuting distance of Boston, Hancock Village, a housing development of 289 homes, is represented as a present day counterpart of the old New England village where neighborliness was a virtue and children were nurtured on thrift and diligence. Much of the film's footage is given over to a description of cooperative living in the village—the various activities that have sprung up, the community ventures, such as the Cooperative Nursery School and the modern shopping center.

First major showings of *Faith in Our Future* were in the John Hancock Hall, with more than 5,000 home office members as guests. The film was then made available to the John Hancock field forces throughout the country for group showings in their communities.

Arrangements are now being made for distribution to industrial firms, utilities, banks, insurance and trust companies, schools, colleges and service clubs.

*Faith in Our Future* is available from the Photographic Bureau, John Hancock Mutual Life Insurance Company, 200 Berkeley Street, Boston 17, Mass.

LOWELL THOMAS NARRATES the interesting story of Hancock Village, noted above.



### Metropolitan Life Adapts TV Program Into Annual Report Film

Sponsor: Metropolitan Life Insurance.

Title: *Newsweek Looks at Life Insurance*. 30 min., color, produced by Time, Inc., March of Time.

★ The film was developed from one of Newsweek's weekly TV programs last winter when the magazine's editorial board interviewed Metropolitan's president, LeRoy A. Lincoln. Mr. Lincoln became interested in having all Metropolitan employes and other groups see the program, or a film version of it. The motion picture, almost identical with the TV show, was later produced as the company's second excursion into films for annual reports—the first being *Pages From An Open Book*, in 1947.

Metropolitan has a special reason for using film in its report. With some 45,000 employes and 33,000,000 policy holders it would be physically impossible and economically impractical for the company to undertake a personal report from its officers to its employes or shareholders (it is a mutual company). Moreover, there is much evidence that an elaborate presentation of its annual report is positively not desired by policyholders because of the enormous expense that would be involved.

But through film, it is possible to show the report to almost all employes and to make it available to policyholder groups, all of whom are invited to borrow the 30 minute film at no charge. More than 300 such groups have seen it thus far, in addition to almost all of Metropolitan's 45,000 employes.

### "The Shadow of a Pioneer" Is Tale of American Enterprise

Sponsor: Keystone Steel & Wire Co.

Title: *The Shadow of a Pioneer*. 22 min. Produced by Frances and C. L. Venard.

★ Since first we saw this stirring saga of one man's inventive labors—and the results they brought in terms of better living for the men and women of Keystone and better products for its multitudes of farm and home consumers—*The Shadow of a Pioneer* has been cast across a wide field of audiences.

It has, for example, been telecast over a single Omaha TV station to a potential of 42,000 home receivers; educators and business leaders have joined in calling it "excellent as a document for the American way of life."

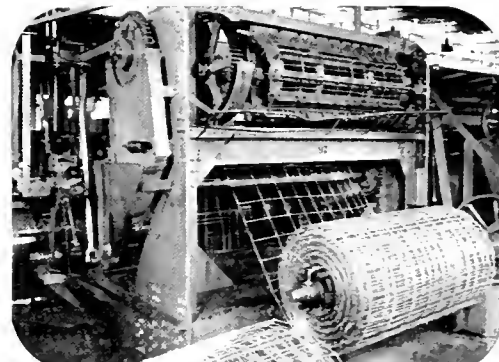
For this simple story of pioneer Peter Sommer, founder of the company and first inventor of its fence weaving equipment, will be an inspiration to those who doubt our system. Production by Frances and C. L. Venard is in the mood of the story. It's available free of cost (excepting transportation) from the Venard Organization at Peoria 2, Illinois. By all means borrow a print for company showing.



PIONEER PETER SOMMER is the man whose thrilling saga is told in "Shadow of a Pioneer".



HIS FIRST FENCE-WEAVING machine, built in 1839, founded a new industry in this land. . .



THE HUGE MODERN PLANT of Keystone Steel & Wire Co. grew from his little factory. . .



BENEFITING BOTH LABOR and farmers by the fruits of his ingenuity and enterprise.

# SIGHT & SOUND

## Bendix Acquires Victor Factory; Curtiss Retains Projector Lines

♦ Purchase of the property and facilities of the VICTOR ANIMATOGRAPH CORPORATION at Davenport, Iowa by the Bendix Corporation was announced last month. Curtiss-Wright Corporation will continue to maintain the Victor projector business, with manufacturing to be handled by Bendix.

Production of Victor equipment and replacement parts is continuing on a normal basis, according to ELTON IMHOFF, sales manager. Victor Animatograph headquarters will continue to be in Davenport. Bendix will use the new factory quarters to handle increased production of aircraft instruments and accessories for the defense program.

## Retired School Teacher Serves as Merchant Marine Field Spokesman

♦ A retired school teacher, Joseph L. Kochka, completed his fifth film tour recently as unofficial good will ambassador for the merchant marine. Mr. Kochka toured for six months from Virginia to Florida at his own expense showing motion pictures of the merchant marine in action.

Traveling by automobile and trailer some 11,564 miles, Mr. Kochka screened his films 60 times to audiences totaling about 2,000 persons, including Chambers of Commerce, yacht club assemblies, schools, hotel guests, fairs, trailer parks and other groups. He reported that a typical audience reaction after seeing his films was: "I never realized how dependent we are as a nation on merchant ships and merchant shipping. What can I do to help?"

Mr. Kochka showed three films on his good will tour: *America Sails The Seas*, sponsored by the National Federation of American Shipping; *Hannibal Victory*, of the war time Maritime Commission, and the March of Time's *Uncle Sam, Mariner?* Reporting on his trip to the National Federation of American Shipping, Mr. Kochka urged that a series of films about the importance of a strong merchant marine be sponsored for wide distribution to the American people.

"These films must be general and educational," Mr. Kochka said. "Films that are loaded with the advertising of any one line, while they may sell some travel space, will not in the long run be productive of the strong, nation-wide support that the whole shipping industry needs if it is going to survive."

## RECEIVES CITATION FOR DISTINGUISHED SERVICES



CITED FOR AUDIO-VISUAL SERVICES to the church by Dr. James Eichelberger (center), secretary of the Christian Education Department of the African Methodist Episcopal Zion Church. Mr. Jamison Handy (right) receives award as Dr. David Bradley, assistant secretary of the group, looks on.

♦ A citation for distinguished service was given to JAMISON HANDY, president of THE JAM HANDY ORGANIZATION, producers of educational and commercial slidefilms and

motion pictures, by the Christian Education Department of the AFRICAN METHODIST EPISCOPAL ZION CHURCH. The citation was presented to Mr. Handy by DR. JAMES W.

EICHELBERGER, secretary of the group, in the Detroit offices of The Jam Handy Organization.

The citation was given to Handy "In recognition and appreciation of a man marvelously matched to an age when the tempo of life is greatly accelerated; one who has discovered a way to use new media—audio-visual aids—to step up the processes by which the human mind absorbs knowledge; one who has made his firm a democratic community by employing personnel on a basis of ability, without regard to accidental frames of reference."

Other civic, religious and educational leaders who have received citations from the African Methodist Episcopal Zion Church for distinguished service include: President Harry S. Truman, Mrs. Eleanor Roosevelt, Dr. Harry Emerson Fosdick and Ford Frick.

## THE REFERENCE SHELF

### The New Audio-Visual Literature

No. 1. THE HANDLING, REPAIR AND STORAGE OF 16MM FILMS. Write Sales Service Division, Eastman Kodak Company, Rochester 4, N.Y. • A publication of special interest to film libraries.

No. 2. STORAGE OF 16MM MOTION PICTURE FILM IN ACTIVE LIBRARIES. Write Sales Service Division, Eastman Kodak Company, Rochester 4. • Practicable information for film library personnel.

No. 3. MOVIE PROJECTORS IN PUBLIC HIGH SCHOOLS. U.S. Office of Education Pamphlet No. 109. Fifteen cents. Write Superintendent of Public Documents, U.S. Government Printing Office, Washington 25, D.C. • A report by Dr. Seerley Reid on a statistical study showing that 20,471 (84%) of all U.S. public high schools have 16mm sound projectors; that they own 27,257 projectors (1.33 machines per school); that 53% of the projectors were acquired with tax funds, 47% with non-tax funds; and that 16% of the projectors were purchased before 1910, 25% in the period 1940-45, and 55% after 1945.

No. 4. 102 MOTION PICTURES ON DEMOCRACY. Publication of the U.S. Office of Education. Twenty cents. Write Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C.

• A compilation of data on motion pictures impinging on the theme of democracy and the American way.

No. 5. Handbook, 24 pages: *Tape Recording in the Classroom*. Available upon request to Minnesota Mining and Manufacturing Company, 900 Fauquier St., St. Paul 6.



Studio Becomes Dealership for Sales Training Movie.

*Serving many business leaders with films that get results.*

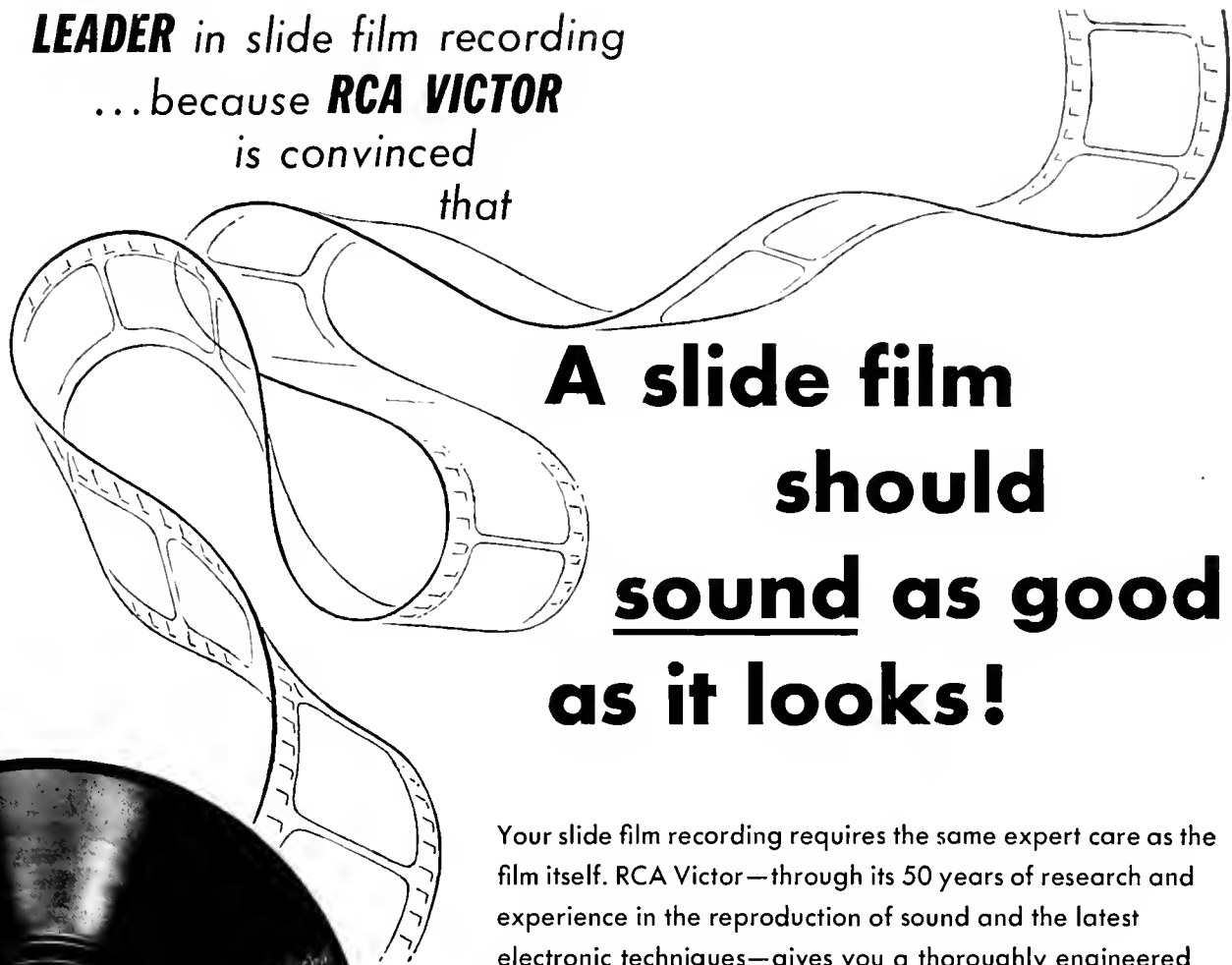
We'd be pleased to screen some of our latest productions for you. No obligation.

# SARRA INC.

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HOLLYWOOD

SLIDEFILMS • MOTION PICTURES  
TELEVISION COMMERCIALS

**LEADER** in slide film recording  
...because **RCA VICTOR**  
is convinced  
that



# A slide film should sound as good as it looks!

Your slide film recording requires the same expert care as the film itself. RCA Victor—through its 50 years of research and experience in the reproduction of sound and the latest electronic techniques—gives you a thoroughly engineered record and complete, efficient service in...

## RECORDING      PROCESSING      PRESSING

- ★ The most modern sound-reproducing equipment and facilities... latest developments in automatic frame-progression recording.
- ★ Engineers, specializing in slide film recording, assure the best presentation of your slide film story.
- ★ Pure Vinylite plastic records—both standard and microgroove—packaged in special slide film shipping cartons when desired.
- ★ An extensive music library service.
- ★ Careful handling and prompt delivery.

Contact an RCA Victor Custom Record Sales Studio, Dept. 12E:

**NEW YORK:** 120 East 23rd Street  
New York 10, New York  
ORegon 7-8000

**CHICAGO:** 445 North Lake Shore Drive  
Chicago 11, Illinois  
Whitehall 4-3215

**HOLLYWOOD:** 1016 North Sycamore Avenue  
Hollywood 38, California  
Hillside 5171

Write for our Custom Record Brochure today!

Read big news about RCA Service Company's complete "Film Showing" facilities. See the advertisement on another page of this issue!



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record  
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sales

Radio Corporation of America  
RCA Victor Division



# In the PICTURE PARADE

## NEWS ABOUT FILMS AND PRODUCTION TECHNIQUES

### U. S. Films to Help Farmers In Mediterranean Countries

♦ The ECA is counting on films to lead the way in getting needed farm information before the peoples of the Marshall Plan countries. Mobile units to show agricultural films, largely from the Department of Agriculture, in the Mediterranean countries are being organized, according to KEITH HIMEBAUGH, director of the USDA Office of Information.

The small newspaper circulation in the farming areas of those countries, and the insignificant number of radio receiving sets, make films the most likely medium for the job, according to Himebaugh, who in the past year has studied the problem firsthand in Europe.

### "What Are We Fighting For?" Answered by Signal Corps Film

♦ America's millions who have repeatedly asked the question, "What are we fighting for?" are partially answered by the soon-to-be-released SIGNAL CORPS motion picture, *The Crime of Korea*, which contrasts the fruits of peace with the grimness of war.

Korea, the gay country celebrating independence from Japanese domination, is visited for the first time by a war correspondent with the liberating troops of World War II. Rich fields yield heavy crops and normal business is carried on throughout the country. Happy Koreans parade in towns and the farmers follow their pursuits under the banners of a free republic. However, to the north of the 38th parallel, the Hammer and Sickle appear in the streets, the communists raise loud and persuasive voices to stir unrest.

A few years lapse, and once again the correspondent is assigned to Korea, but this time with the United Nation troops. The scene is now one of devastation, destruction and death. Retreating communist forces have razed industry, ruined crops, burned homes and murdered and tortured untold numbers of innocent civilians.

Captured UN forces, subject to the same brutality, are treated with complete disregard of the rules of humane warfare. This was the warning to all who do not embrace communist ideology. This is the communist way of "showing the world."

In just 13 minutes, *The Crime*

of Korea gives a reason for all democratic peoples to fight against communist aggression. To this end, the people and industry of America are mobilizing to furnish the spirit, force and supplies and equipment necessary to keep this country and other democratic nations ready to repel any aggressor.

Excellent for showing to plant employees, community and social groups and all those concerned with the current crisis, *The Crime of Korea* is available on a loan basis from local Signal Officer headquarters. Prints may be purchased from United World Films, Inc., 1445 Park Ave., New York, New York, in the near future.

### Land Camera Brings Results In Byron's Piston Ring Film

♦ The Polaroid Land Camera came through in its role as a "super script clerk" at BYRON'S studios in Washington, D. C., in the making of *See Cassidy*, two-reel commercial Kodachrome film just completed for the KOPPER'S COMPANY 1951 sales campaign on American Hammered Piston Rings.

Before the picture and sound cameras went into action a still picture was made at the beginning of each important scene. A still also was taken at the end of each scene photographed out of script sequence. When a silent close-up or insert shot was to be by-passed tem-



Polaroid Camera still used in production of "See Cassidy."

porarily, a still of the set-up was made, registering all details needed for scene duplication later, enabling the agency representative to produce "production stills" daily for the sponsor.

### HELP CHECK LIGHTING, MAKEUP

While the cameramen made many test shots to check lighting and makeup, director Rodney B. Radford, assistant to Byron's president numbered and filed each still.

Byron also recently delivered three 15-minute color training films to the NAVAL DENTAL SCHOOL at Bethesda, Md., and two 15-minute training films in color to the BUREAU OF SHIPS, U. S. NAVY.

The dental films, primarily for training internes, general post-graduate officers and specialists, are: *Complete Dentures—Alginate Impressions*, showing the techniques of taking non-pressure impressions; *Partial Dentures—Bio-mechanics*, a table clinic demonstration, and *Complicated Exodontia—Introduction*, emphasizing the importance of good access, unobstructed path of exit, and the use of controlled force.

### TRAINING FOR SEAMEN PAINTERS

A new metal surface conditioner for ship painting, BuShips Formula 117, is introduced in the two films for training seamen painters. It is designed to convince them that they are being supplied with the best paints. Scripts for *Topside Painting—Preparation* and *Topside Painting—Application* were written in cooperation with a committee from the National Security Industrial Association.

Prints of the films on ship painting may be had on loan from the Training Aids Sections of the Naval Districts, and prints of the new dentistry films will be made available to the Training Aids Sections and the major naval stations.

### NSC Wood Products Section Again Honors Harry Lange

♦ HARRY W. LANGE, SARRA's production manager, has been named for the second year to the executive committee of the Wood Products Section of the NATIONAL SAFETY COUNCIL.

## GENERAL ELECTRIC



Quality  
demands  
Quality

**PATHESCOPE PRODUCTIONS**  
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PLAZA 7-5200

**New Speech Training Series**  
**Announced by Safety Council**  
*Speaking of Safety*, a new series of six sound slidefilms showing supervisors and foremen how to address and conduct meetings, has been announced by the National Safety Council. The series was prepared under the guidance of Dr. Irving J. Lee, School of Speech, Northwestern University, Evanston.

The *Speaking of Safety* series was produced for the Council by Sarra, Inc. under the supervision of Joseph Betzer, planning chief and Harry Lange, in charge of production.

*The Power of Speech*, first in the series, lists occasions when foremen and supervisors may be asked to speak and explains the difference between a formal and a working speech. The purpose of a speech, from the audience and speaker standpoints, is also discussed.

Physiological reactions that cause stage fright and how to overcome them are explained in *Butterflies in Your Stomach*, while four methods of preparing a speech, stressing the recommended method, are outlined in *The Key to Good Speaking*.

*On Your Feet* explains what to do physically when making a talk by showing how to stand, the purpose of movement and how to do it effectively, what to do with the hands and where to look.

Actual speech making is covered in *Now You're Talking*. Vocabulary and phrasing of ideas, voice volume and the speaker's attitude are discussed.

Holding the audience's attention, the most difficult test of a good speech, is illustrated in *Ring the Bell*, which tells how to "break the ice," and explains the value of demonstrations, scale models or mock-ups, films, still pictures, graphs, charts and diagrams.

Further information on the availability of this series may be obtained from the National Safety Council, 425 N. Michigan Ave., Chicago 11, Ill.

**71 Major Markets Sons TV**  
 ♦ One of television's key problems for 1951 is indicated in the continued FCC "freeze" on station construction which now denies TV to 71 major U. S. markets. Another is making video an economic "buy" for advertisers, despite its cost.

# BIGGEST PROJECTOR NEWS SINCE TALKIES

## AMPRO'S 16mm SENSATION...NEW PREMIER 30!

*(Faded newspaper text from the background)*



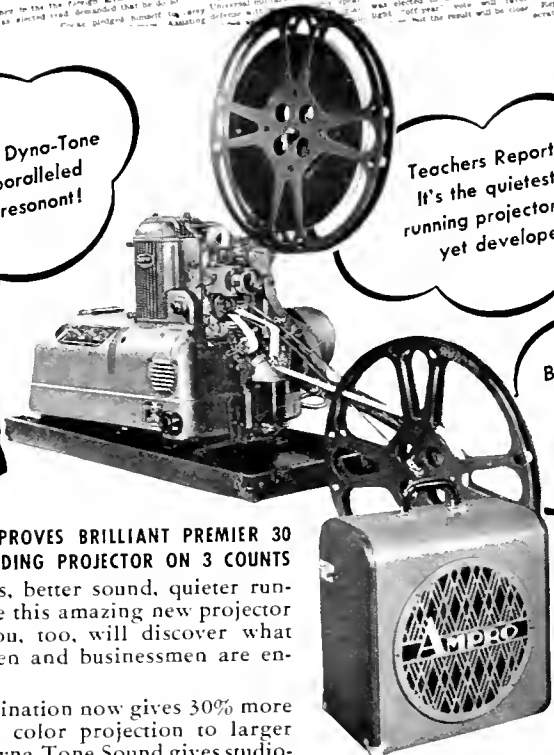
**Clergymen Soy:**  
 Ampro's New Dyna-Tone sound is unparalleled—clear, rich, resonant!



**Teachers Report:**  
 It's the quietest-running projector yet developed!



**Businessmen Agree:**  
 30% better illumination gives brilliant color movies!



**ONE COMPARISON PROVES BRILLIANT PREMIER 30 AMERICA'S OUTSTANDING PROJECTOR ON 3 COUNTS . . . better pictures, better sound, quieter running!** Yes, compare this amazing new projector with them all—you, too, will discover what teachers, clergymen and businessmen are enthused about.

Super screen illumination now gives 30% more light for brilliant color projection to larger audiences—new Dyna-Tone Sound gives studio-like fidelity—and micro-mesh gears make this 16mm sensation the quietest on the market—bar none!

Add to these 3 vital advantages such Ampro extras as new simplified threading—quick, easy set-up—centralized lubrication—film-saving 3 tooth claw—feather-light tension—and you've got the greatest projector value ever offered! Mail coupon now!

Complete with 12" Separate Speaker and Carrying Case . . . . . **\$549.00**



**AMPRO CORPORATION** (General Precision Equipment Corp. Subsidiary)  
 8mm Cameras and Projectors • Slide Projectors  
 16mm Sound-on-film • Tape Recorders

**Feature for Feature . . . Your Best Buy!**

- **BRIGHTER, CLEARER PICTURES** thanks to new, faster intermittent—more efficient shutter and lens.
- **QUICK, EASY SET-UP** . . . Simply lift off lid—no machine to handle or lift out of case.
- **NEW, SIMPLE TILT** . . . Handy control knob on operator's side—quickly, accurately centers picture without backlash effects.
- **IMPROVED SOUND** . . . re-design places lower reel arm on housing instead of sound head—eliminates reel disturbances from sound system.



Ampro Corporation  
 2835 N. Western Ave., Chicago 18, Illinois

Rush me FREE illustrated literature on the new Premier 30 Projector with Dyna-Tone sound. BS-12-50

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**MEET SHOW PROBLEMS WITH THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK**

The very complete and graphic two-color guide to better business film showmanship is *The Audio-Visual Projectionist's Handbook*. It contains step-by-step plans for putting on a good showing, handling projection equipment and films, etc., as well as threading diagrams of standard sound projectors. Order today, at \$1.00 per copy, from Business Screen, 150 East Superior Street, Chicago 11.

**Health Values of Milk Shown  
In New Bowman Dairy Film**

♦ A comprehensive study of milk, from cow to table, is made in the **BOWMAN DAIRY COMPANY'S** latest sound motion picture, *To Your Good Health*, produced by Atlas Film Corp.

Care and feeding of different breeds of milk cows, sanitation and pasteurization, modern processing and bottling equipment are all discussed to point out the important part today's dairy farmer and modern dairy plants play in producing highly nutritional foods essential to good health.

Prints of the new color film are available for showing through the Bowman Dairy Company, 140 W. Ontario, Chicago, Ill.

**Handy Uses Underwater Film  
For Swimming Clinic Lesson**

♦ **JAMISON HANDY**, president and founder of **THE JAM HANDY ORGANIZATION**, and other executives and representatives of the company addressed recent meetings in various fields of interest.

President Handy, onetime holder of a wide variety of swimming records and credited as one of the inventors of the American crawl stroke, spoke on "Where Do We Go from Here" before the Fifth Annual Red Cross Swimming Clinic in Detroit. The advocate of streamlining and retiming swim strokes presented underwater pictures to prove his points.

**College Public Relations Leaders  
Study Use of Promotional Films**

♦ Indicative of the growing use of films by leading schools and colleges to seek endowment funds and enroll new students was the session devoted to films at the annual regional **AMERICAN COLLEGE PUBLIC RELATIONS ASSOCIATION** convention in Hartford last month.

Typical of new films shown to illustrate how films can serve in fund raising was Wagner College's *Beautiful Upon The Hill*, 22 minutes, color, produced by Campus Film Productions.

**Westrex's Foreign Managers  
See New Magnetic Recording**

♦ Managers of **WESTREX CORPORATION'S** foreign subsidiaries who conferred recently in New York with home office executives saw the new Series 1000 portable magnetic film recording system in actual operation.

Attending were R. F. Crews, India; J. J. de Boer, Cuba; W. H. Meisel, Puerto Rico; D. L. Smith, Venezuela; W. S. Tower, Jr., Australia; D. van Spankeren, Indonesia; and H. V. Zeppelin, Argentina.

**The Latest in Audio-Visual Equipment and Accessories**

**Essential Uses of Projectors Is  
Stressed for Defense Era Ahead**

♦ The highly essential role played by audio-visual aids in World War II was being studied by equipment manufacturers in the closing months of 1950. With cutbacks and metal shortages in prospect, it is felt that industry needs will be provided by some form of priority system.

**New Automatic Leader Strip**

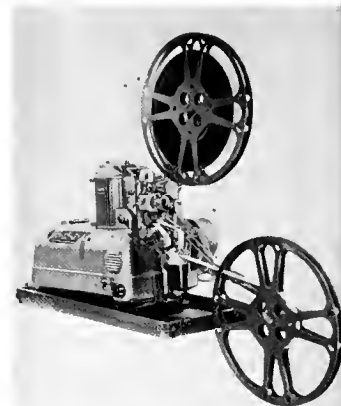
♦ A new automatic leader strip, **BUFIT**, prevents film scratch at its source, **GORDON INSTRUMENTS** announces. The product is impregnated with Lycron, a burnishing and cleaning compound for not only removing all dirt, grit and emulsion pile-up from the path of the film but also buffing away burrs and scratches on the metal parts.

**Brumberger's 1951 Catalog**

♦ All steel photographic accessories of the **BRUMBERGER COMPANY, Inc.**, Brooklyn, N. Y., are illustrated and described in the company's 1951 catalog, available on request. Among products treated are the Brumberger movie reels and cans, reel chests, slide and stereo binders, files and viewers, contact printers, Darkroom Safelight, paper safes and master phones.

**A Light Fiber Shipping Case**

♦ A light-weight fiber shipping case, designed especially for transcriptions and film strips, has been introduced by the **Compeco Corporation** of Chicago. The case is available in different sizes for 16", 12" and 10" discs.



*The 1951 Ampro Premier 30*

**Dyna-Tone Sound a Feature  
Of 1951 Ampro Premier 30**

♦ **Dyna-Tone** sound is one of eight improvements featured in the 1951 Ampro Premier 30, says **Howard Marx**, vice-president in charge of sales of the **AMPRO CORPORATION**, Chicago, adding that a clear range of tone peaks from violin to piano reach the listener with a fidelity of almost actual musical instrument presence.

Noted also are a new electronic hook-up offering a frequency range of 40 to 15,000 cycles; a new amplifier that permits blended simultaneous use of a microphone, phonograph turn-table and sound film; a heavier duty speaker for delivery of music and voice reproduction with greater capacity and frequency response.

Special high priced lamps are unnecessary with the new screen illumination, according to Marx, who explained that the company's engineers had projected 300 lumens from a standard pre-focused 750-watt lamp.

**New 12-Pound Record Player  
Introduced by O. J. McClure**

♦ **O. J. McClure** of Chicago has released its new light-weight, many-purpose record player to the public.

Weighing only twelve pounds, the new machine plays records of all kinds, all speeds and all sizes, and is appropriate for training rooms and small auditoriums alike. It is also suitable for converting into a sound slidefilm machine by merely attaching or enclosing a 300-watt projector—the total weight, size and cost still within the range of junior size machines.

Full details are available from **O. J. McClure**, 1115 W. Washington Blvd., Chicago, Ill.

Continued production of quality sound slidefilm equipment is being maintained by this Chicago manufacturer.

...he took her in his arms and their lips met

Which tells the story better?

THIS? OR THIS?

Ideas come to life when expressed VISUALLY...

SLIDE FILMS • MOTION PICTURES • FILMS FOR TV

**FREDERICK K. ROCKETT** Company

4063 SUNSET BOULEVARD • HOLLYWOOD 28



**Dostal Named Chairman of  
NAVA 1951 Sales Institute**

♦ JOHN J. DOSTAL, field sales manager of the Visual Products Section, RCA Victor Division, Camden, New Jersey, was elected chairman of the Board of Governors of the 1951 National Institute for Audio-Visual Selling at a recent weekend meeting of the Board at Indiana University, Bloomington, Indiana. The institute is an annual 5-day specialized training school for audio-visual dealers, salesmen and film library managers, conducted as a cooperative project of the National Audio-Visual Association and the Audio-Visual Center of Indiana University.

**WAR ECONOMY THEME**

General plans for the 1951 Institute were set up with the central theme "how to do business in a war economy" emphasized in each of the four courses: Business Management, Salesmanship, Sales Management and Film Library Management.

H. HERBERT MYERS, president of the Charles Beseler Company, Newark, N. J., will give a condensed version of his class on "Sales Management," and John Dostal will present a capsule version of "Salesmanship" at the 1951 NAVA con-



JOHN J. DOSTAL

vention in Chicago for the benefit of members who have not attended the Institute.

**SEVERAL COURSES REVISED**

Extensive consideration of students' opinions concerning the 1950 Institute resulted in several course revisions by the Board of Governors. The Film Library course was thoroughly reworked and is now planned as a "work-shop" in which the participants will use their own

(CONTINUED ON NEXT PAGE)

# **NOW** A BETTER **GENERAL ELECTRIC** **LAMP\***

## for your 300-watt slide projector

**IMPROVED FOR**

- **10-25% more light on the screen**
- **Stronger Construction**
- **More Uniform Performance**



*\*not for use in projectors  
designed for biplane  
filament lamps*

See how General Electric lamp research works for you to provide better and better lamps . . . more for your money.

Get top value and make sure you show your pictures at their best. When you buy a "spare" bulb for your projector ask for G-E!

*Remember, there's a G-E lamp for every photographic purpose*

# GENERAL ELECTRIC

**A BUSINESS FILM REFERENCE AND RESEARCH LIBRARY AT YOUR SERVICE**

Write today for complete details on the Film Guide Library and the Business Film Bookshelf Services available to subscribers. These economical reference

services have now been improved to meet your needs. Address: Film Guide Library, Business Screen, 150 E. Superior, Chicago 11. Write today—don't delay!

# VENARD

THE OLDEST NAME  
IN AGRICULTURAL FILMS

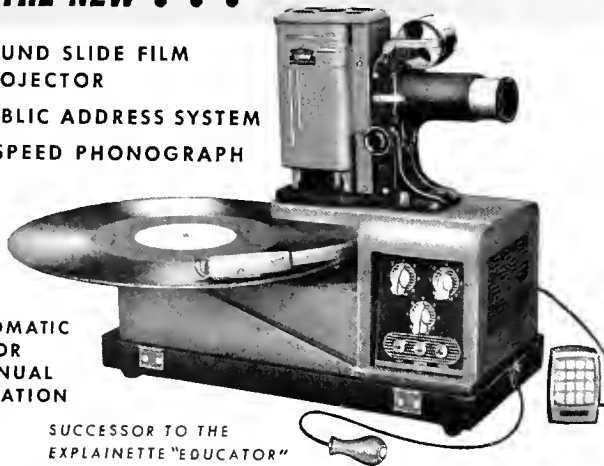
Production  
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PEORIA 2, ILLINOIS

HAVE YOU SEEN  
A DEMONSTRATION  
OF THE NEW . . .

## DuKANE

- ★ SOUND SLIDE FILM PROJECTOR
- ★ PUBLIC ADDRESS SYSTEM
- ★ 3 SPEED PHONOGRAPH



AUTOMATIC  
OR  
MANUAL  
OPERATION

SUCCESSOR TO THE  
EXPLAINETTE "EDUCATOR"

*Yes!*

YOU CAN GET  
A DEMONSTRATION  
OF THE NEW

**DuKANE**  
AUDIO  
VISUAL EQUIPMENT

FILL IN . . . SEND COUPON TODAY!

OPERADIO MFG. CO.  
DEPT. BS-1250, ST. CHARLES, ILLINOIS  
WITHOUT COST OR OBLIGATION PLEASE  
 Arrange for a cost-free demonstration of the  
New Du Kane unit.  Send New circular.

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CITY \_\_\_\_\_ STATE \_\_\_\_\_

### Film Trades Council Formed At 16mm Session in New York

♦ A forum for discussion of problems confronting the 16mm film industry, in all its fields, is the objective of the New York Film Trades, a new organization formed recently in New York. The tentatively named association will be a local affiliate of NAVA.

Larry Saltzman of Audio Film Center, who is NAVA treasurer, led the discussion. A committee chosen to set up the organizational structure includes Dr. Anatole Lindsay of Films, Inc.; Charles Rosenblatt, Ideal Pictures Corporation; Harry Post of Post Pictures; Harold Baumstone, Almanac Films; Maurice Groen, Films of the Nations; and Saltzman.

Sam Goldstein of the Commonwealth and Guaranteed companies, who lost his life in the Long Island train crash a few days later, also had been named to the committee.

### Jam Handy Executives Tell Visual Applications at Group Meetings

GEORGE B. FINCH, vice-president in charge of sales, addressing an Industrial Marketers Association meeting in Detroit, told of the many visual aid facilities of THE JAM HANDY ORGANIZATION and the unprejudiced approach in doing the job for the customer.

LEONARD YODER, WILFRED RUTLEDGE and PAUL BENCKS, of the Organization's Special Devices Division, discussed the application of audio-visual aids to Naval training at a meeting of the Naval Research Reserve Unit at Dayton. They showed elementary and basic small devices and presented training films.

### Chindblom Now at Transfilm

♦ RICHARD N. CHINDBLOM is now heading slidefilm production for TRANSFILM, INC. He was formerly in charge of production supervision for Bray Studios. During the last war he was chief of project supervision in the Navy Training Film Division. Earlier associations were with Pilot Productions and Pathe-scope.

### Claude Lee to Motion Picture Ad Service as Divisional Sales Exec

♦ CLAUDE F. LEE, former vice-president of Tom Connors Associates, has joined MOTION PICTURE ADVERTISING SERVICE CO., of New Orleans as divisional sales manager for the Northeast. Mr. Lee was director of public relations for Paramount Pictures prior to his association with the Tom Connors organization.

### NAVA Sales Institute Plans Center on War Economy Theme

(CONT'D FROM PRECEDING PAGE)

problems as a basis for group learning. Sales letters, catalogs, mailing pieces and office forms now being used by each participant will be examined and ways to improve them will be worked out, under the guidance of experts in the commercial film library field who will serve as instructors.

Present at the meetings were: Hazel Calhoun, president of NAVA and of the Calhoun Company, Atlanta, Ga.; Edward F. Arendt, Swank Motion Pictures, St. Louis, Mo.; Robert L. Shoemaker, Operadio Manufacturing Company, St. Charles, Ill.; Norma Barts, British Information Service, Chicago, Ill.; Don White, NAVA, Evanston, Ill.; H. Herbert Myers, Charles Beseler Company, Newark, N. J.; Frank E. Creasy, Motion Picture Supply Co., Richmond, Va. (elected secretary of the Board of Governors; and John Dostal, Visual Products Section, RCA Victor, Camden, N. J.

Indiana University staff members who participated in the week-end meetings included L. C. Larson, Ernest Tieman and John Persell of the Audio-Visual Center; Cliff Berger and Karl Rahdert of the School of Commerce; and G. Elwood Hookey of the School of Distribution.

### A SCRIPT SERVICE



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Scene in "Hopis on the Mesa"

**Lens Covered Until Crew Wins Hopi Indians' Okay to Shoot**

♦ The Hopis of northern Arizona, reportedly photographed for the first time, are the subject of *Hopis on the Mesa*, the second of a full-color series on American Indian tribes being produced by SIDNEY J. WAIN, INC., for the P. LORILLARD COMPANY. The first film was *Seminole of the Everglades*.

Showing the Seminole film to members of the Hopi Tribal Council broke down the resistance which credentials from the U. S. Commissioner of Indian Affairs and the Interior Department could not shake. To gain the confidence of Walpi villagers, producer Alan Shilin and the cameramen kept the lens covered while they showed the camera and promised to photograph no one without permission, and after six days shooting began.

On the 6,000 feet of Kodachrome, shot in four weeks, the crew recorded the primitive farming techniques, pottery-making, playtime activities and the eagle and buffalo dances of the Hopis.

**Diesel Film Shot in Denmark**

♦ Shots for *A History of the Diesel Engine* are being made in Denmark by SHELL OIL COMPANY in depicting the early development of Diesel motors. Burmeister & Wain built the first Diesel-driven ocean vessel in Denmark.

**"Your Air Force in Action"**

Released by U. S. Air Force

♦ *Your Air Force in Action*, dramatic documentation of the part played by the U. S. AIR FORCE in the Korean crisis, has been cleared for public non-profit screenings.

Many of America's finest ships, including the F-30 jet plane, F-51 Mustang, the B-26 medium bombers and B-29 superforts are shown in action, carrying out their roles in the Korean defense.

Suitable for showing to all age groups, *Your Air Force in Action* may be borrowed from Area Control Film Libraries servicing in your locality as follows:

Hq. Middletown Air Material Area, Olmsted AFB, Middletown, Pa.; Hq. Mobile Air Material Area, Brookley AFB, Alabama; Hq. Ogden Air Material Area, Hill AFB, Ogden, Utah; Hq. Oklahoma City Air Material Area, Tinker AFB, Oklahoma City, Oklahoma; Hq. Sacramento Air Material Area, McClellan AFB, Sacramento, Calif.; Hq. San Antonio Air Material Area, Kelly AFB, San Antonio, Texas; Hq. Warner Robins Air Material Area, Robins AFB, Georgia.

Within the near future, prints may be purchased through United World Films, Inc., 1445 Park Ave., New York, N. Y.

**Saving Breast Cancer Patients**

♦ Eighty per cent of women afflicted with breast cancer could be saved from disastrous effects if they suspected it early enough, according to the new medical color film, *Breast Self-Examination*, available from ASSOCIATION FILMS, INC., for showing to women's groups. THE AMERICAN CANCER SOCIETY sponsored the production. A live model is used to explain the steps of examination by a physician. Presence of a doctor at the film showings is recommended.

**Chemistry's Impact Is Theme**

♦ The many impacts of chemistry on everyday living is the subject of *Tomorrow Today*, 20-minute color film made by CRAWLEY FILMS for CANADIAN INDUSTRIES, LTD.

# HOLLYWOOD

**... A VERY GOOD PLACE TO PRODUCE MOTION PICTURES TO HELP SELL THINGS ...**

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ICE CREAM (for Diced Cream)

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ORANGES (for Sunkist)

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REMEDIAL (for Knox)

ED WYNN, BOB HOPE, MILTON BERLE (for NBC)

...and many others



Ask for "TV Audition Reel S-1"

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# TELEVISION in the NEWS

## Producers Deliver Quality Commercials for Networks; New Techniques Developed for Television Advertising

Company, starring Lyle Van, "Who Said That?", NBC.

### Color Controversy Unresolved As RCA Shows Improvement in System

♦ While CBS was continuing to draw large audiences to its Manhattan previews of color television, the color controversy was apparently no closer to a decision as the new year began, despite recent RCA showings in the East of its improved electronic color system.

Exigencies of the upcoming defense program would seem to put the entire subject in mothballs (where many TV manufacturers prefer to keep it for awhile). Certainly there will be no great en-

couragement by government of consumer spending for this luxury. Moreover, the huge additional drain on film manufacturing facilities would also be an unfavorable factor at a time when X-ray film and other armed forces requirements were impending. Much as we'd like to see color, we probably won't unless the world crisis is resolved in '51.

♦ Chicago viewers (a limited group) will see the first PHONE-VISION tests scheduled by ZENITH to begin January 1st.

♦ FAMOUS STUDIOS, New York, has completed five 90-second spots on Grape Nuts Flakes for General Foods (through Young & Rubicam).



JOHN NASH OTT, JR. with timing mechanism used in time-lapse films for his new WGN-TV program series.

### Time-Lapse Photography Is Explained in TV Film Series

♦ Time flies through several months in a few seconds in *Seeing the Unseen*, a new WGN-TV weekly series launched in Chicago on December 8.

JOHN NASH OTT, JR., a pioneer in time-lapse photography, is conducting the series in demonstration of the potentials of the process in the fields of medicine, biology and agriculture. Ott produces and distributes industrial, advertising, religious and scientific films using the time-lapse principle, from his studios in Winnetka, Ill.

A quarter-century ago Ott commandeered the kitchen clock to develop the automatic timing device required for his experiments. Today his studio is a maze of intricate control panels, cameras, lights and plants. These were shown in a film he presented at the first TV show, in explaining how he makes time-lapse pictures.

Plants span the stages from pushing their first blades through the earth to blossoming and wilting, all in a few seconds, in another of his pictures. This was done by exposing single frames of 16- or 35mm film at intervals varying from three minutes to an hour, and then, in projection, multiplying the rate of growth thousands of times on the screen.

The second program, on "arrested motion," featured interviews with winners and judges of the International Speed-Light Contest and included the showing of the winning pictures.

The technique of taking home-movies at Christmas was the December 22 telecast. A three-minute segment, *Ballet of the Flowers*, which took five years to film, is a feature of the December 29 show.

The same technique is available in a series of educational films available on purchase or rental from this producer.

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Here's your opportunity to:

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Ready them for allocation selling, counseling and non-selling services.

Develop replacements.

Let us help you. We have a package of four 15-minute sound slidefilms available NOW for your immediate use, on:

**HUMAN RELATIONS IN SELLING** — deals with proper relations with customers; actions; promise fulfillment; keeping customers.

**THE ATTITUDE THAT GETS BUSINESS (and keeps it)** — herein is shown how right mental attitude toward himself, his product, his company and customers or prospects lends much to his effectiveness.

**PRIDE IN PRICE** — dispels fear of price-resistance—shows price always relative—buying seldom on price alone—don't take price resistance too seriously.

**ARE PROSPECTS DIFFERENT?** — deals with handling many types of customers: "know-it-all", "timid", "hard-boiled", "too busy", etc., showing all are similar from standpoint of needs, and how to handle each.

★ ★ ★

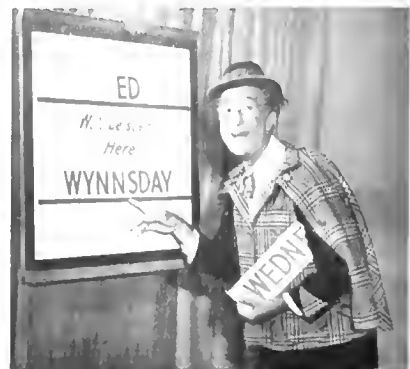
Let these four films help you develop your men along lines of better human relations, attitudes and techniques that will keep customers sold on your company.

WRITE OR WIRE

## Rocket Pictures, Inc.

6108 SANTA MONICA BOULEVARD

HOLLYWOOD 38, CALIFORNIA



SPOT ANNOUNCEMENTS for ABC's big comedy shows (including Ed Wynn) are being produced by Telefilm.

### Telefilm Produces New Spot Series for N. Y. Television

♦ Although most of the big comedy shows for television are produced in the east, TELEFILM, INC. of Hollywood has been selected to make a series of 16mm spot announcements for such shows as Milton Berle, Ed Wynn, Eddie Cantor, Bill Gargan, Bob Hope and the Bergen-Disney Christmas show.

Norman Blackburn, now Director of Television Production, NBC Network, Western Division, and formerly National NBC Program Director, selected the west coast producers because of the availability of Hollywood talent.

Telefilm, in addition to writing its own scripts and producing on its own sound stages, follows through with sound recording and printing and complete laboratory work, all under one roof.

### Multiple Shooting Method Is Devised by Sarra Executives

♦ A multiple camera shooting method devised by SARRA's production manager, Harry W. Lange, and the producing company's director of film planning, Joseph G. Betzer, is being used in the making of a series of four 15-minute TV shows titled *Kitchen Tricks*. Ruth Crowley and Ed Roberts star in the programs on film, with hints for homemakers. The DORMEYER CORPORATION is sponsoring the series.

The first program was released this month for use on six stations. Scripts are by Helen Krupka of Sarra.

♦ Film commercials produced by Sarra being used by new network television shows include Armour & Company's "Pantry Shelf Meal" commercials, on Stars over Hollywood, NBC; Rit and Shimola, on "Penthouse Party", ABC, for Best Foods, Inc.; the opening of Hudson Motor Company's "Billy Rose Show," NBC; Nash Motors, on "Airflyte Theatre," CBS; Pure Oil

tern Region NAVA Meets  
Asbury Park April 13-14

NAVA's schedule of regional meetings in 1951 is now complete. With the setting of the Eastern and New England regions' joint meeting, April 13 and 14 at the Berkeley-Center hotel in Asbury Park, N. J. Formerly held in conjunction with the American Association of School Administrators in February at Atlantic City, the meeting will be in charge of Milt Stark of Stark Films.

General Chairman Hershel Smith of Jackson, Miss., will have Jasper Ewing, Sr., of New Orleans as general co-chairman of the central regional meeting January 13-20 at the Buena Vista hotel in Biloxi. Committees announced by Chairman Smith include: program chairman, Malcolm Ewing of Jackson; with Donald Smith, San Antonio, and Jimmie Bell, Atlanta; entertainment chairman, Jasper Ewing, Jr., with Taylor Hoynes, Atlanta, and John Moffitt, Montgomery, Ala.; publicity chairman, Ed Stevens, Atlanta; Norman Moffitt, Little Rock, Ark., and Kermit Kaiser, Memphis, Tenn.

The Western meeting will be January 26-27 in Berkeley, Calif., with Caswell C. Elkins as general chairman.

New films and equipment will be shown at the regional meetings. Several manufacturers and film producers will have regional sales meetings at the same time as the NAVA gatherings.

#### Electro Purchases Illustravox Division of Magnavox Company

◆ DOUGLAS CHIRITE'S ELECTRO ENGINEERING AND MANUFACTURING COMPANY, Detroit, Mich., has purchased the ILLUSTRAVOX DIVISION of the Magnavox Company.

DAVE CARTO continues as sales manager of the division.

#### RCA Heralds 20th Year with Historical Equipment Display

◆ To mark the 20th anniversary of RCA's introduction of the first successful sound motion picture projector, the RCA AUDIO VISUAL SECTION will feature an historic display of early motion picture equipment at the 117th meeting of the American Association for the Advancement of Science.

Also planned is a demonstration showing salient features of both the Senior and Junior versions of RCA's present Model "400" 16mm motion picture projector.

Other displays will include equipment for the use of scientists and training specialists in government, industry, medical institutions and schools.

#### Hollywood's Story of Itself

##### On 16mm at Nominal Rental Cost

◆ Hollywood's own story, *The Movies and You*, in 12 single-reel subjects covering all phases of film production and operation, is now being made available to 16mm users at nominal rentals.

Already being released for non-theatrical showings are the first six of the series: *Let's Go to the Movies*, *The Art Director*, *The Soundman*, *This Theatre and You*, *History Brought to Life* and *Screen Actors*.

The third block of three, *Movies Are Adventure*, *The Costume Designer*, and *The Screen Writer*, will be available June 15, 1951. The last three, for release December 15 next year, will be *Moments in Music*, *The Cinematographer* and *The Screen Director*.

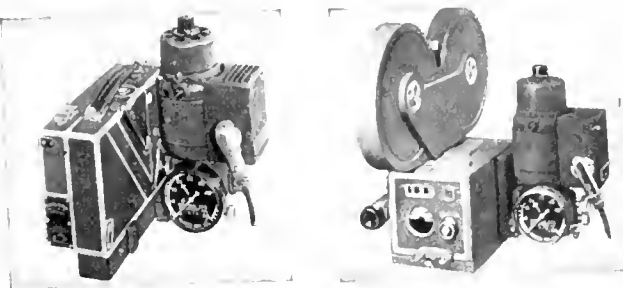
The 16mm versions followed requests from schools seeking the series for their courses in film production techniques and motion picture appreciation, and from service clubs, adult education groups, Better Films Councils, churches and women's organizations.

With TEACHING FILM CUSTODIANS designated as the primary distributor, release in the United States will be through FILMS, INC., UNITED WORLD FILMS, the 16mm divisions of RKO and COLUMBIA, and other non-theatrical distributors. In Canada, distribution is to be through GENERAL FILMS, the CANADIAN FILM BOARD, SOVEREIGN FILMS and MGM.

Hollywood's best talent participated in making the short subjects in cooperation with the Academy of Motion Picture Arts and Sciences.

#### Farm Film Guide Available

◆ A complete listing of over 1,000 farm films and sources is available from BUSINESS SCREEN, 150 E. Superior, Chicago 11, 50¢ per copy.



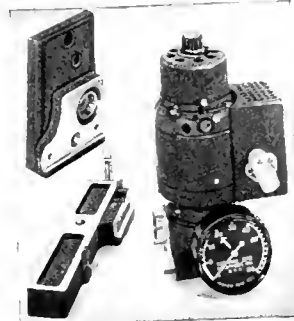
## VARIABLE SPEED MOTOR with TACHOMETER

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- 12 Volt DC variable Speed 8-64 Frames.
- 115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.
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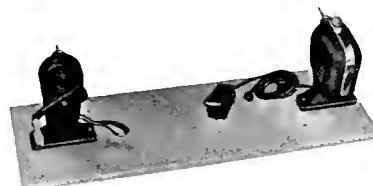
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# BUSINESS SCREEN EXECUTIVE

audio-visual presentations. His duties at Transfilm, with headquarters at 35 West 45th Street, New York City, will include assisting clients in more effective utilization of visual aids in their business operations.

drive for \$360,000 to balance the year's budget.

## Cramer Is Named a Director Of George "Junior Republic"

♦ MARC CRAMER has been elected to the directorate of the GEORGE "JUNIOR REPUBLIC", New York. He has produced educational films for MGM, RKO, United Artists and 20th Century-Fox in Hollywood before joining Transfilm, Inc., where he is assistant to the president.

Dr. Alexander Forbes, of Harvard University Medical School, is president of the "Junior Republic," co-educational youth self-government project, which this month began a



MARC CRAMER

## Educators See Film Progress At Work on Jam Handy Visit

♦ Sixteen colleges and branches of the armed services were represented at a three-day conference last month in Detroit with members of THE JAM HANDY ORGANIZATION, in discussion of the latest developments in audio visual tools for education.

Jam Handy representatives outlined the methods of film presentation developed by large organizations, military and church bodies, and reviewed postwar trends and advancements in the use of motion pictures, graphics, slides and slide-films. Latest adaptations to special needs were also discussed.

The Jam Handy studios also were host to two Dutch visitors—GAN SCHAPER and THEO BETTLER—on a tour of the United States under the auspices of the 1950 International Arts Program. Schaper is a screen writer and director, and Bettler a modern painter and stage designer.

\* \* \*

## Virginia Grace Morrill Dies; B. & H. Executive Nine Years

♦ The sudden death of VIRGINIA GRACE MORRILL at Lake Tahoe, Calif., on October 31 closed a long record of service as sales promotion manager of the BELL & HOWELL COMPANY. Miss Morrill was for nine years an executive of the company and was known throughout the industry for her tireless and enthusiastic attentions to the promotional activities of Bell & Howell and its national dealer organization.

Miss Morrill is survived by her parents, Mr. and Mrs. George Morrill of Chicago, and a brother, Elliott, of Indianapolis, Ind.

\* \* \*

## Goldstein Dies from Injuries In Long Island Train Crash

♦ SAM GOLDSTEIN, president of COMMONWEALTH PICTURES CORPORATION, who suffered fatal injuries in the Long Island Railroad disaster, was buried November 30. His home was at Rockville Center, L. I.

Trapped in the wreckage for more than seven hours, he succumbed November 28.

Besides being Commonwealth's president, Goldstein was vice-president of GUARANTEED PICTURES, a 35mm company, and was active in community and philanthropic organizations.

MAURICE GROEN, of FILMS OF THE NATIONS, who usually rode home from New York with Goldstein, had been delayed in his office the day of the train collision.

HORACE JONES, vice president of VICTOR ANIMATOGRAPH CORPORATION, suffered bruises and shock.



WESTERN FOREIGN MANAGERS inspect new Western Electric Recording and Scoring Console. Seated is E. S. Gregg, v.p. Standing (l. to r.) are W. S. Tower, Jr.; W. H. Meisel; D. van Spankeren; H. v. Zeppelin; J. J. deBoer; D. L. Smith; and R. F. Greiss.

## W. S. Vaughn Kodak Vice-President

♦ EASTMAN KODAK has elected WILLIAM S. VAUGHN vice-president and assistant general manager and M. WREN GABEL assistant vice-president of the company. A Kodak employee for 22 years, Vaughn has been assistant vice-president in the new product development division.

Gabel, with the company since 1928, will also continue as assistant to the general manager.



MARTIN F. MEYERS

## Manages Beseler Eastern Sales

♦ MARTIN F. MEYERS, appointed district manager of the CHARLES BESELER COMPANY, will manage sales in the Atlantic Seaboard and Middle-western states.

## Frederick Bright Joins Transfilm as Assistant Sales Manager

♦ FREDERICK W. BRIGHT, for the past four years in charge of visual aids at Metropolitan Life Insurance Company, has been appointed assistant sales manager of TRANSFILM, Inc., New York, producers of motion pictures and slide-films.

Mr. Bright has had wide experience in the application and use of visual aids in advertising, merchandising, sales training and public and employe relations programs. His experience includes all phases of production and distribution of non-theatrical motion pictures and other



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JAMES E. MACLANE

**Joins Motion Picture Production Department at Jom Handy, Detroit**

♦ JAMES E. MACLANE has joined the motion picture production department of the JAM HANDY ORGANIZATION where he will be on the directing staff. He will also serve as a contact man on industrial motion pictures and travelogues produced by Jam Handy.

Previous to his new appointment, MacLane produced his own pictures.

**Friend Is Script Supervisor Of Film Research Associates**

♦ PHILIP FREUND, newly appointed script supervisor of FILM RESEARCH ASSOCIATES, was a former writer for films produced for the Curtis Publishing Company, Johnson & Johnson, the Anti-Defamation League, Sears Foundation, U. S. State Department and others.

Freund also headed the Scenario Board of Review of the Signal Corps Photographic Center in World War II and more recently was with the Army as film consultant in its Civil Affairs Division.

**Bernard Is Ross Roy's Photo Chief; Scotten Film Director**

♦ JULES F. BERNARD, since 1938 production manager of ROSS ROY, INC., Detroit advertising agency, now heads the photographic department of the firm.

WALTER SCOTTEN II, named film director and assistant to Bernard in handling slide film programs for the agency's clients, was formerly film director of Marshal Templeton, Inc.

**Canadian Film Board Names Dew and Lochnan Executives**

DESMOND DEW, one time associate of J. Arthur Rank, and CARL J. LOCHNAN, formerly of the Civil Service Commission in Canada, have been appointed respectively production supervisor and assistant director of distribution of the NATIONAL FILM BOARD at Ottawa.

Dew specializes in sound, music,

optics and other technical services. Among his pictures were *The Shape of Things to Come* and Elisabeth Bergner's *As You Like It*, and more recently *Great Expectations* and *Red Shoes*. He was named head of the finishing-off department at Rank's Pinewood and Denham studios in 1945.

Lochnan, formerly organization and classification officer of the Civil Service Commission, was delegate this fall to the United Nations seminar on Public Instruction, in New York.

\* \* \*

**Dean Coffin Heads Producing Plans for Instructional Arts**

♦ DEAN COFFIN, for 16 years with the JAM HANDY ORGANIZATION as film and stage writer, director of live stage business conventions and dramatized presentation, and account executive, is now vice-president in charge of production planning for INSTRUCTIONAL ARTS, INC., of Detroit, Mich.

DEAN COFFIN



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Columbia Pictures Lab.  
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to keep it right... longer —

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♦ For more than a decade, BUSINESS SCREEN has been the one national business journal serving the special interest of large and small business firms utilizing the full range of audio and visual tools for training, selling, and other purposes. 8,000 copies this issue.

*One of the 207...*

"Telephone Cable To Cuba", just completed by The American Telephone and Telegraph Company, is one of the 207\* films written by the staff of

\*as of Nov. 21

*Scripts By Oveste Granducci*

THE COMPLETE FILM WRITING SERVICE  
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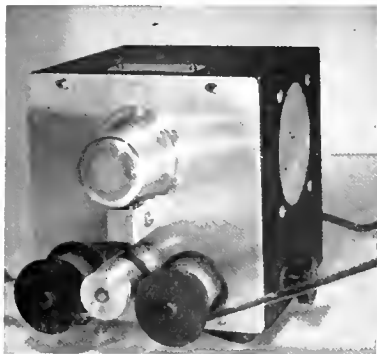
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# Let the Lab Help You

(CONTINUED FROM PAGE TWENTY-NINE)

Photographic "printed through" edge numbers are not always dependable in results.

One other type of preparation of preprint material deserves mention here. This is the arrangement of a single original into the so-called "A and B rolls" for the production of lap dissolves in the print. Without enlarging on the technical details which make A & B rolls necessary, it may aid in simplifying matters here to point out that a "lap dissolve" consists of two overlapping fades, so that the end of one scene (in full action) appears to melt into the beginning of the next scene (also in full action). From this it must be obvious that, during the length of film on which the effect occurs, the printing stock must be exposed *twice*: once for the end of the first scene and again, *over the same area*, for the beginning of the next scene, since both portions occur at the same time.

### USED IN PRINTER FOR DISSOLVE EFFECT

The preparation of A and B rolls affords a means of overlapping the ends and beginnings of scenes which is convenient for producing the dissolve effect in the motion picture printer.

In this preparation, the original single roll is broken down into two rolls: each roll containing alternate scenes so arranged that their beginnings and endings overlap by the length of the dissolve. Blank or black leader is spliced in between the scenes so arranged. If the laboratory printer is equipped with an automatic fade-out and fade-in of the necessary duration, clear leader or any other kind may be spliced between scenes. However, if the motion picture printer cannot accomplish the fades automatically, opaque black leader must be used between scenes in the A & B rolls and the fades themselves incorporated in the film by the dye method. See Figure 2 on Page 28, preceding.

### THE PROBLEM OF "REPLACEMENT FOOTAGE"

The matter of "replacements" is often a source of some discussion between the producer and the laboratory. To those not familiar with the complications of laboratory routine, it seems a simple matter to slap an original in the printer for the running off of any part, long or short; beginning, middle or end, as desired. Unfortunately, this is not so simple. Films are best handled by threading at the beginning leader, which bears the brunt of the handling. If the film is threaded through the printer at other points, extra special care and time has to be devoted to the operation for the protection of the customer and of the lab. This means an increase in labor cost. In addition, there is usually the involvement of a separate sound track which must be matched up at the beginning and then "run down" to maintain synchronism at the part of the film designated for reprint; another time-consuming job. This, added to further delays which are often caused by uncertainty in identification of the exact portion of the film wanted, plus a close back-and-forth scrutiny which is a

(CONTINUED ON THE FOLLOWING PAGE)

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# Let the Lab Help You

(CONTINUED FROM THE PRECEDING PAGE)

laboratory operation known as "picking" (as fussy as its name applies) results in still further delay in labor expense.

Another source of possible dispute in the matter of making "replacement sections" is the tendency to underestimate the amount of replacement needed. If a portion of the film is damaged, it is always advisable to carry the repair section to the end of the scene in which the damage occurs. Otherwise, the difference between the old film and the new replacement section is almost sure to be noticeable. This is especially true in order color film replacements with unavoidable variations in film manufacturers' color processing; also changes in subsequent emulsions. The chances of an exact match in color balance of a given scene between an old print and a new replacement are uncertain. For this reason, the laboratory usually carries such replacements to the end of the scene so that there will be a clean break between the new and the old at the scene change and this should be thoroughly understood by the orderer. For replacement orders, it is best to send the entire damaged print to the laboratory for its consideration of the best method of repair and also for expert splicing-in of replacements. Anticipating that much of the damage to prints in the field is caused at the beginnings and ends of films, some producers order extra main and end title sections in quantity at the outset. This gives the advantage of matching color balance with the first order.

### PROJECTION CARE CAN SAVE EXPENSE

Because of all these considerations, especially in the case of the more expensive color prints, it is certainly worth while to embark on a campaign for educating the print consumer to exercise reasonable care in threading the projector. With such care, a lot of annoying replacement problems would be eliminated.

In accepting the film laboratory as the final and necessary last link in the chain between the producer and the audience, it is well to remember that a laboratory organization is in business for the satisfaction of its customers. No other organization is so well aware of the last minute rushes, the cries of anguish to meet a deadline and the frenzied efforts necessary to take up this last step in a series of cumulative delays. In the production of motion pictures, it seems that this is inevitable, but the film laboratory stands as a fast-acting organization to meet these needs. The lab usually has a thorough understanding of this need in the industry which, in its turn, can aid its own needs by a good understanding of the laboratory.

**EDITOR'S NOTE:** This is the second of a two-part article by Mr. Holslag. We invite qualified producers and laboratory technicians to submit mss. for editorial consideration on problems and techniques of special interest to the business, educational, and industrial film user. This is your professional forum. Make use of it.

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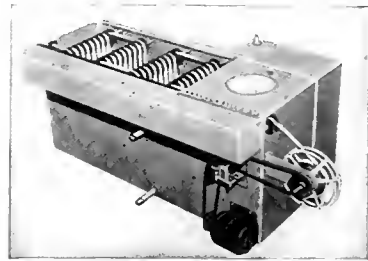
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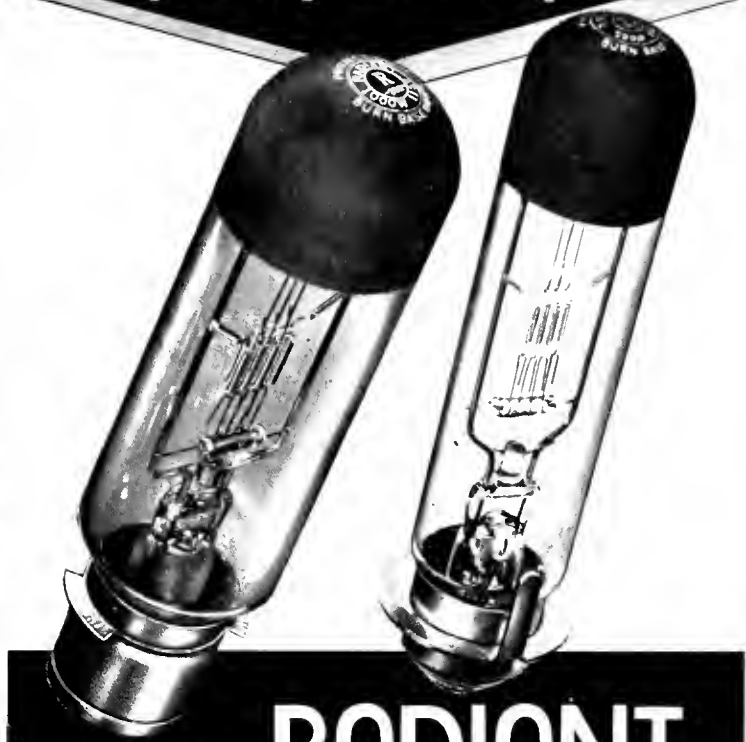
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(CONTINUED FROM PAGE TWENTY-SEVEN)

year that we decided to go in again this year," said A. S. Zachman, assistant to C. S. Bridges, Libby's vice-president in charge of sales. "We received reports from all our branch managers on the attendance and the interest shown at each meeting. Our salesmen attended and reported they were happy over the film and the numbers of grocers who saw it.

"We were promised an attendance of 20,000 and the total went far beyond that, though our film, *Your Grocery Department*, was the fourth in the series. That picture is showing again this year and by the time it has completed the cycle of showings it undoubtedly will have reached the 216,000 retailers who saw the entire first series.

"The Better Stores Program is a real public relations job and well worthwhile."

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Henry Schumacher, head of the merchandising service department of Swift & Company, reported that the results from the use of the color and sound slidefilm *Your Meat Department* have been "excellent."

"Of course, this film was not intended as a direct sales medium," Mr. Schumacher said. "Rather, we were happy to work with NARGUS in producing the film as an educational medium. We have found almost universally that the film is an ideal means of graphically communicating good merchandising methods to NARGUS meat department operators throughout the country."

Vice-President W. J. Stepflug of Hussmann Refrigeration, Inc., wrote Mrs. Kiefer that "it becomes more and more apparent each day that the entire program is one of the finest things that has ever been done for the retail food industry." Vice-President J. H. Letsche of H. J. Heinz Company reported, "We are very happy to have had a part in this excellent, far-reaching educational program."

The slidefilms are being shown not only at regularly scheduled local meetings of the NARGUS affiliate organizations but also at annual conventions, wholesaler-sponsored general sessions, gatherings of wholesalers' salesmen, retail personnel get-togethers, meetings sponsored by voluntary and cooperative groups, in distributive education classes and retail study classes in universities and colleges.

School systems are buying the series for their classwork on retailing and business administration, particularly for adult training courses. Prints of each film are on hand at the Audio-Visual Center of New York City College for its grocery store training programs and for lending to groups for educational use. The series also have been made available to government reference libraries, business libraries, and the libraries of colleges of business administration.

### PROGRAM INCREASES ASSOCIATION MEMBERS

Mrs. Kiefer noted that a definite growth of membership of the association had accompanied the showings of the films. More than 176 associations had ordered the complete series and the screenings in 223 cities did not include those conducted by the U. S. Department of Agricul-

ture, New York City College, Ohio State University, Drake University and other schools, showings in sponsors' offices and those in Canada and Hawaii.

An outcome of the package program meetings of significance to the industry as a whole, and to the public, has been the number of decisions of retailers to remodel their stores, involving the expenditure of hundreds of thousands of dollars to redesign and equip stores to take advantage of new ideas implanted by the films.

For the consumer, association executives say, the retailers' reports show that the Better Stores Program already is insuring more efficient distribution of foods, higher nutritional standards through a wide variety of high quality products, stores more conveniently located and better departmentalized, and improved service by better trained and friendlier personnel.

Here's the blue-ribbon jury that termed the NARGUS program the best of its kind:

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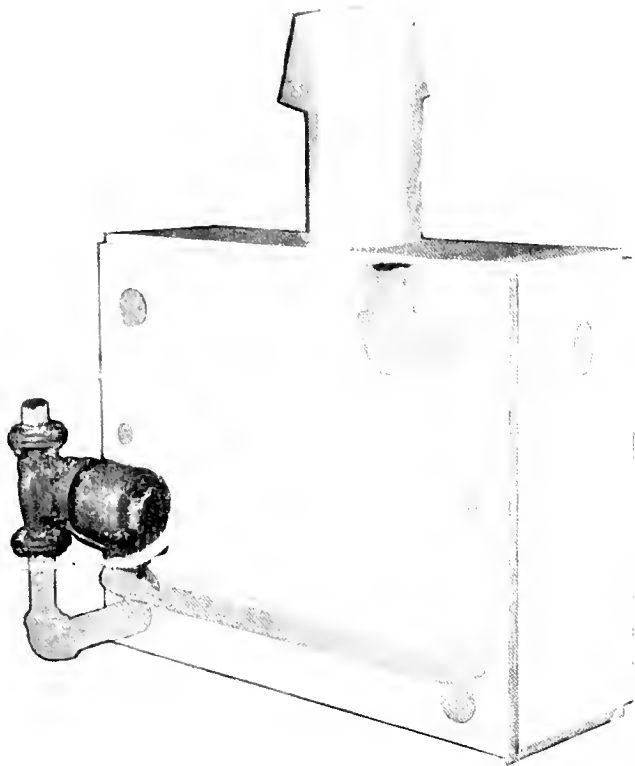
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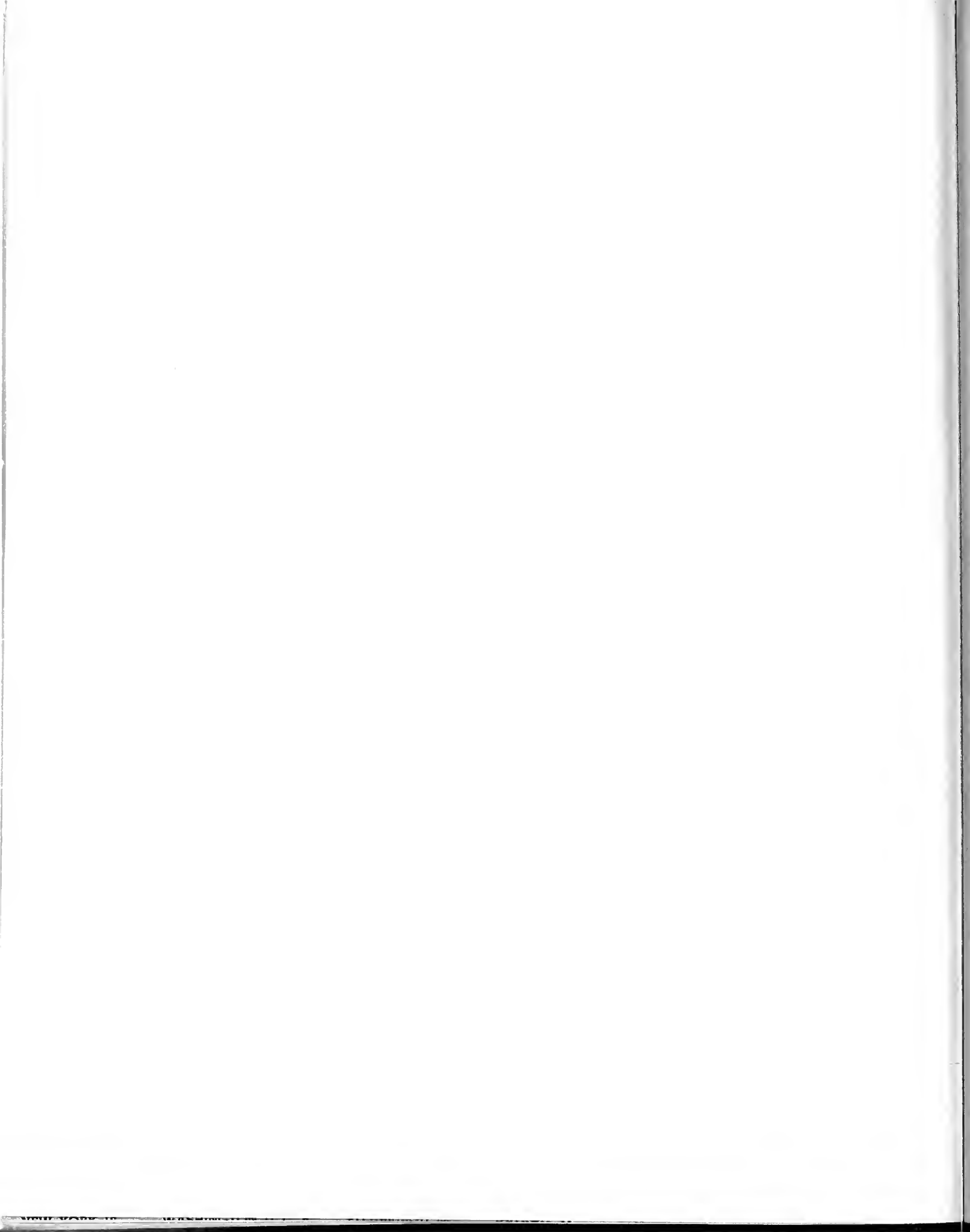
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